

OMA Roof and HVAC project

OC_ TDT ARC_ Venues & Capital Projects

Orlando Museum of Art

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Application Form

Introduction & Instructions

Orange County's Tourist Development Tax Grant Application Review Committee Opens Window to accept applications April 1 through April 30, 2024

WHAT:

Orange County's Tourist Development Tax Application Review Committee (ARC) will open its FY-2024 through FY-2028 (October 1, 2024 – September 30, 2028) application funding window for capital grants in excess of \$2 million and up to and including \$15 million on April 1, and will accept applications through April 30, 2024.

The ARC reviews grant applications and makes recommendations to the Tourist Development Council, with the final decision being made by the Orange County Board of County Commissioners. The applications and supporting materials will be accepted through **the United Arts Grants Portal**.

To be considered, qualified applicants must meet the minimum requirements listed below. A complete list of requirements is included with the grant application.

- The capital project grant request should be for a dollar amount in excess of \$2 million and up to and including \$15 million toward a project for the acquisition, construction, expansion, enlargement, renovation, and equipping of eligible facilities.
- The requested project funding must be for one or more fiscal years from October 1, 2024, through September 30, 2028.
- The project must meet the **statutory guidelines for the Tourist Development Tax**.
- The project must be located entirely within Orange County.

Through a new service agreement, training and application support for applicants will be available through United Arts. There are two initial grant application information sessions for interested organizations.

In addition to attending an information session, applicants are encouraged to **contact United Arts** with questions prior to applying. United Arts Staff will be available for questions until April 29 at 5 p.m. and can be reached via email at **Outreach@UnitedArtsCFL.org** or by calling (407) 628-0333.

For technical assistance and ADA accommodations, contact United Arts at **Outreach@UnitedArtsCFL.org** or (407) 628-0333.

More information regarding the Committee is available at <https://netapps.ocfl.net/arctdtgrants/tdtgrants>.

Key Documents

- Guidelines including attachment checklist
- Question list
- Evaluation Matrix
- Certification

Grant Portal Tips

- Only have Foundant open in one tab at a time on your computer. If more than one tab is open on a single computer, your changes will not save!
 - o This does not impact having collaborators working on the grant at one time from different computers.
- For narrative questions, Rich Text has been enabled.
- Invite others from your organization or partners to collaborate with you on the application by hitting the blue collaborate button.
- Character Count - Character Counts have not been established for each question. The maximum character lengths is 10,000. There is **no expectation** that the full space is used.
- Applicant facing Foundant Tutorials can be found here.

Eligibility Screening

Who can apply for TDT Funding?

State law typically requires public ownership of facilities receiving TDT Funding. The County has had past preference for projects sponsored by governments and non-profit sponsorship groups.

One application per organization using a single application, for the same organization, project, site, or phase. A City government may make an application for more than one project as long as they are within separate and distinct departments and do not address the same facility, project, site or phase.

In the section below review the eligibility requirements for the Tourist Development Tax, Application Review Committee funding opportunity.

If you have any questions about the eligibility or your organization or capital project, please reach out to United Arts of Central Florida staff, at Outreach@UnitedArtsCFL.org or 407.628.0333.

Organizational Eligibility*

Applicant (Project Sponsor) must be either:

(a) A municipality/ city government located in Orange County

OR

(b) An organization that is:

- i. incorporated or authorized as a not-for-profit corporation as defined in Section 501(c)(3) or (4) of the Internal Revenue Code of 1954, AND designated as being in compliance with s. 170 of the Internal Revenue Code of 1954, at the time of application.

Applicant is a 501(c)(3) or 501(c)(4) designated Not-for-Profit corporation

In Good Standing*

The applicant organization is in good standing pursuant to Chapter 617, Florida statutes; the Internal Revenue Service and Sunbiz. See Attachment B in Guidelines for more information.

Yes, Applicant Organization is in good standing

Facility Eligibility*

The applicant's venue for a proposed capital improvement project must be located in Orange County, and must be one of the following:

- a. A convention center, museum, auditorium, sports facility, or other facility allowed in Section 125.0104 of the Florida Statutes governing TDT
- b. A facility that is owned and operated by a government entity;
- c. A facility that is owned by a government entity that is leased to a not-for-profit organization for operation as a facility open to the public;
- d. A facility that is owned by a not-for-profit organization situated on publicly owned property with a ground lease that meets the requirements of the "Checklist for Ground Lease" (found in Attachment D in the guidelines)
- e. A facility that is leased from a government entity that in turn has an eligible lease on the building from a private owner.

In the checkbox list, select the letter that matches the proposed capital improvement project.

(d)

Administrative and Legal Eligibility*

- a. Have ownership or undisturbed use of the land and building, Public access must be allowed for the length of the required lease.
 1. For renovation and equipping requests, the facility must be in existence and meet both the applicant and lease eligibility requirements.
- b. Retain ownership of all improvements made under the grant (exception: land or building owned by Orange County and leased to an eligible applicant.
- c. Have satisfied the administrative requirements of any previous grants received through the County.
- d. Have a maintenance reserve in their budget and refrain from applying for on-going maintenance of current equipment.
- e. Provide at least one year of programming in Orange County attracting tourists.

Authorized Agent understands and agrees that applicant organization meets above requirements.

Statute Allowable Use*

Section 125.0104, Florida Statutes, outlines the authorized uses of the Tourist Development Tax. The authorized uses for ARC TDT funds are listed below. Please check the box for the section that applies to your project.

To acquire, construct, extend, enlarge, remodel, repair, improve, maintain, operate, or promote one or more of the following facilities *located within Orange County*:

- (1) Publicly owned and operated convention centers, sports stadiums, sports arenas, coliseums, or auditoriums;
- (2) Auditoriums that are publicly owned but are operated by organizations that are exempt from federal taxation pursuant to 26 U.S.C. s. 501(c)(3) and open to the public; or
- (3) Aquariums or museums that are publicly owned and operated or owned and operated by not-for-profit organizations and open to the public.

From the dropdown menu below please select the number that corresponds to the statute allowable use for the project being proposed.

(3)

Project Funding Scope*

Yes. Is in excess of \$2 million and up to and including \$15M.

Land and Building Use*

The project sponsor (applicant) has ownership or undisturbed use of the land and building; public access must be allowed for the length of the required lease.

Yes

Renovation or Equipping Requests

For renovation or equipping requests, the facility must be in existence and meet both the applicant and lease eligibility requirements.

Yes

Ownership of Improvements

Retain ownership of all improvements made under the grant (exception: land or building owned by Orange County and leased to an eligible applicant).

Yes

Confirmation of Reading Guidelines*

Please confirm you have carefully read the TDT Notification of Funding and Guidelines Capital Projects and Venues) Additional information and Clarifications (Attachment A to F) included in the Guidelines packet.

Key Document Guidelines Packet.

Yes - applicant confirms they have carefully read the guidelines and additional information.

Section 1: Preliminary Information

Tax Exempt Organization*

Is the organization Tax Exempt

Yes

Tax Code Status*

What is the Tax Code Status of the applying entity (project sponsor)

501(c)(3)

Federal ID Number*

What is your Federal ID# as it appears on Form W-9

59-0910352

Company/ Organization Name*

Input the name of the company, organization or entity that is applying for funding.

Orlando Museum of Art

Address*

In the text box below, input the address of the applicant organization (if mailing address is different from physical address, please include both)

Include Building Number, Street Name, City, Zip Code and State

Also include the physical address of the facility / venue that is the subject of this proposal.

2416 N. Mills Ave., Orlando, Florida 32803

Organization Website*

<https://omart.org/>

Authorized Agent Name*

Cathryn Mattson

Authorized Agent Title*

Executive Director & CEO

Authorized Agent Email*

cmattson@omart.org

Application Contact Person Name*

Joann Walfish

Application Contact Person Title*

Chief Operating Officer

Application Contact Person Email*

jwalfish@omart.org

Phone Number Type*

Work

Primary Phone Number*

Application Contact Person Phone

Format (333) 333-3333

(407) 896-4231

Venue/ Capital Project Website

www.omart.org

Orange County Employment*

Do any employees of your organization work **in any** capacity for Orange County Government?

Note: any unresolved conflict of interest of conflict not reported in advance may result in the termination of the contract.

Learn more about ethics at <http://www.ethics.state.fl.us/> and at Orange County Vendor Ethics and Services

Learn about the County lobbying ordinance at:
<http://www.orangecountyfl.net/OpenGovernment/LobbingAtOrangeCounty.aspx>

No

Section 2: Venue/ Project Information

Project Name*

OMA Roof and HVAC project

Project Summary*

Provide a summary of the proposed Capital Project

The Orlando Museum of Art (OMA) is currently celebrating its 100-year anniversary, and we are grateful to be firmly rooted in a generous community that has supported the OMA through attendance, financial donations and volunteerism over the last century. The OMA's current facility was built in 1959 and is an important reminder of the cultural anchor it serves for Central Florida. Annually, the Museum presents 10-12 exhibitions on-site and 13 exhibitions off-site, award-winning art enrichment programs, unlimited gallery tours, teacher in-service training programs, distinguished lectures, art appreciation lectures, studio classes, lecture/luncheon programs and outreach services in its facility and throughout the community. The services benefit individuals, including visitors from all 67 counties in Florida, the other 49 states and numerous foreign countries. These programs are implemented by the Museum's staff, its Board of Trustees and more than 300 volunteers, many of whom are part of its membership of 2,700 individuals.

The OMA has spent the last few years undergoing an exhaustive assessment of the facility with representatives from Trane which will serve as the design build contractor for the modernization of the HVAC system. This contractor's recommendation is to refurbish all current gallery and non-gallery units to like new with the exception of replacing the two oldest units from 1959 with one modern unit.

The replacement roof system and building envelope will be overseen by Joe Williams of Architecture Roof Consulting (A/R/C) Associates, Inc. The OMA will directly hire A/R/C as the owners' representative for the roofing and exterior weatherization process to create working documents and secure pricing from subcontractors.

Trane and A/R/C will be contracted separately.

The proposed Capital Project includes work on the following:

- Roofing-Aggregate Surfaced Coal Tar Pitch Built Up Roof Membrane
- Roofing-Coated Modified Bitumen, Roof Level 9 (Existing RoofTop Mechanical Room)
- Roofing-Mineral Surfaced Modified Bitumen, Roof Level 20 (Existing steeply sloped area)
- Roofing-TPO Single Ply Roof Membrane
- Exterior Wall Systems – Brick veneer repair work
- Exterior Wall Systems – EFIS repair work for areas with gouges in material

- Exterior Wall Systems – EFIS repair work for areas of sealant joints above ground grade
- Exterior Wall Systems – General EFIS restoration beyond repair of damaged areas
- Glazing and Glass Storefronts – Repair work for Store Front Glass
- Glazing and Glass Storefronts – Repair work for Fixed Glass Windows
- Exterior Door Repair or Replacement
- Refurbishing all current and non-gallery units to “like new” with the exception of replacing the two oldest 1959 units with one modern unit

Trane anticipates engaging the following professionals from specialty design, engineering and trade providers with the expertise and experience directly related to the design, construction, maintenance, and performance of a safe, sustainable, and resilient facility with similar demands of the OMA:

- LAM Partners LLC., Architectural Lighting Design
- L&S Lighting/Electrical Enterprises, LLC
- ARC Associates, Inc., (Roofing and Building Envelope Design)
- Coastal Mechanical Services, LLC
- Engineered Cooling Systems, Inc.
- MK Structural Engineers, Inc.
- Affiliated Engineers. Inc. (MEP)

Trane has indicated that each of the providers (general, roofing, HVAC/mechanical, and electrical contractors) will include all required items to perform the implementation of the complete scope of work while following all aspects of Trane's extensive safety and quality control protocols.

Venue/Project Location*

From the dropdown menu select the Project's Orange County District Number and Commissioner's Name. Click on the link to learn more about the Board of Commissioners.

District 5 - Emily Bonilla

Facility Ownership*

Who owns the facility?

Orlando Museum of Art

Land Ownership*

Who owns the land?

City of Orlando

Approved Land Use*

Is the Land Use Approved?

Yes

Total lease Term

If it is leased to the applicant, how long is the lease term?

50 years

Total lease Term Remaining

If leased to the applicant, how long is the remaining term of lease?

33 years

Status of Site Work*

What is the status of site work required?

The Orlando Museum of Art (OMA) is committed to providing excellence in arts and culture programming and therefore holds the roof replacement, HVAC system and storefront repairs as a priority. As custodians of historical artifacts and prized art pieces, among other beloved and valued items, the OMA will begin this critical work as immediately as possible upon notification of award in order to best position our museum to continue providing excellent arts and culture experiences for Orange County residents and visitors.

Real Estate Lawyer

Are you consulting a real estate lawyer?

No

Purpose*

From the checklist, select the purpose of the proposed project.

Repair

Building Age*

What is the age of the building referenced in this application (new construction up to historic facility)?

1959

Special Approvals*

Are there any special approvals needed (historical, environmental, governmental, etc.)?

There are no special approvals needed in order to begin this work. The Orlando Museum of Art board approves this project and has undertaken the necessary steps to understand the breadth of the work needed and the kinds of contractors that will be able to render those services. Additionally, leadership of both the City of Orlando and Orange County are aware of this need for our anchor institution.

Third Party Contingencies*

Are there any third-party contingencies?

There are no known third-party contingencies.

Professional Team*

Describe the professional team of architects, engineers, owner's reps, construction firms etc. you have working on the project.

The Orlando Museum of Art (OMA) has been working with representatives from Trane Technologies and Architecture Roof Consulting (A/R/C) Associates, Inc. for the last few years to assess the needs at hand at the OMA facility and project costs related to repairs in anticipation of identifying the necessary funding.

Trane Technologies is a reputable national corporation providing HVAC and other energy related services across 48 states. "We are climate innovators with the courage to look at our world's challenges and see endless opportunity. We aren't afraid to make bold commitments that set new standards to enhance the health and well-being of our communities, customers, employees and planet."

<https://www.tranetechnologies.com/en/index.html>

A/R/C Associates, Inc. is a local firm specializing in roofing. "Our firm operates in a manner similar to and consistent with most other architectural firms, however, we limit our practice to work that involves moisture penetration problems at roofs, walls, windows, and foundations. Roofing and reroofing construction documents have been the main activity of the firm since being founded in 1982. Beyond the preceding, we also perform investigative work so as to determine the cause of the existing problems and help establish the scope of repairs that may be required. Specialty architectural services for roofing and waterproofing and the building envelope have been our entire business for the past thirty-eight years." <https://arc-arc.com/home/>

Feasibility Study*

Does the project have a feasibility study to submit?

Yes

Required Permitting*

Describe the status of the required permitting, design work, and plans. Also, include any construction work already performed

The board of the Orlando Museum of Art has undertaken a thoughtful process in speaking with industry professionals about the needs of the current facility. To that end, a comprehensive assessment was contracted in 2021 to make clear what the issues are and the best course of action to address those. The OMA submits this request fully prepared to move forward with those plans (including the required permitting and design work, among other plans) upon notification of award.

Construction Timeline and Milestones*

Provide the construction timeline and milestones for the proposed project

OMA will engage vendors immediately upon award notification.

The following is an anticipated timeline for the project:

* October 2024: owner's representative will engage contractors to provide roof design and undertake a standard procurement process requesting bids for roof

Engage Trane Technologies. - Trane will begin the procurement process.

* January 2024: Selection of contractor for roof replacement and storefront repairs. Map out rolling closures of galleries and other public and non public areas.

* March 2025: repairs will begin in phases, and we anticipate that the bulk of the repairs will take place from March through December. We do not anticipate the building will close during these repairs which will take place during operational hours and non-business hours as needed.

* December 2025: repairs end

* June 2026: additional six months for unexpected delays

Operating Proforma*

Please provide an operating pro forma for the next five years of project operating (following construction or renovation project completion) to show how the facility operations will be funded and the funding of renovations and maintenance costs of the facility.

2024 TDT Proforma.pdf

Project Start Date*

The project window for this funding cycle is October 1 2024 - September 30 2028

10/01/2024

Project Completion Date*

The project window for this funding cycle is October 1 2024 - September 30 2028

06/30/2026

Hotel Tax Exempt Patrons

If you believe that any potential patrons would be exempt from paying hotel occupancy tax, please explain.

At this time, there are no known or expected patrons who would be exempt from paying hotel occupancy tax.

Tenant Information -

If the facility will have primary tenants or entertainment series affiliations, please describe the tenant and secondary tenant information

Primary Tenant Information*

Please provide the below estimated figures for the primary venue Tenant

- (a) Name(s) of Tenant(s):
- (b) Contact Information/website
- (c) Number of Annual Events
- (d) Projected Avg. Event Attendance
- (e) Project Room Nights Per Primary Group Event(s):

Please attach a calendar of finalized/ potential events

Please provide room night and attendance calculation methodologies and confirmation in the form of surveys, audits, room contracts or receipts, ticket sales or other projection methods

OMA 2023 attendance numbers.pdf (a) Orlando Museum of Art

(b) <https://omart.org/>

(c) It is anticipated that there will be 2,066 opportunities for participation through 198 events.

(d) Attendance is calculated through ticket sales, education programming attendance and rental and event attendance. The OMA is in its initial roll out of the three-year grant from Art Bridges that allows the museum to operate one day per month free to all visitors. Attendance on those free days has increased 85% when compared to similar weekday attendance. It is anticipated that paid attendance will continue to grow by 3% each year. If the museum decides to bring a blockbuster exhibition in the future, paid attendance will be recalculated based on volume of attendance at prior locations, prior attendance at previous OMA blockbuster exhibitions and current museum statistics. With the return of traveling exhibitions, we also anticipate attendance to increase with the historically demonstrated interest in those shows.

(e) Based on OMA's signature events (Florida Prize and Festival of Trees) and exciting annual programming and partnerships (i.e. Florida Water Color Society's annual meeting to coincide with an upcoming OMA exhibition) and event rentals, we anticipate hotel room nights to conservatively represent approximately 100 nights annually and between 10 - 25 nights per primary group event.

A combined document showing recent attendance calculations along with the upcoming 2024-2025 exhibition schedule is attached here.

Secondary Tenant #1 Information

Please provide the below estimated figures for the secondary venue Tenant

- (a) Name(s) of Tenant(s):
- (b) Contact Information/website
- (c) Number of Annual Events
- (d) Projected Avg. Event Attendance
- (e) Project Room Nights Per Primary Group Event(s):

Please attach a calendar of finalized/ potential events

Please provide room night and attendance calculation methodologies and confirmation in the form of surveys, audits, room contracts or receipts, ticket sales or other projection methods

Secondary Tenant #2 information

Please provide the below-estimated figures for the secondary venue Tenant

- (a) Name(s) of Tenant(s):
- (b) Contact Information/website
- (c) Number of Annual Events
- (d) Projected Avg. Event Attendance
- (e) Project Room Nights Per Primary Group Event(s):

Please attach a calendar of finalized/ potential events

Please provide room night and attendance calculation methodologies and confirmation in the form of surveys, audits, room contracts or receipts, ticket sales or other projection methods

[Unanswered]

If expected major events in the facility are known or under contract, please provide the information below

Major Event #1 Information

Please provide the below-estimated figures for a major venue event:

- (a) Name of Tenant
- (b) Contact information / Website
- (c) Number of Annual Events
- (d) Projected Avg. Event Attendance
- (e) Projected Room nights per event

Please provide room night and attendance calculation methodologies and confirmation in the form of surveys, audits, room contracts, or receipts. ticket sales, or other projection methods.

The Florida Water Color Society will hold its annual meeting at the Orlando Museum of Art in the 2025-2026 fiscal year.

(a) Orlando Museum of Art

(b) <https://omart.org/>

(c) 90 opportunities for viewing and 3-5 events planned around the exhibition

(d) 23,000 over the course of this exhibition

(3) While this exhibition is still in its planning phase, it is anticipated that the Florida Water Color society will host its annual meeting to coincide with the event opening. A minimum of 25 hotel rooms are anticipated for this event since it will draw attendance from society members throughout the state of Florida.

Major Event #2 Information

Please provide the below-estimated figures for a major venue event:

- (a) Name of Tenant
- (b) Contact information / Website
- (c) Number of Annual Events
- (d) Projected Avg. Event Attendance
- (e) Projected Room nights per event

Please provide room night and attendance calculation methodologies and confirmation in the form of surveys, audits, room contracts, or receipts. ticket sales, or other projection methods.

Hotel Contract - 10th Annual Florida Prize Event 05.30.24.pdf The Florida Prize will have completed its 10th annual event by the notification of this award. This event is anticipated to continue growing in size and participation each year.

(a) Florida Prize (exhibition and events)

(b) <https://omart.org/>

(c) 10 events (preview, party, tours, etc...), 90 opportunities for viewing

(d) The Florida Prize Preview Party is the opening night party to celebrate the exhibition. It consists of 10 appetizers each inspired by one artist in the exhibition. The juried prize is also awarded at this event. Anticipated attendance 600 people. Exhibition total attendance 25,000

(e) The OMA anticipates approximately 25 room nights will be contracted by guest artists, their friends and families and other supporters of the event and exhibition.

Target Audiences*

What are the target audiences for the facility?

The target audience for this facility is the general public and includes multigenerational, differently abled, ethnically and culturally diverse individuals from varying socioeconomic backgrounds from throughout Orange County, the state of Florida, the nation at large and from worldwide destinations.

Hotel Room Night Rebates*

Do contracts include hotel room night rebates?

No

Rebate Per Room Night

If answered yes to the question above, please list the amount of the rebate per room night.

Projected Room Nights

How many annual room nights do you **project** this venue will bring to Orange County?

100

Guaranteed Room Nights

How many annual room nights do you **guarantee** this venue/project to bring to Orange County?

Hosting Third Party Events

If the facility plans on hosting a substantial number of third-party events, please explain your acquisition plan.

The museum has an onsite sales director that handles all inquiries with regards to rentals. Currently we host approximately 60 rentals per year and plan to expand that by 5% per annually by collaborating with wedding planners and corporate planners.

Expected Event Attendee Origin

- **Local** - Orange, Osceola, Lake, Polk, Brevard, Seminole, and Volusia Counties
- **Non-local, In-State** -- Attendees from remaining FL Counties
- **Out of State**

Event Attendees Origin

Percentage of expected event attendees that are local.

80%

In-State , Non Local

Percentage of expected event attendees that are In-state, Non Local

15%

Expected Attendees - Out of State

Percentage of expected event attendees whose origin would be out of state

5%

Methodology Attendance and Room Night*

How do you intend to provide a valid estimated count of attendance and room nights for each event at this venue?

The most recently completed fiscal year did not include a traveling exhibition and attendance was at approximately 115,000 people. The Florida Prize in Contemporary Art, now in its tenth year, draws attendance from the artists in the show, their family and their following. We have guaranteed 25 hotels rooms

for this, but it is expected that many more will be traveling to central Florida to view the exhibition. This is an annual exhibition and is expected to continue to draw visitors from across the state. In the upcoming 2025-2026 fiscal year, the OMA anticipates a traveling exhibition along with the annual statewide convening of the Florida Water Color Society. The Florida Water Color Society is anticipated to host their annual meeting to coincide with the exhibition. This, in addition to upcoming programming, should boost attendance by at least 10,000 people.

Job Creation

In the table below, enter the following information.

For two phases: (1) Construction phase and (2) Operating phase enter the number of full-time and part-time jobs to be created from project.

Phase 1: Full-Time Construction Jobs Created	10
Phase 1: Part-Time Construction Jobs Created	8
Phase 2: Full-Time Operating jobs Created	0
Phase 2: Part-Time Operating Jobs Created	0

Supporting Development*

How will this project drive or support development in the surrounding area, including attracting new businesses and/or supporting recruitment efforts of the surrounding business community?

An improved roof will provide a safer space for our collections and mitigate leaks which create hazards for our guests and select spaces which they navigate within our facility. A building that is better fortified against weather conditions provides greater possibility for larger scale events which draw on local businesses including caterers and equipment rental vendors, among others.

The OMA would like to facilitate more nontraditional programming. A repaired roof alleviates concerns of structural issues that may lead to unforeseen events. Greater confidence in our facility means that we can more actively plan for and pursue programming that expands the bounds of what has defined onsite events until this point.

TDT Funding Request Amount*

Total amount of TDT of grant funding being requested from the County TDT for this project?

\$7,236,640.00

Funding Timeline*

Provide the timing of the funding needed during the project timeline. The funding window for this Funding Opportunity is October 1 2024 - September 30 2028.

Using the rich text editor (Bold, Italicized, Underlined) separate funding years.

FISCAL YEAR 2024 - 2025

October 2024 - approximately \$1,809,160 (25%) needed for deposits required to engage contractors and consultants

January 2025 - \$723,664 (10%) material purchases

March 2025 - \$3,618,320 (50%) wages and materials

FISCAL YEAR 2025 - 2026

September 2025 - \$723,664 (10%) wages and materials

March 2026 - \$361,832 (5%) wages and materials

Multi-phase Project*

Indicate if this is part of a larger, multi-phase project

No, It is not part of a larger multi-phase project

Total Project Amount

Include the Total Project Amount below if this request is part of a larger multi-phase project.

\$7,523,571.00

Use of Funds*

Please remember to attach itemized expenditures to be funded by the grant. Attach a complete proforma budget for the project including a listing of all anticipated funding sources and expenditures.

Will you be partnering for promotion with Visit Orlando or another local agency or group?

There is no partnership anticipated with Visit Orlando or another local agency or group at this time.

Government Funding Support*

List **All** other **actual** or **potential** city/county/state/ federal funding sources for this project including:

- Visit Orlando
- Visit Florida

- Central FL Sports Commissions
- Parks & Recreation Department
- Department of Cultural Affairs
- Orange County Cultural Tourism
- Etc.

Note: Failure to disclose other funding sources may result in denying future TDT funding of facility/ venue projects
There is no additional government funding support anticipated at this time.

Non-Governmental Funding Support*

List all other non-governmental contributors, sponsors, and sources of funding for this project other than TDT from Orange County.

Note: Failure to disclose other funding sources may result in denying future TDT funding of facility/ venue projects
There is no non-governmental funding support anticipated at this time.

Additional Funding Sources

What additional sources of funding have you sought or do you intend to seek outside of those listed above?

Note: Failure to disclose other funding sources may result in denying future TDT funding of facility/venue projects.
We intend to seek the donations of private donors and foundations to support this project and cover any disallowed costs proposed in this application.

Past Florida TDT Funding

If applicable, in the table below list past Florida TDT Funding (to include each with Florida County, amount requested, amount granted, amount spent and purpose).

County and Year	Amount Requested	Amount Awarded	Amount Spent	Purpose
Orange/ 2023	\$155,000.00	\$155,000.00	\$155,000.00	2023 Season Support
Orange/ 2022	\$155,000.00	\$155,000.00	\$155,000.00	2022 Season Support
Orange/ 2021	\$172,000.00	\$172,000.00	\$172,000.00	2021 Season Support

Orange / 2020	\$172,000.00	\$172,000.00	\$172,000.00	2020 Season Support
Orange/ 2019	\$150,000.00	\$150,000.00	\$150,000.00	2019 Season Support

Section 3: Venue Marketing and Economic Impact Details

Venue Marketing and Advertising Plan

What are your marketing and advertising plans (local, regional, national, and or international)? Will you partner for promotion with Visit Orlando or another local agency or group? Please see attachment F for more information.

The OMA has secured an outside firm to provide marketing and advertising services as it moves into a new century of engagement with the local community. This firm will evaluate search engaging optimization (SEO) and social media and other digital and traditional marketing to the lead for forward strategy.

The OMA will use strategic marketing partnerships with local, national, and international media outlets to promote the exhibition season to a wide range of diverse audience groups and broaden its core market in and beyond Central Florida. The OMA will form collaborative partnerships with arts, cultural, and media partners who will offer an excellent opportunity to attract new visitors. The Marketing and Public Relations Plan will target a diverse audience including, but not limited to, the following: International, National, Southeastern cultural travelers and the more than 20 million Florida residents living within a five-hour drive of Orlando. Local visitors, as defined by United Arts, will come primarily from Orange, Seminole, Osceola, and Lake Counties. The OMA will cross-promote the project with collaborating organization partners such as Rollins College, 90.7 WMFE, Orlando Repertory Theater, Orlando Shakespeare Theater, Orlando Philharmonic, Enzian Theater, and the Mall at Millennia. Publications and promotions include Orlando at Play, Orlando Weekly, Visit Orlando, Watermark, Bungalower, Passport to Winter Park, Onyx, Orlando Magazine, Orange Appeal, Orange County Library System, Clear Channel, Lynx Transit Advertising, and Magic 107.1, Spectrum and NBC Universal will reach audiences from Daytona to Lakeland and Melbourne. The museum will communicate that guests can easily access the museum's central location with a wide range of options for shopping, lodging, dining, and entertainment/cultural activities nearby. This includes hotels ranging from upscale to medium and lower-priced hotels within a five-mile radius, restaurants, and many cultural organizations. The museum will partner with local hotels to advertise exhibitions on guest room keycards and publications. The marketing strategy will implement a creative, aggressive, fully integrated plan to reach local and non-local visitors through publicity, social media, viral marketing, and the distribution of printed collateral materials. The exhibitions will be featured on monitors throughout the Orlando International Airport throughout the project duration, targeting millions of arriving tourists. Out-of-state tourists will be targeted via trip advisor, Groupon.com, and Viator to offer discounted admission and museum your/restaurant bundle tours to visitors throughout the U.S. during the project duration. The OMA will utilize a survey system that will capture the response to the exhibitions and zip code/country of origin data from visitors. Marketing and public relations plan outcomes will be monitored using historical data, Google Analytics, Facebook Insights and media tracking. Via Eventbrite's ticketing system, the OMA will capture a zip code related to each admission transaction. Additional visitation information will be collected through the museum's admissions desk. Press releases to outlets listed below will target diverse audience groups. Outlets receiving press releases will publicize the shows in their print and online presence, resulting in significant public exposure. Large-scale marketing banners will be placed year-round on OMA's exterior facade facing

Mills Ave & US17/92 (27,000 car average daily count).

TARGETED AUDIENCE GROUPS AND CORRESPONDING MEDIA OUTLETS:

- GENERAL: Orlando Sentinel, In-Flight Magazines, Attractions Magazine, Axis Magazine, Florida Magazine, Orlando Arts, Orlando Family Magazine, Orlando Life, Orlando Business Journal, The Sanford Herald, Southwest Orlando Bulletin, Park Press, West Orange Times, Where Traveler Magazine, Winter Park Magazine, Winter Park Press
- YOUTH: Bungalower, Orlando Magazine, Orlando Weekly, Playground, and Orange County Library System.
- WOMEN: Orange Appeal, Passport to Winter Park
- HISPANIC: El Osceola Star, El Sentinel, La Prensa Orlando, Consulmex Orlando
- AFRICAN AMERICANS: Onyx, Orlando Times, The Orlando Advocate LGBTQ – Watermark, Orlando Weekly
- MIDDLE EASTERN DIASPORA: Iranian-American Community Center, Islamic Society of Central Florida
- NATIONAL / INTERNATIONAL TOURISTS: Associated Press, Florida Sun Magazine, Orlando Attractions.
- NATIONAL / INTERNATIONAL PUBLICATIONS: Orlando Arts Magazine, Orlando Magazine, Passport Winter Park, Art Daily, Art in America, American Art, American Art Review, Arte al Dia Internacional, ARTnews, Art Forum, Gallery Guide, and Vanity Fair Magazine.

The OMA will install temporary signage displayed at the construction site and on its website that includes the verbiage in attachment F.

Security Plans

Please describe security plans after the facility opens (including anticipated cost) as it relates to the need for private security or public/ law enforcement availability.

The OMA contracts an external security firm –Allied Universal. On most days there are 5 to 8 security officers in the galleries and one in the control room monitoring all public and non public spaces of the museum. This annual cost is \$260,000 - \$300,000 per year depending on events and exhibition schedules. There are no current plans to change this security provider.

Annual Economic Impact for Orange County*

\$6,922,925.00

Section 4: Budget Recap

Applicants can use other forms of Budget they may already have from credible sources [quotes, bids, contracts, etc.], so long as the information below is provided at a minimum.

Note: Failure to disclose other funding may result in denying future TDT funding of facility/ venue projects

Total Income - Tourist Development Tax funding

- Contributors, sponsors and other funding sources (include in-kind)
- Total Contributor/sponsor funds
- Room Night Rebates
- Other Income sources (i.e.,) capitalized ticket surcharges, seat license fees, naming rights, pouring rights, advertising revenues etc.)
- Total other income
- Total income

Income Type	Income Source	Income Amount
TDT Funding	7236640	\$7,236,640.00
Contributed		
Contributed		
Contributed		
Contributed		
Contributed		
Contributed		
Contributed		
Contributed		
Contributed		
Total Contributed Sponsor Funds	7236640	7236640

Room Night Rebates		
Other Income		
Other Income		
Other Income		
Other Income		
Other Income		
Other Income		
Other Income		
Other Income		
Other Income		
Other Income		
Other Income - Subtotal		
Total Income	7236640	7236640

Project Funding Narrative*

Describe the project funding contingency, available financial reserves, and insurance protections.

Note: See Attachment E of the Guideline Document for Insurance Protection Information

The OMA entered into an agreement with Trane Technologies to perform a Facility Assessment on May 4, 2021. Due to the scope of the project and mitigating factors such as COVID-19, the assessment took longer than anticipated. The goal of the assessment was to provide clear direction, costs, and mechanical engineering drawings to bring the building up to date from an environmental standpoint: a new roof, replaced and refurbished HVAC equipment and repair and replacement of storefront items (i.e. the building envelope) which have deteriorated over the last 30 years. This is not a cosmetic intervention, rather a crucial maintenance issue.

The most comprehensive information related to the assessment process that OMA has undertaken in

preparation to address the pending structural needs is found in the November 2021 assessment uploaded in this application. However, it is a more recent projection from February 2023 that provides the numbers from which this project budget is based and can be provided for review upon request. These two documents have been combined and uploaded as an attachment.

The OMA provides a maintenance reserve in its budget which is in part used to contract Engineered Cooling Systems to perform monthly maintenance on all HVAC equipment at the facility. A 5% service fee is included in each rental contract. A portion of these funds is designated towards maintenance reserves. The OMA also has a maintenance line item which is currently at 4% of the annual operating budget.

The Orlando Museum of Art confirms that it has the following insurance protections: Commercial General Liability, Commercial Automobile Liability, Workers' Compensation and Employee Dishonesty/Crime Insurance.

If the requested TDT funds are awarded, OMA will take out Payment and Performance Bonds equal to the current project phase amount.

Section 5: Expenses

Applicants can use other forms of budget they may already have from accredited sources, so long as the information below is provided at a minimum.

Expenses

Applicants can use other forms of budget they may already have from accredited sources, so long as the information below is provided at a minimum.

- Please list ALL Project Expenses and indicate which items will utilize TDT Funds (Please attach any additional expenses)
- Total Expenses

Expense Name	Expense Amount	TDT Funds Utilization
HVAC Modernization	\$3,500,000.00	Yes. expense will utilize TDT Funds
FIS/Storefront Repairs	\$486,640.00	Yes. expense will utilize TDT Funds
Roof Replacement	\$3,100,000.00	Yes. expense will utilize TDT Funds
Equipment for Temporary Air Solution	\$150,000.00	Yes. expense will utilize TDT Funds
Owners Rep	\$286,931.00	No, expense will NOT utilize TDT Funds

0	7523571	0

Required Attachments

Articles of Incorporation

Attach Articles of Incorporation document (except government entities)
amended and restated articles of incorporation.pdf

Tax ID or IRS Tax Exempt Determination Letter

Attach your TAX ID or IRS tax-exempt determination letter
OMART - IRS 501(c)(3) Ltr_06.15.15.pdf

Organizational Outline

Attach the organizational outline of the application entity. This includes but is not limited to the names and addresses of each board member and corporate officer (except government entities)
23-24 Officers and Trustees with Affiliations.pdf

TDT Final or Interim Report (For past TDT Recipients only)

Attach a previous TDT Final Report or Interim Report if applicable.

Final Report Copy of Submission.pdf

Project Income and Expense

Upload any project income or expense information that did not fit in the tables provided, or if applicant organization if not using the space provided.

Form 990s

Attach the two most recent Form 990s completed for your organization if applicable to organizational entity type.

Public disclosure 990.pdf

Audited Financial Statements

Upload Applicants' most recently completed Audit (along with management letter and organization response if applicable).

2022 - 2023 OMA audit.pdf

Feasibility Study

Please provide any applicable feasibility study.

Modernization Report 2021 and 2023 Presentation to OMA.pdf

Budget

Upload the Complete Project Budget

2024 TDT Project Budget.pdf

Partner & Collaborative Agreements

As one file, upload all written agreements involving media, hotels/motels, and venue contracts/ leases

Site designs, blueprints, or facility footprint

Attach site designs, blueprints, or facility footprints. Do not try to attach full size renderings. Submit 360dpi (print quality) photos or scans. Also add more than one in a document to upload several into one file upload spot.

OMA Facility Footprint.pdf

Support Documents

As one file, upload three support documents (Letters of recommendation, programs, brochures, media articles, etc).

2024 TDT Support Materials.pdf

Section 6: Certifications

I have reviewed this GRANT Application hereby submitted to Orange County. I am in full agreement with the information contained in this submitted application and its submitted attachments as accurate and complete. I further acknowledge my understanding that the County in Making a capital grant does not assume any liability or responsibility for the ultimate viability, suitability, or financial profitability of the capital project for which the grant is awarded. The County, unless otherwise specifically stated, is only a financial contributor to the project and not a promoter or co-sponsor and will not guarantee or be responsible or liable for any debts or financial liability incurred for or arising from such project. All third parties are hereby put on notice that the County will not be responsible for payment of any costs or debts for the project that are not paid by the grant applicant.

Certifications*

I understand the above guidelines and agree to comply with them. I understand full receipt of grant funding is based upon the organization's compliance with all regulations.

Yes, I understand and agree

Authorized Agent Signature*

Cathryn Mattson

Authorized Agent Title*

Executive Director & CEO

Date of Certification*

04/30/2024

File Attachment Summary

Applicant File Uploads

- 2024 TDT Proforma.pdf
- OMA 2023 attendance numbers.pdf
- Hotel Contract - 10th Annual Florida Prize Event 05.30.24.pdf
- amended and restated articles of incorporation.pdf
- OMART - IRS 501(c)(3) Ltr_06.15.15.pdf
- 23-24 Officers and Trustees with Affiliations.pdf
- Final Report Copy of Submission.pdf
- Public disclosure 990.pdf
- 2022 - 2023 OMA audit.pdf
- Modernization Report 2021 and 2023 Presentation to OMA.pdf
- 2024 TDT Project Budget.pdf
- OMA Facility Footprint.pdf
- 2024 TDT Support Materials.pdf

Organization: ORLANDO MUSEUM OF ART
Project: HVAC Modernization, Storefront and Roof Replacement

	FYE 2025	FYE 2026	FYE 2027	FYE 2028	FYE 2029
Expenditures	Project Period				
Personnel	\$ 2,018,997	\$ 2,079,567	\$ 2,167,117	\$ 2,253,801	\$ 2,343,953
Maintenance	\$ 164,439	\$ 139,006	\$ 153,525	\$ 158,033	\$ 162,898
Utilities	\$ 240,000	\$ 240,000	\$ 216,000	\$ 211,200	\$ 211,200
Other Occupancy (excluding maint & utilities)	\$ 673,012	\$ 572,060	\$ 686,472	\$ 700,202	\$ 714,206
Maintenance Reserves	\$ 17,211	\$ 12,908	\$ 18,072	\$ 18,975	\$ 19,924
Marketing Expense	\$ 78,650	\$ 65,000	\$ 80,223	\$ 81,827	\$ 83,464
Program Expenses	\$ 501,715	\$ 376,286	\$ 511,749	\$ 521,984	\$ 532,424
Education Expenses	\$ 46,380	\$ 41,742	\$ 42,577	\$ 43,428	\$ 44,297
Cost of Goods Sold	\$ 116,247	\$ 87,598	\$ 115,927	\$ 119,405	\$ 122,987
Total Expenditures	\$ 3,856,651	\$ 3,614,168	\$ 3,991,662	\$ 4,108,856	\$ 4,235,353
Income					
Admissions/ Ticket Sales/ Memberships	\$ 442,184	\$ 331,638	\$ 455,450	\$ 473,668	\$ 492,614
Contributed Income/ grants	\$ 1,586,017	\$ 1,673,248	\$ 1,617,737	\$ 1,650,092	\$ 1,683,094
Exhibition Touring Revenue	\$ -	\$ 28,055	\$ 29,458	\$ 30,931	\$ 32,477
Facility Rental	\$ 344,225	\$ 258,169	\$ 361,436	\$ 379,508	\$ 398,483
Education Program Revenue	\$ 329,364	\$ 296,428	\$ 335,951	\$ 346,030	\$ 356,411
Events	\$ 795,500	\$ 715,950	\$ 819,365	\$ 843,946	\$ 869,264
Shop Sales	\$ 212,359	\$ 159,269	\$ 218,730	\$ 225,292	\$ 232,050
Other Revenue	\$ 147,002	\$ 151,412	\$ 153,535	\$ 159,390	\$ 170,959
Total Revenue	\$ 3,856,651	\$ 3,614,169	\$ 3,991,662	\$ 4,108,856	\$ 4,235,353
	\$ -	\$ (0)	\$ (0)	\$ (0)	\$ (0)

Notes:

FY 2026

Maintenance
Utilities

Maintenance Reserves

The work has been projected to be completed in phases. This will have minimal effect on cash flow during the renovations as many galleries and education spaces will remain operational. The budget includes 4% of operating costs towards maintenance. Modernazition of the building will reduce energy costs. Estimated to be a 10% reduction in FYE27 as systems are brought online and 12% going forward. A 5% service charge has been added to facility rentals to build a maintenance reserve. (This was implemented in Jan 2024)

Organization Name	ORLANDO MUSEUM OF ART		
Project Name	2023 Exhibition Season		

Instructions: Include only IN-PERSON ATTENDANCE ON THIS FORM, except where noted (line 21-22). Include virtual (if offered) at the bottom, and attach any additional information to show how this served the grant program goals and objectives.

Submitted as of (date):

Date (& time if tracking by event performance)	Event/Performance Name (& Venue, if applicable)	Number of SOLD Tickets, in Attendance*	Number of COMP or No-Cost Admissions [†]	Total Attendance	No. of Surveys Collected for event (if collected, upload sample of survey)
Jan-December 2023	General Admission	27,672	25,813	53,485	
Jan-December 2023	Building Rentals	27,332		27,332	
Jan-December 2023	Youth, Family & Community Ed.Programs & Events	13,749	3300	17,049	
Jan-December 2023	Receptions and Special Events	14,910	2644	17,554	
				0	
Total Count of Attendance/Surveys		83,663	31,757	115,420	115,420

* Total number of tickets sold, less the number of no-shows; we want the number of ticketed guests/participants actually in attendance.

† Number of comp tickets distributed minus the number that are unredeemed, or guests admitted without admission cost.

Cost per person
-->

\$

1.34

To calculate spending, we need to know how you are counting attendance:	per day, check here →	X	per event/ show, check here →	
How many times is it possible for an individual to attend your event (maximum number of days, shows, performances, etc.)?				313
And if you included social media/web interactions to add virtual attendance ...?	Plus virtual attendance total:	215		
Were attendees registered on your website to participate? __Yes/ X No; __All/ ____ # if Partial				
Explain how you estimated No. of Virtual attendees/interaction with event(s) (if not referenced in narrative): Actual count of views of education program.				

For FINAL REPORT, (in the online follow-up form) **if you did not meet expected attendance, you will be asked to include narrative response about shortfall, and what you think affected this.** If you have ANY specifics about the new audience reached, expansion of awareness of Orlando as a cultural destination, increased website traffic, social media likes tht you an tie back to virtual offerings? (supplemental reports, quote, may be uploaded at the end of the report online).

Group Sales Agreement

Account Name: Orlando Museum Art
Arrival: Saturday, May 11, 2024

Group Name: Orlando Museum Art
Departure: Sunday, June 2, 2024

Contact Information

Group Contact: Joann Walfish
Title: COO
Address: 2416 N Mills Avenue
Orlando, FL 32803
Phone #: (407) 896-4231
Email: jwalfish@omart.org

Property Contact: Melissa Cook
Title: Director of Sales and Marketing
Address: 680 N Orange Avenue
Orlando, FL 32801
Phone #: (407) 734-4491
Email: melissa.cook@marriott.com

Guestroom Requirements

Cutoff Date: Thurs May 16, 2024

		Thu May 30		Fri May 31		Sat Jun 1	
	Occupancy	Rate	Rooms	Rate	Rooms	Rate	Rooms
Studio 1King Suite	5	\$139.00	10	\$139.00	20	\$139.00	10

Method of Reservation

Reservations will be made by Individual Call In or Booking Link.

Guest to pay on own for all charges.

Artist Reservations:

Reservations will be made by Rooming List.

Room and tax to the master, Incidentals on own.

Cutoff Date: Thursday, May 16, 2024

Reservations by attendees must be received on or before the May 16, 2024 "Cut-Off Date". At the Cut-Off Date, Hotel will review the reservation pick up for the Event, release the unreserved rooms for general sale, and determine whether or not it can accept reservations based on a space- and rate-available basis at the group rate after this date.

CONCESSIONS: Complimentary Hot Breakfast Buffet, \$10.00 Discounted Garage Self-Parking, Complimentary Wi-Fi throughout the property, Marriott Bonvoy Planner Points.

Group rate of \$139.00 is available for artist installs before and after the event. Hotel will agree to add additional rooms to the group block as needed, based on availability at time of block review.

Contract Terms

COURTESY ROOM BLOCK

A special sleeping room rate for standard king studio suites has been established for your Event. This net, non-commissionable rate is quoted exclusive of applicable state and local taxes, fees, and assessments. Please instruct your guests to reserve rooms as soon as possible. There is no commitment by you to pick up these rooms, and no commitment by the Hotel to hold the rooms if other customers may wish to purchase the rooms. Should other business opportunities arise such that the Hotel is in a position to sell the unused allocated rooms inventory to other customers, or should Hotel availability over the Event dates be subject to high occupancy or a sellout condition, you will be advised by phone and/or email and then you and your guests will be given 24 hours to confirm the desired amount of rooms in the remaining room block inventory by advance payment or credit card. Each room must be secured with a valid credit card provided by you or the guest attending your Event, along with a first night's deposit, refundable up to 48 hours in advance of arrival. Rooms cancelled for any reason less than 48 hours in advance will incur an individual cancellation fee equal to one night's room rate plus applicable tax.

IMPOSSIBILITY

The performance of this Agreement is subject to termination without liability upon the occurrence of any circumstance beyond the control of either party – such as acts of God, war, acts of terrorism, government regulations, disaster, strikes, civil disorder, or curtailment of transportation facilities – to the extent that such circumstance makes it illegal or impossible for the Hotel to provide, or for groups in general to use, the Hotel facilities. The ability to terminate this Agreement without liability pursuant to this paragraph

is conditioned upon delivery of written notice to the other party setting forth the basis for such termination as soon as reasonably practical - but in no event longer than ten (10) days - after learning of such basis.

CHANGES, ADDITIONS, STIPULATIONS, OR LINING OUT

Any changes, additions, stipulations, or deletions including corrective lining out by either Hotel or Orlando Museum Art will not be considered agreed to or binding on the other unless such modifications have been initialed or otherwise approved in writing by the other.

LITIGATION EXPENSES

The parties agree that, in the event litigation relating to this Agreement is filed by either party, the non-prevailing party in such litigation will pay the prevailing party's costs resulting from the litigation, including reasonable attorneys' fees.

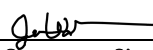
HIGH RISK ACTIVITIES

Hotel has committed to providing the room nights and function space, as applicable, set forth in this Agreement based on information about the event that Orlando Museum Art has given to the Hotel. Orlando Museum Art agrees that it has presented all material information required in order for Hotel to provide the rooms and facilities set forth in this Agreement. Should Hotel, in its sole reasonable discretion, determine at any time that the Event will include a high-risk activity that was previously undisclosed to the Hotel (including by way of example, and not by limitation, biological agents, pyrotechnics, etc.), Hotel may terminate this Agreement immediately and without liability, upon written notice to Orlando Museum Art.

Please sign and return this agreement by Thursday, April 25, 2024. Otherwise, quoted rates are not guaranteed and may be renegotiated.

Agreement of Parties

I agree to meet all terms and conditions as stated above.

	04/19/2024		
Customer Signature	Date	Hotel Representative	Date



November 12, 2009

FLORIDA DEPARTMENT OF STATE
Division of Corporations

ORLANDO MUSEUM OF ART, INC.
2416 N. MILLS AVE.
ORLANDO, FL 32803-1403

Re: Document Number 702045

The Amended and Restated Articles of Incorporation for ORLANDO MUSEUM OF ART, INC., a Florida corporation, were filed on November 12, 2009.

The certification you requested is enclosed. To be official, the certificate for a certified copy must be attached to the original document that was electronically submitted under FAX audit number H09000239635.

Should you have any questions concerning this matter, please telephone (850) 245-6050, the Amendment Filing Section.

Tina Roberts
Regulatory Specialist II
Division of Corporations

Letter Number: 109A00035341

State of Florida



Department of State

I certify the attached is a true and correct copy of the Amended and Restated Articles of Incorporation, filed on November 12, 2009, for ORLANDO MUSEUM OF ART, INC., a Florida corporation, as shown by the records of this office.

I further certify the document was electronically received under FAX audit number H09000239635. This certificate is issued in accordance with section 15.16, Florida Statutes, and authenticated by the code noted below.

The document number of this corporation is 702045.

Authentication Code: 109A00035341-111209-702045

-1/1



Given under my hand and the
Great Seal of the State of Florida,
at Tallahassee, the Capital, this the
Twelfth day of November, 2009

Kurt S. Browning
Secretary of State

**AMENDED AND RESTATED
ARTICLES OF INCORPORATION
OF
ORLANDO MUSEUM OF ART, INC.
A FLORIDA NONPROFIT CORPORATION**

The Members of the ORLANDO MUSEUM OF ART, INC., a Florida not-for-profit Corporation (the "Corporation") have approved, by at least a two-thirds (2/3) vote at a properly constituted meeting of the Members held on September 10, 2009, that the Corporation's Amended Articles of Incorporation as filed with Florida's Secretary of State on June 3, 1968 (the "Amended Articles of Incorporation"), be amended and restated in accordance with the Corporation's Amended Articles of Incorporation and the provisions of Sections 617.1002 and 617.1007 of the Florida Not For Profit Corporation Act. Accordingly, the Amended Articles of Incorporation of the Corporation are hereby amended and restated in their entirety to read as follows:

**ARTICLE I
NAME OF CORPORATION, MAILING ADDRESS
AND ADDRESS OF PRINCIPAL OFFICE**

The name of this Corporation shall be ORLANDO MUSEUM OF ART, INC. The mailing address of the Corporation is, and its principal office shall be located at 2416 North Mills Avenue, Orlando, Florida 32803-1403.

**ARTICLE II
PURPOSES**

This Corporation is organized exclusively for charitable and educational purposes, more specifically to collecting, preserving and interpreting notable works of art; presenting exhibitions of local, regional, national and international significance; developing first-rate educational programs; and presenting creative and inclusive programs to reach every segment of a diverse community.

**ARTICLE III
POWERS**

This Corporation shall be authorized to exercise the powers permitted corporations not for profit under Chapter 617, Florida Statutes; provided, however, that this Corporation, in exercising any one or more of such powers, shall do so in furtherance of the exempt purposes for which it has been organized within the meaning of Section 501(c)(3) of the Internal Revenue Code.

**ARTICLE IV
MEMBERSHIP**

Section 1. Anyone who is interested in the practice, enjoyment and promotion of the visual arts shall be eligible for membership in the Corporation, and anyone eligible for membership may become a Member of the Corporation upon payment of appropriate dues.

Section 2. The membership categories and dues shall be set by the Board of Trustees.

ARTICLE V
TERM

This Corporation shall have perpetual existence unless sooner dissolved according to law.

ARTICLE VI
BOARD OF TRUSTEES

The Board of Trustees shall be determined and fixed, as provided for in the bylaws of the Corporation; provided, however, that there shall never be less than ten (10) nor more than thirty (30) elected Trustees.

ARTICLE VII
OFFICERS

The Board of Trustees shall elect from among the members of the Board of Trustees such officers of the Corporation as may be set forth in the bylaws of the Corporation.

ARTICLE VIII
DEDICATION OF ASSETS AND DISSOLUTION

Section 1. The property of this Corporation is irrevocably dedicated to the purposes set forth herein and no part of the net earnings or assets of this Corporation shall inure to the benefit of any officer or director of the Corporation or to the benefit of any private individual. When appropriate, the Board of Trustees may determine to reasonably compensate any officer or director of the Corporation in accordance with and commensurate with the services performed by such person.

Section 2. Upon the dissolution and winding up of this Corporation, its assets remaining after payment or provision for payment of its debts and liabilities shall be distributed to one or more organizations which themselves are exempt as organizations described in Section 501(c)(3) of the Code, or the corresponding provisions of any future federal tax laws, or to or among, the United States, the State of Florida or any local government(s) for exclusive public purposes.

ARTICLE IX
BYLAWS

Subject to any limitations at any time contained in the bylaws of this Corporation and in Chapter 617, Florida Statutes, the bylaws of this Corporation may be adopted, altered, amended or rescinded, and new bylaws adopted in the manner and time provided in the bylaws.

ARTICLE X
AMENDMENT OF ARTICLES

These Amended and Restated Articles of Incorporation may be amended or altered in whole or in part by a two-thirds (2/3) vote of the members of the Board of Trustees present and entitled to vote at a properly constituted meeting of the Board of Trustees.

ARTICLE XI
INDEMNIFICATION

The Corporation shall indemnify any person who was or is a party, or is threatened to be made a party, to any threatened, pending or contemplated action, suit or proceeding, whether civil, criminal, administrative or investigative by reason of the fact that he is or was a Trustee, director, employee, officer or agent of the Corporation, against expenses (including attorney's fees and appellate attorney's fees), judgments, fines and amounts paid in settlement actually and reasonably incurred by him in connection with the action, suit or proceeding if he acted in good faith and in a manner he reasonably believed to be in, or not opposed to, the best interest of the Corporation; and with respect to any criminal action or proceeding, if he had no reasonable cause to believe his conduct was unlawful; except that no indemnification shall be made in respect to any claim, issue or matter as to which such person shall have been adjudged to be liable for gross negligence or willful misfeasance or malfeasance in the performance of his duty to the Corporation, unless and only to the extent that the court in which the action or suit was brought shall determine, upon application, that despite the adjudication of liability, but in view of all the circumstances of the case, such person is fairly and reasonably entitled to indemnity for such expenses that the court shall deem proper.

IN WITNESS WHEREOF, the undersigned has hereunto set his hand and seal on the 10th day of September, 2009.



Curtis B. McWilliams, President



IRS Department of the Treasury
Internal Revenue Service

P.O. Box 2508

Cincinnati OH 45201

In reply refer to: 0248230137

June 15, 2015 LTR 4168C 0

59-0910352 000000 00

00025701

BODC: TE

ORLANDO MUSEUM OF ART INC
% DANA DOUGHERTY
2416 N MILLS AVE
ORLANDO FL 32803

Employer Identification Number: 59-0910352
Person to Contact: Ms. Edwards
Toll Free Telephone Number: 1-877-829-5500

Dear Taxpayer:

This is in response to your June 04, 2015, request for information regarding your tax-exempt status.

Our records indicate that you were recognized as exempt under section 501(c)(3) of the Internal Revenue Code in a determination letter issued in January 1953.

Our records also indicate that you are not a private foundation within the meaning of section 509(a) of the Code because you are described in section 509(a)(2).

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Please refer to our website www.irs.gov/eo for information regarding filing requirements. Specifically, section 6033(j) of the Code provides that failure to file an annual information return for three consecutive years results in revocation of tax-exempt status as of the filing due date of the third return for organizations required to file. We will publish a list of organizations whose tax-exempt status was revoked under section 6033(j) of the Code on our website beginning in early 2011.

0248230137
June 15, 2015 LTR 4168C 0
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ORLANDO MUSEUM OF ART INC
% DANA DOUGHERTY
2416 N MILLS AVE
ORLANDO FL 32803

If you have any questions, please call us at the telephone number
shown in the heading of this letter.

Sincerely yours,

Doris P. Kenwright

Doris Kenwright, Operation Mgr.
Accounts Management Operations 1

Orlando Museum of Art
Board of Trustees
Fiscal Year 2024 July 1, 2023 – June 30, 2024

EXECUTIVE COMMITTEE

Chair of the Board of Trustees

Mark Elliott
Attorney, Mark Elliott Law

**Vice Chair of Board of Trustees &
Chairperson of Facilities Committee**

Lance Walker, Jr.
President/Partner
Walker & Co. Construction

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& Exhibitions Committee**

Chase Heavener
Community Volunteer

Chairperson of Education Committee

Amelia McLeod
*Director Corporate Transactional,
Universal Destinations and Experiences*
Universal Orlando

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Chief Financial Officer
ABC Fine Wine & Spirits

Secretary

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*Senior Vice President, Marketing &
Strategic Communications*
Orlando Health

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Former President
OMA Acquisition Trust

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Cathryn J. Mattson

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MaryBeth Brown (Ex-O)

President
OMA Volunteer Council

Sharon Line Clary
VP Strategic Marketing & Communication
AdventHealth

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Attorney
GrayRobinson

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Jen O'Mara
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Richard Pengelly
Managing Director
PMF Asset Management

George Poelker (Ex-O)
President
OMA Acquisition Trust

Regina Rabitaille
Attorney
Nelson Mullins

Lisa Sheppard (Ex-O)
President
OMA Council of 101

Daisy Staniszkis
Community Volunteer

Orlando Museum of Art 2022 Season

OC-FY22 Cultural Tourism Funding - Orange County Arts & Cultural Affairs

Orlando Museum of Art

Mrs Joann M Walfish
2416 North Mills Avenue
Orlando, FL 32803

info@omart.org
O: 407 896 4231
M: 4075809816
F: 407 896 9920

Mrs. Brandi Jordan

2416 N. Mills Ave.
Orlando, Florida 32803

bjordan@omart.org
O: 4078964231 ext 229

FollowUp Form

Payment Information

Orange County Arts & Cultural Affairs -- FY22 Cultural Tourism Funding
Follow-up Form: Pay 3/Final (10%)

Payment Information*

By submitting this follow-up report and payment request, the GRANTEE certifies compliance with the terms and conditions set forth in the Award Agreement and in the enclosures of the agreement, including the guidelines, application, revised scope, budget, and any addenda (if applicable), grant award letter and any stipulations. United Arts of Central Florida is the AGENCY serving as fiduciary for Orange County Arts & Cultural Affairs (COUNTY).

I understand and agree

Contact Name for This Payment*

NOTE: If GRANTEE is using a fiscal agent, payment will be sent to the fiscal agent. All financial transactions for the project should go through the fiscal agent.

Joann Walfish

Phone Number*

407 896-4231 ext 2234

Address to Send This Payment*

Please include "CHANGE OF ADDRESS: if this is a new address for the organization.

Ms. Joann Walfish
Chief Operating Officer
2416 N. Mills Ave.
Orlando, FL 32803

Contact Updates, if any

Provide name, title, email, and phone for any

- New staff or board leadership, related to the project team
- New staff for the United Arts/Orange County email list

Project Information

Amount Awarded

\$155,000.00

Project Name*

Name of Project

Orlando Museum of Art 2022 Season

Project Description

FROM APPLICATION: Brief summary of the proposed project or event

The Orlando Museum of Art (OMA) presented diverse exhibitions combined with engaging events and insightful educational programs. Featured exhibitions: illustrations by Coretta Scott King award-winning artist James E. Ransome; The Florida Prize in Contemporary Art and Orlando-based photographer Jimm Roberts who embarked on a twenty-year mission to photograph exceptional individuals in their studios and working environments. Programs incorporated scholarship, music, dance, and creativity to bring the pieces to life.

Start Date of the Event

FROM APPLICATION: This was the first date of your proposed event(s).

01/01/2022

Start Date (Actual)

If different from the original application, indicate actual start date of the event(s).

End Date of the Event

FROM APPLICATION: This was the last date of your proposed event(s).

12/31/2022

End Date of Event (Actual)

If different from the original application, indicate actual end date of event(s).

Final Payment Requirements

Narrative - Project Overview*

Compared to the Project Description above (as proposed in your application), explain the project you presented. Were you able to fulfill all proposed activities? If not, explain project as completed, and the changes or challenges.

The Orlando Museum of Art (OMA) presented diverse exhibitions combined with engaging events and insightful educational programs. Featured exhibitions for the first half of the grant period included: Everyday People: Works by James E. Ransome a Coretta Scott King Award winning illustrator; the 8th annual The Florida Prize in Contemporary Art and Southernmost Art; and Literary Portraits, featuring the work of Orlando-based photographer Jimm Roberts who embarked on a twenty-year mission to photograph exceptional individuals in their studios and working environments.

Exhibitions from the second half of the grant period included: Purvis Young: The Life I See, featuring the work of a late self-taught artist from Miami that worked with discarded materials; From the Andes to the West Indies: Spanish Colonial Paintings from the Thoma Collection consisting of 26 works spanning 3 centuries; Soñadora: Yuyi Morales a Caldecott Prize winning author and illustrator; and the just opened Don't Ask Me Where I'm From featuring works by second-generation immigrant artists.

Each exhibit served as inspiration for an extensive range of programs incorporating scholarship, hands-on workshops, community access programs, music, dance, and creative opportunities for thousands of people ages 2 to 90.

Mission & Objectives of Funded Projects

The mission of the Orange County Arts & Cultural Affairs program, and Cultural Tourism Funding, is to *"elevate Central Florida's arts and culture to that befitting a diverse, world-class community,"* and its objectives are to:

- Enhance the Orlando area's arts and cultural identity
- Present quality arts and cultural experiences
- Promote tourism
- Successfully implement the project

Narrative - Outcomes/Evaluation: Accomplishments*

With regard to the mission and objectives above, describe what your event(s) did to "move the needle":

A. List your event's/events' three most significant **accomplishments**.

Note: Some responses may be used in promotion, presentations, and workshops.

1. The exhibition Don't Ask Me Where I'm From (DAMWIF) which was not part of the initial exhibition schedule at the time of OMA's application has been a resounding success. Created by Lucio Benetton's Fondazione Imago Mundi and the Aga Khan Museum, and lent to OMA, opening in December 2022. It features works by 15 artists whose stories trace immigration, settlement and integration across the world. With the rise of immigration as a political issue throughout the world, this project examines the challenges of creativity of a generation that bridges the cultures of their home country and those of their parents. The work has resonated with younger and more diverse audiences. See the Outcomes/Benefits section for more on DAMWIF.

2. OMA worked to lessen the barrier of museum admission for area residents. In addition to the ongoing Museums on Us promotion funded by Bank of America, which offers free admission to all Bank of America card or account holders on the first Saturday and Sunday of each month, weekends when many community access programs take place, the museum added the following. A new partnership with Coalition with the Homeless to provide complimentary family bundle admission to deserving families; and in concert with Museums for All, adults and families on food assistance (SNAP benefits) pay only \$3 admission simply by presenting their EBT card. The Museum remains a Blue Star Museum as well, offering Active-Duty Military, Veterans and First Responders free admission with valid ID.

3. Attendance has rebounded. In OMA's FY 22, 125,737 people participated in events, education programs, utilized the museum's facilities, or enjoyed the exhibitions and permanent collections. This marks an increase of 2,729 people when compared to FY 21. The numbers for FY 23, which overlaps with the term of this grant, are even better. Also, the diversity of visitors is more varied, and the age range skewing younger, due to interest among these groups in recent exhibitions.

Narrative - Outcomes/Evaluation - Accomplishments (continued)*

B. Explain the **significance** of each accomplishment above, emphasizing features such as:

1. uniqueness, innovation (Identity).
2. artistic excellence, critical acclaim/reputation (Quality).
3. marketing & PR, attendance, engagement (Tourism).
4. outreach and diversity, budget (Implementation)
 - a. What elements of your event addressed diversity and inclusion, or how did this event reflect the community (with regard to programming, board, staff, audience)

Note: Some responses may be used in promotion, presentations, and workshops.

The Don't Ask Me Where I'm From exhibition was fruitful in terms of outcomes and accomplishments. It was innovative in its approach, by intentionally highlighting artists with footprints in multiple geographic locations and identities. Likewise, it was meticulously organized and thoughtfully presented by Lucio Benetton's Fondazione Imago Mundi and the Aga Khan Museum. To elaborate, the participating artists were presented with large wooden freight crates and encouraged to incorporate these into their works of art. This element added to the sense of mobility and hybrid existence present in the lives of the artists. The Fondazione and the Museum represent new partners for OMA and the partnership has been an excellent one, serving to highlight and elevate Orlando's importance in the visual art arena. Finally, regarding attendance, engagement, outreach and diversity, OMA staff were delighted to note that younger and more diverse audiences were coming to the museum, presumably from a larger geographic area, specifically to experience Don't Ask Me Where I'm From. Here are some visitor comments: Salina, Key Biscayne, FL. "Stories are so different, yet, when seen objectively, so alike. Perception of life determines our quality of life." Heather, Orlando/Kissimmee/Lakeland by way of Ukraine/Germany/Ireland/Italy "I felt seen and heard. I knew these stories without knowing the people. I saw my refuge grandfather and my revolutionary great-grandparents." Andi, "Lecheria, Venezuela... but don't ask me where I'm from. It means I am all the places that have nurtured my soul, that I can't be from a place without being from another. It means that my story, myself and my future cannot be described with a simple address." Odaly "it means to take up my space through my stories. Tell my story, draw it, express it, and get to know myself — all parts of me. That is the treasure of my life. Collaboratively we are creating art and bridging cultures."

2. The work carried out in 2022 to reach more economically diverse audiences through programs like Museums For All and the partnership with Coalition for the Homeless reflects the desire of museum staff to extend the institution's outreach beyond its education programs. OMA does wonderful work with marginalized communities through its education programs but can do more on the admissions side.

3. The ongoing rebound in attendance numbers is due not just to post-pandemic returning visitors, but also to concerted efforts reflected in accomplishments 1 and 2. The museum is working on several fronts, through marketing, exhibition selection and examination of its admissions practices to create a welcoming and stimulating environment for visitors. That is being borne out in the numbers.

Narrative - Outcomes/Evaluation - Benefits*

C. Describe how your event/s **benefited** your organization, cultural discipline and/or community. We are interested in collecting your stories of how you made a difference. If you have a photo or video or narrative or quote showing how this event impacted, empowered, created, transformed, opened new talents or opportunities, etc., please include that here and in the optional upload that follows.

Note: Some responses may be used in promotion, presentations, and workshops.

An unexpected but welcome outcome from the 2022 exhibition and education season was the relationship forged with The Ismaili Council of Florida, led by Abdullah Tharoo. Through Mr. Tharoo's efforts and connections with The Aga Khan Museum, the Don't Ask Me Where I'm From exhibition became a reality for the museum. The Ismaili Council for Florida is the social governance structure for Shia Ismaili Muslims in the

state of Florida. The Council seeks to develop and maintain positive meaningful relationships in society at large based on the Ismaili community's values of service, intellectual curiosity and contribution, and civic engagement.

The Council also collaborated with OMA staff, in ensuring that the exhibition's opening reception on December 2, 2022, enjoyed by more than 400 people was enjoyed by all. During his remarks, Orlando Mayor Buddy Dyer recognized the diversity of Orlando as one of the city's greatest strengths, stating "We have cultures and traditions that represent just about every country in the entire world. We want to make Orlando the most equitable and inclusive place it can be. That is why this exhibit is so important and a great fit for the Orlando Museum of Art."

After the exhibition opening, The Ismaili Council brought groups of teenagers and seniors to the museum for guided tours of Don't Ask Me Where I'm From, providing an accessible introduction to OMA that was also culturally relevant. This new relationship also led to an OMA education department program for families. Nowruz: A Family Celebration of the Persian New Year, took place on March 18th. Free with museum admission, this Persian New Year event welcomed nearly 450 children and adults and included art activities and a special storybook reading of Seven Special Somethings: A Nowruz Story by Adib Khorram.

As mentioned above, Don't Ask Me Where I'm From resonated with many visitors. So did the American Journey exhibition, curated by OMA to feature works from the museum's collection. American Journey invited the viewer to explore American history through paintings, sculptures, prints, and photographs dating from the nineteenth century to the present. Rather than taking a chronological approach the exhibition was divided into thematic sections in which artworks of both the past and present are seen side by side, emphasizing the shared and contrasting ideas voiced by these works. Below are some viewer comments.

Andrea, Orlando: I really enjoyed the variety of artwork. Having various modern artists that I was surprised and excited to see.

Anonymous, Orlando: Lovely sculptures and interactive aspects. A wide variety of mediums.

Anonymous, under age 14: The exhibition is excellent. I like this place.

Anonymous senior, Minnesota: Truly an excellent museum-art center-culture center. Loved the away they approached the selection.

Also related to American Journey, Orlando Poet Laureate Shawn Welcome, a friend of the Orlando Museum of Art, wrote an Ekphrastic Poem called Soundsuit, after the artwork of the same name by Nick Cave. Visitors of all ages were then encouraged to write their own poem based on a work of art in the galleries and these were posted on a wall.

The coolness blows in.

The smell of fresh rain washes over me.

Dark clouds rejoice in releasing their weight and dry ground eagerly awaits.

Once it is over, the world is renewed and resumes again.

Anonymous

A dot doesn't have to be a dot.

It can be anything you desire.

Emma

Colors

Bright birds beads.

Happy heaven and holidays.

Quiet, Calm and Tranquil.

Anonymous

Upload for project's community impact

How did this project make a difference, affect or uplift, whether one person or the community?

Narrative - Outcomes/Evaluation: Marketing & PR*

Describe marketing and PR strategies *and* results for your event/s, including information related to:

- reaching and engaging a broad spectrum of the community.
- creating local, national and international awareness.
- generating tourism and return on investment.
- achieving growth for your organization.

You may upload in a single PDF related materials such as: patron survey/analysis, media reports, website and/or social media analytics, qualitative or quantitative data.

Refer to proposed and actual attendance figures below and on Form D – address specifically tourists from outside the four-county/50-mile radius and address what happened if there is a shortfall in actual.

NOTE: AGENCY will calculate economic impact with Americans for the Arts' online calculator, using total budget expenses (cash) & attendance.

In 2022, the Orlando Museum of Art utilized a variety of marketing channels to increase the diversity of our outreach. We strategically purchased out-of-home advertising located outside of the downtown and Winter Park markets to reach airport goers as well as commuters from Orlando's western communities. We also took advantage of an expansive audience, available to us through OMA's relationship with WFME, our local public radio station, reaching listeners in over 10 Florida counties.

Many of our featured exhibitions attracted international audiences. In the fall of 2022, we connected with artists featured in our exhibition Don't Ask Me Where I'm From. These artists shared their social media handles with us, allowing us to tag them in social posts, expanding our reach to their audiences that are across the globe. We also gained international attention among the museum community by working with the Aga Khan Museum in Ontario, Canada and the Fondazione Imago Mundi, located in Treviso, Italy to bring the exhibition Don't Ask Me Where I'm From to Orlando.

For the exhibition Florida Prize in Contemporary Art, the 10 artists selected live across Florida from Jacksonville to Miami to Tampa, providing a unique opportunity to reach audiences across the state. To promote this exhibition, we utilized print, social, and video marketing. We took advantage of organic reach opportunities by tagging the artists in our social media posts. We also shared recorded artist interviews produced by OMA, which they then shared with their followers. Many of the fans of these artists are prime tourism targets because they live within 250 miles of the museum. In addition, each artist is given access to 10 complimentary Florida Prize Opening Reception tickets, easing some of the cost burden for artist's friends, patrons and relatives that wish to travel to Orlando for the exhibition opening.

Projected Total Attendance - In-Person (from Application)*

Estimated number of the total attendance this project will serve--total at all days, performances, participants, and audience.

165000

ACTUAL Total Attendance - In-Person*

If you did not make your original attendance projections (as stated on your application), explain why you think the projection fell short. What were some factors that may have affected it?

125737

ACTUAL Total Attendance - Reason for Shortfall

If your total attendance fell short of the projection, explain:

- What do you think is the reason?
- What can you do about this to make next year's projection more accurate?
- NOTE: It is understood that many events were impacted by COVID. If so, explain what portion of your project was affected, if event(s) occurred, were offered but at decreased capacity, or were canceled, rescheduled or were moved to another year.

A major setback for OMA this year were hurricanes Ian and Nicole. The museum was closed a combined 5 days due to these two events, and suffered some damage, which although minor, was enough to jeopardize essential facilities and cancel programs. The area surrounding the museum remained difficult to navigate for at least a full week due to flooding. Most programs were rescheduled but the lost attendance numbers could not be regained. Fall is a busy exhibition season, so the timing of the storms was unfortunate. Earlier in the year, the Omicron variant likely had an impact on attendance numbers and delayed the transition of some of OMA's education and outreach programs from virtual to in-person.

Projected Tourist Attendance - In-Person (from Application)*

Number from within the figure (above) who are tourists from out of town; outside the four-county local area. Local is considered within Lake, Orange, Osceola, or Seminole counties; within 50 miles.

18850

ACTUAL Tourist/Out-of-Town Attendees - In-Person*

As in the Total Attendance - Actual, if you did not make your projections, explain.

12573

ACTUAL Tourist/OOT Attendance - Reason for Shortfall

If your tourist/out-of-town attendance fell short of the projection, explain:

- What do you think is the reason?
- What can you do about this to make next year's projection more accurate?

Looking at the calendar year, 2022, we believe that the challenges mentioned in the Actual Total Attendance - Reason for Shortfall apply to the numbers for Out-Of-Town Attendance shortfall. The beginning of the year was impacted by the Omicron surge, which undoubtedly discouraged some people from travelling outside their area by plane, bus or train. Similarly, the fall storms, Ian and Nicole meant that some may have rescheduled their travel plans for a later date to avoid both the storms and the longer-term flooding that followed.

The variance between the actual percentage of Out of Town predicted to actual visitors is 3%. With this information in mind, OMA's marketing department diligently continues efforts begun in 2023 to diversify our advertising and to reach new partners that extend our reach beyond the Orlando metropolitan area. In particular, the museum is seeking ways to reach travelling audiences, including those arriving by plane.

Attendance Via Virtual or Streaming Content (Optional)

The previous questions for proposed and actual attendance (both Total and Tourist) were for in-person participation only, but many cultural nonprofits quickly adapted to Covid-19 pandemic closings and provided cultural programming virtually. Some ways they provided cultural programming included:

1. converted programming or archival content to provide virtual content, for online streaming,
2. created new arts education content for classroom use for online teaching, or
3. created new live streaming content.

A. Describe what your organization did to help the community and your organization (to offset lost revenue), by offering virtual or streaming content; free or did you charge for these events and programming.

B. Provide the number of virtual participants, and what method you used to determine that,

C. Describe the results or upload a report if you captured origin (zip code/location), demographics, if new or existing patrons, or whatever you might have gleaned by offering online content?

In 2021, OMA's education department created virtual programs to substitute for in-person school field trips. The videos were then offered to classes. In 2022, this offering was continued, with a new one created for Sonadora: Yuyi Morales. At present, schools may choose from 5 virtual programs. These programs are available to schools to purchase at \$500 per program, and then may be viewed by multiple classes. More than 2,600 students in Osceola and Seminole counties enjoyed these programs in 2022.

Forms: Budget, Detail of Expenditures, Match, Attendance & Variances*

Update final project information into Excel workbook of Report Forms--Use FY22 CT forms workbook-Pay 2 & Final and upload entire workbook

1. **Budget Summary Form** with final revenues & expenditures
2. **Detail of project expenditures** (use form provided, or your own format); AT LEAST the grant funds and equal amount of matching funds must be documented; grant funds are identified separately from matching funds; and subtotals tie to the Budget Summary line items
3. **Match form**--update with any changes of donors/amounts, and submit any final documentation of payments of matching funds (*attach one PDF of match payment documents in separate UPLOAD*).
4. **Variances** form--compares proposed budget to actual final budget; describe significant changes (of 20% or \$5,000, whichever is less)
5. **Form D-Attendance**

NOTES:

- GRANTEE certifies that 100% of grant and match of same amount must be expended or unused portion of grant will be returned, AND
 - No grant funds were used on Unallowable Expenses, according to Agreement Section 2
- FY22CT-Report-Forms-Pay23-POST.xlsx

Upload - Expenditures Detail (if not included in Budget Forms workbook)

If not attached to the upload of Budget forms workbook, add the separate report detail of grant expenditures and matching funds. Grant funds must be clearly identified, separate from matching funds (or in-kind, if allowable for your request/grant level), and all subtotals must tie to the Budget Summary Form line items, or if partial, reconcile to be sure all items/amounts are verified.

Upload - Match Form &/or Document Final Proof of Match Payments (if any)

GRANTEE must have 100% of award match confirmed **AND payments have been received** by final report. Confirmed (cash, pledges &/or in-kind, as allowed per request/grant level):

Update any changes on the Match Form within the Forms Workbook <http://unitedarts.cc/wp-content/uploads/2014/05/B-FY14CT-Reporting-ALL-Forms-ALL-No-Cert-14-0213a-1.xlsx> and provide documentation of only new pledges or payments (do not resubmit prior documents).

- If not included with Budget workbook, combine match form and all new supporting documents into one PDF document & Upload.
- **IF no updates to match form or documentation, indicate "No changes"**

No changes.

Recognition samples*

Provide at least one example of the recognition for COUNTY's support of this project, per Contract Section 5a, required verbiage & logo, as applicable: "This project is funded in part by Orange County Government through the Arts & Cultural Affairs Program."

Examples: webpage screen print, collateral, program, ads, Tshirts, etc.
(Text/narrative optional)

NOTE for all funding-related OC logo usage, there is only one version of the "leaper logo" to be used, multiple formats available on the UA website/Orange County grants page.

Exhib Title Wall - Sponsor photos.pdf

Photo(s) of event(s) with caption(s)

Please provide at least one photograph of your event - artists performing, audience engaging, etc. Provide hi-res or indicate if you have a hi-res option on any photos, and captions, so they may be used in publications or presentations.

Gallery and Event-Activity Photos.pdf

High resolution images are available. Photo credit for first three images - gallery images - Macbeth Studio. Captions are included in the attached document.

OrlandoAtPlay.com*

- Document that you utilized OrlandoAtPlay.com (OAP) for the promotion of your event. Print PDF of reporting showing listings.
- Indicate if you noticed any positive traction or feedback from an OAP posting on the site, and
- Let us know if you experienced any difficulties in using the site.

- NOTE: Funds cannot be disbursed if you do not post events at least six (6) months prior to your events (all that are part of this funded project)

OAP Listings.pdf

Insurance Update*

Confirm that all required policies are included and current. Upload current/renewed Insurance certificate(s) with every pay request. Missing items will hold up the processing. Can also direct insurance company to send to EGranting@UnitedArts.cc, copying the grantee. United Arts must be certificate holder; both United Arts and Orange County Board of County Commissioners must be additional insureds with regard to General Liability, per the grant agreement.

Required for all: \$1M Commercial General Liability (UA AND Orange County Government as *additional insureds*); \$500K Commercial Auto Liability, Worker's Compensation (if required by law), and Employee Dishonesty (value at 65% or more of aggregate grant award amounts (both United Arts and Orange County)).

Update United Arts' address to: 216 Pasadena Place, Orlando, FL 32803, with email of: granting@UnitedArts.cc, if it is not already noted.

22-23 Renewal Certificates - Orlando Museum of Art Inc_15.pdf

Supplemental (optional)

You may wish to include a link to an online document or video, or attach brochures, programs, event press, photographs, patron surveys, research or other supplemental materials for your final report. Combine into one single PDF, and Use the space below to outline what is included.

UA 2022 Season Social Print Video Survey Samples Mktg.pdf
 Passport Winter Park magazine ad, Don't Ask Me Where I'm From
 American Journey Image, Winter Park Publishing
 Hispanic Chamber of Commerce and Prospera, General Museum ad featuring Don't Ask Me Where I'm From
 and From the Andes to the West Indies: Spanish Colonial Paintings from the Thoma Collection gallery images
 Social Media Post samples
 Video link samples
 Patron & Student Survey samples

This concludes the Final Report requirements. Select the Preview button at the top to review before you submit the report. Thank you for completing your Cultural Tourism Funding project & reporting!

Financial Report Updates

Financial Statements Update

Form 990 and audit are required to be completed within six (60 months of the end of your most recently completed fiscal year. Upload new 990 or audit if you have completed these since the last report.

If you anticipate a problem in being able to complete this requirement, notify Trudy@UnitedArts.cc as soon as

possible. Explain why, when it is anticipated to be complete, and note that noncompliance may result in not being eligible to submit an application in the next subsequent grant round.

Form 990

2020 Tax Return for Year Ending 6 2021.pdf

Audit (or comparable for budget size)

See Cultural Tourism guidelines for financial statement requirements, based on operating revenue.

OMA Updated FS FY 2022.pdf

File Attachment Summary

Applicant File Uploads

- FY22CT-Report-Forms-Pay23-POST.xlsx
- Exhib Title Wall - Sponosor photos.pdf
- Gallery and Event-Activity Photos.pdf
- OAP Listings.pdf
- 22-23 Renewal Certificates - Orlando Museum of Art Inc_ 15.pdf
- UA 2022 Season Social Print Video Survey Samples Mktg.pdf
- 2020 Tax Return for Year Ending 6 2021.pdf
- OMA Updated FS FY 2022.pdf

2021-22 Cultural Tourism Funding - Report

PROJECT BUDGET FINANCIAL SUMMARY-Form A-for Pay 2 or FINAL

è Prepare the Actual Expense Detail report first (your format, or use tab for A-Expense Detail), then summarize numbers by line item/category into this Project Budget Financial Summary form. Refer to Glossary Part Four for definitions of terms used on this form.

Select one: ☐ Pay 2 or

☒ FINAL

As of (date):

Organization Name: **ORLANDO MUSEUM OF ART**
Grant Amount **\$ 155,000**

Project Name: **2022 EXHIBITION SEASON**

EXPENDITURES

	Cash Expenditures				Total Cash		In-Kind Gifts		Total All	
	Grant Funds		Match + other Funds cash							
Personnel – <i>Administrative</i>	\$ -	0.0%	\$ 55,437	8.4%	\$ 55,437	8.4%	\$ 2,200	0.3%	\$ 57,637	8.7%
Personnel – <i>Artistic</i>	\$ 31,500	4.7%	\$ 57,000	8.6%	\$ 88,500	13.3%	\$ 6,600	1.0%	\$ 95,100	14.3%
Personnel – <i>Technical/Production</i>	\$ -	0.0%	\$ 16,665	2.5%	\$ 16,665	2.5%		0.0%	\$ 16,665	2.5%
Outside Artistic Fees and Services	\$ -	0.0%	\$ 51,490	7.8%	\$ 51,490	7.8%		0.0%	\$ 51,490	7.8%
Outside Other Fees and Services	\$ 21,496	3.2%	\$ 53,372	8.0%	\$ 74,868	11.3%		0.0%	\$ 74,868	11.3%
Space Rental		0.0%		0.0%	\$ -	0.0%		0.0%	\$ -	0.0%
Travel	\$ -	0.0%	\$ 7,384.27	1.1%	\$ 7,384	1.1%		0.0%	\$ 7,384	1.1%
Marketing	\$ 12,786	1.9%	\$ 30,345	4.6%	\$ 43,131	6.5%		0.0%	\$ 43,131	6.5%
Remaining Operating Expenses	\$ 89,218	13.4%	\$ 228,328	34.4%	\$ 317,546	47.8%		0.0%	\$ 317,546	47.8%
Capital Expense		0.0%		0.0%	\$ -	0.0%		0.0%	\$ -	0.0%
Subtotals	\$ 155,000	23.3%	\$ 500,022	75.3%	\$ 655,022	98.7%			\$ 663,822	100.0%
A. TOTAL CASH EXPENDITURES	a total of grant exp.				A \$ 655,022	98.7%	Confirm of rows above			
B. TOTAL IN-KIND	(for final report)				B \$ 8,800	1.3%				
C. TOTAL EXPENDITURES (A+B)					C \$ 663,822	100.0%				

INCOME

	Cash Income				(Not for Extra Match)	
	Admissions	1)	\$ 322,855	45.6%		
	Contracted Services Revenue	2)	\$ 37,819	5.3%		
	Other Revenue	3)	\$ 13,659	1.9%		
	Subtotal - nonmatching funds		\$ 374,333	52.8%		
(Match + other project contributions)						
Corporate Support	4)			0.0%		
Foundation Support	5)	\$ 69,985	9.9%			
Other Private Support	6)	\$ 22,000	3.1%			
Government Support – <i>Federal</i>	7)		0.0%			
Government Support – <i>State</i>	8)	\$ 78,608	11.1%			
Government Support – <i>County (not Orange)</i>	9)		0.0%			
Government Support – <i>City</i>	10)		0.0%			
Applicant Cash	11)	\$ -	0.0%			
D. Allowable Cash Match Subtotal (sum of lines 4-11)	D	\$ 170,593	24.1%			
E. Total In-Kind (same as Line B)	E	\$ 8,800	1.2%			
F. Subtotal (lines 1, 2, 3, D and E)	F	\$ 553,726	78.1%			
G. Received from Orange County TDT	G	\$ 155,000	21.9%			
H. TOTAL REVENUES (F+G)		\$ 708,726	100.0%			
I. Net Profit or Loss on Project		\$ 44,905	6.3%			

Match required on grant amount

Min. Match Cash	\$ 155,000
Max Match In-Kind	0

In-kind limited for match; not for project

NOTE: CERTIFICATION REQUIRED (in online follow-up form): Executive Director or Equivalent will certify that this report -- narrative, project financial details/expenses, revenue, & match -- represents an accurate and complete description of the grant activity within guidelines & contract requirements, fulfilled within the report dates above.

2021-22 Cultural Tourism Funding - Report

Expenditure Detail List- TIES TO Form A Budget Summary for Pay 2 or FINAL

ORLANDO MUSEUM OF ART

2021 Exhibition Season

Cash Expenses 11/1/2021-12/31/2022

Select one:

X Pay 2

As of (date): 12/23/2022

	<u>CHECK DATE</u>	<u>PAYEE/VENDOR</u>	<u>CHECK NO.</u>	<u>GRANT FUNDS</u>	<u>MATCH AND OTHER FUNDS</u>	<u>TOTAL</u>
<u>PERSONNEL-ADMINISTRATION</u>						
		Administrative/ Accounting/ Operations	Various P/R Checks		\$ 34,122.00	\$ 34,122.00
		Development & Membership	Various P/R Checks		\$ 14,395.00	\$ 14,395.00
		Marketing	Various P/R Checks		\$ 6,920.00	\$ 6,920.00
			<i>Subtotal Personnel- Administrative</i>	\$ -	\$ 55,437.00	\$ 55,437.00
<u>PERSONNEL - ARTISTIC</u>						
		Education Staff Salaries and Benefits	Various P/R Checks	\$ 10,500.00	\$ 35,000.00	\$ 45,500.00
		Exhibition Staff Salaries and Benefits	Various P/R Checks	\$ 21,000.00	\$ 22,000.00	\$ 43,000.00
			<i>Subtotal Personnel - Artistic</i>	\$ 31,500.00	\$ 57,000.00	\$ 88,500.00
<u>PERSONNEL - TECHNICAL/PRODUCTION</u>						
		Preparator	Preparator	Various P/R Checks	\$ -	\$ 16,665.00
			<i>Subtotal Personnel - Technical/Production</i>	\$ -	\$ 16,665.00	\$ 16,665.00
<u>OUTSIDE ARTISTIC FEES AND SERVICES</u>						
					\$ -	\$ -
					\$ -	\$ -
CONTRACT SERVICES	05/04/22	EMERALD PAINTING	77607		\$ 3,000.00	\$ 3,000.00
CONTRACT SERVICES	04/06/22	EMERALD PAINTING	77462		\$ 3,000.00	\$ 3,000.00
CONTRACT SERVICES	05/12/22	EMERALD PAINTING	77652		\$ 10,000.00	\$ 10,000.00
CONTRACT SERVICES	05/31/22	JANE PANETTA	77767		\$ 1,000.00	\$ 1,000.00
HONORARIUM	06/08/22	HIROMI MONEYHUN	77785		\$ 2,500.00	\$ 2,500.00
HONORARIUM	06/08/22	JARED MCGRUFF	77784		\$ 20,000.00	\$ 20,000.00
CONTRACT SERVICES	06/13/22	JORDANA WEISS	77861		\$ 990.00	\$ 990.00
HONORARIUM	12/13/21	JAMES RANSOME	77127		\$ 5,000.00	\$ 5,000.00
HONORARIUM	09/26/22	YUYI MORALES	78315		\$ 5,000.00	\$ 5,000.00
HONORARIUM	11/28/22	ILENIA COLON MENDOZA	32603		\$ 1,000.00	\$ 1,000.00
					\$ -	\$ -
			<i>Contract Services</i>	\$ -	\$ 51,490.00	\$ 51,490.00
			<i>Subtotal Outside Artistic Fees and Services</i>	\$ -	\$ 51,490.00	\$ 51,490.00
<u>OUTSIDE OTHER FEES</u>						
					\$ -	\$ -
					\$ -	\$ -
Security Officers	3/24/2022	U.S. SECURITY	77415	\$ 1,433.84	\$ 4,572.09	\$ 6,005.93
Security Officers	4/1/2022	U.S. SECURITY	77449	\$ 1,433.84	\$ 3,203.23	\$ 4,637.07
Security Officers	4/6/2022	U.S. SECURITY	77481	\$ 1,433.84	\$ 3,906.36	\$ 5,340.20
Security Officers	4/13/2022	U.S. SECURITY	77513	\$ 1,433.84	\$ 5,093.18	\$ 6,527.02
Security Officers	6/16/2022	U.S. SECURITY	77856	\$ 1,433.84	\$ 7,227.17	\$ 8,661.01
Security Officers	6/23/2022	U.S. SECURITY	77888	\$ 3,946.04		\$ 3,946.04
Security Officers	6/30/2022	U.S. SECURITY	77906	\$ 4,564.55		\$ 4,564.55
Security Officers	7/7/2022	U.S. SECURITY	77924		\$ 5,767.65	\$ 5,767.65
Security Officers	7/13/2022	U.S. SECURITY	77965		\$ 5,677.50	\$ 5,677.50
Security Officers	7/28/2022	U.S. SECURITY	78023		\$ 6,337.70	\$ 6,337.70

				\$	-
Security	\$	15,679.79	\$	41,784.88	\$ 57,464.67

					\$	-
Janitorial	04/13/22	GROSVENOR	77499	\$	1,825.20	\$ - \$ 1,825.20
Janitorial	05/19/22	GROSVENOR	77678	\$	1,690.00	\$ - \$ 1,690.00
Janitorial	06/30/22	GROSVENOR	77945			\$ 1,939.00 \$ 1,939.00

MATCHING FUNDS

\$	155,000
----	---------

NOTE: **SUBMIT with FINAL REPORT if this has changed—either Source, Amount, or Payment Status.** Total Grant Amount must be entered above for formulas to function properly. If RED highlight displays, total amount (Cash, Pledges or In-Kind) does not meet stated requirements.
Add more lines if necessary. Each confirmed item used for match, **must include auditable documentation of receipt of payment/fulfillment by Final Report.**

\$ 155,000	Minimum Match Cash
------------	--------------------

Type of Document attached; ALL must be confirmed with Proof of Payment by FINAL REPORT

Confirmed	Unconfirmed	Source (Name of Donor/Company) and Status of Contribution or Payment	Confirmed with Proof of Payment by FINAL REPORT
\$ 25,000	\$ -	Magruder	Check
\$ 78,608	\$ -	State of Florida-GPS Grant	Contract
\$ 19,500		Dr. Phillips	Check
\$ 10,000	\$ -	Winfred Johnson Clive Foundation	Check
\$ 2,500	\$ -	George Poelker	Check
\$ 10,000	\$ -	HE Gross	Check
\$ 2,500	\$ -	Fiorella Escalon	Check
\$ 2,500	\$ -	RJ Santomassino	Check
\$ 1,000	\$ -	Lars Anderson	Check
\$ 2,500	\$ -	Michael Henner	Check
\$ 10,000	\$ -	The Warren and Augusta Hume Foundation	Check
\$ 1,000	\$ -	Jeffrey & Caroline Blydenburgh (BOA check)	Check
\$ 5,485		Central Florida Foundation	Check
	\$ -		

Match score based
on % confirmed

OPTIONAL: Input any In-kind below, to reflect additional support for the project.

\$0	Maximum In-kind Allowed for Match *
-----	-------------------------------------

NOTE: you may show more than match amount for project.

[illegible]

Organization Name	ORLANDO MUSEUM OF ART	Grant Amount	\$155,000
Project Name	2022 EXHIBITION SEASON	___ Pay 2 or __x_ FINAL	

Instructions: Include only IN-PERSON ATTENDANCE ON THIS FORM, except where noted (line 21-22). Include virtual (if offered) at the bottom, and attach any additional information to show how this served the grant program goals and objectives.

Submitted as of (date):

Date (& time if tracking by event performance)	Event/Performance Name (& Venue, if applicable)	Number of SOLD Tickets, in Attendance*	Number of COMP or No-Cost Admissions	Total Attendance	No. of Surveys Collected for event (if collected, upload sample of survey)
Jan-December 2022	General Admission	31,641	27,790	59,431	800
Jan-December 2022	Building Rentals	5650		5,650	
Jan-December 2022	Youth, Family & Community Ed.Programs & Events	20,245	1665	21,910	6168
Jan-December 2022	Outreach (off site) Art Lease		18000	18,000	
Jan-June 2022	Receptions and Special Events	18,102	2644	20,746	
				0	
Total Count of Attendance/Surveys		75,638	50,099	125,737	125,737

* Total number of *tickets sold*, less the number of *no-shows*; we want the number of ticketed guests/participants actually in attendance.

☐ Number of comp tickets distributed minus the number that are unredeemed, or guests admitted without admission cost.

Cost per person
-->

\$

1.23

To calculate spending, we need to know how you are counting attendance:	per day, check here è	x	per event/ show, check here è	
How many times is it possible <i>for an individual</i> to attend your event (maximum number of days, shows, performances, etc.)?				313
And if you included social media/web interactions to add virtual attendance ...?	Plus virtual attendance total:	2600		
Were attendees registered on your website to participate? __ Yes/ X No ; __ All/ ___ # if Partial				
Explain how you estimated No. of Virtual attendees/interaction with event(s) <i>(if not referenced in narrative)</i> : The population of 2,600 referenced above is referred to in the narrative - virtual school programming. These participants did not register via the website.				
For FINAL REPORT, (in the online follow-up form) if you did not meet expected attendance, you will be asked to include narrative response about shortfall, and what you think affected this. If you have ANY specifics about the new audience reached, expansion of awareness of Orlando as a cultural destination, increased website traffic, social media likes tht you an tie back to virtual offerings? (supplemental reports, quote, may be uploaded at the end of the report online).				

2021-22 Cultural Tourism Funding

Variances of Proposed Budget to Actual Project Budget - Final Report

Organization Name:

my org name

\$ 155,000

Budget Category	PROPOSED Total (Grant + Match CASH, from Application or Revised Budget)	ACTUAL Total (Grant + Match CASH, from Final Budget Report Form A)	Variance	% of Variance	Explanation (if changed 20% or \$5000; Variance in red or blue highlights) (Take as much space as you need to describe)
Expenditures					
Personnel – <i>Administrative</i>	\$ 55,437	\$ 55,437	\$ -	0%	
Personnel – <i>Artistic</i>	\$ 88,500	\$ 88,500	\$ -	0%	
Personnel – <i>Technical/Production</i>	\$ 16,665	\$ 16,665	\$ -	0%	
Outside Artistic Fees and Services	\$ 54,000	\$ 51,490	\$ (2,510)	-5%	
Outside Other Fees and Services	\$ 73,790	\$ 74,868	\$ 1,078	1%	
Space Rental	\$ -	\$ -	\$ -		
Travel	\$ 7,000	\$ 7,384	\$ 384	5%	
Marketing	\$ 48,464	\$ 43,131	\$ (5,333)	-11%	Strategic marketing buys along with negotiated rate reductions
Remaining Operating Expenses	\$ 332,050	\$ 317,546	\$ (14,504)	-4%	Less funds were required for supply purchases than originally budgeted
Capital Expense	\$ -	\$ -	\$ -		
A. TOTAL CASH EXPENDITURES	\$ 675,906	\$ 655,022	\$ (20,884)	-3%	
B. TOTAL IN-KIND	\$ 9,050	\$ 8,800	\$ (250)	-3%	
C. GRAND TOTAL EXPENDITURES (A+B)	\$ 684,956	\$ 663,822	\$ (21,134)	-3%	
Income					
Admissions	\$ 311,465	\$ 322,855	\$ 11,390	4%	Attendance was projected to drop off in the fall of 2022, but it remained the same.
Contracted Services Revenue	\$ 38,848	\$ 37,819	\$ (1,029)	-3%	
Other Revenue	\$ -	\$ -	\$ -		
Subtotal - nonmatching funds	\$ 350,313	\$ 360,674	\$ 10,361		
<i>Allowable Match:</i>					
Corporate Support		\$ -	\$ -	#DIV/0!	
Foundation Support	\$ 69,985	\$ 69,985	\$ 0	0%	
Other Private Support	\$ 22,000	\$ 22,000	\$ -	0%	
Government Support – <i>Federal</i>		\$ -	\$ -	#DIV/0!	
Government Support – <i>State</i>	\$ 78,608	\$ 78,608	\$ -	0%	
Government Support – <i>County (not Orange)</i>		\$ -	\$ -	#DIV/0!	
Government Support – <i>City</i>		\$ -	\$ -	#DIV/0!	
Applicant Cash		\$ -	\$ -	#DIV/0!	
Carry down Subtotal of nonmatching funds	\$ 350,313	\$ 360,674	\$ 10,361		
D. Allowable Cash Match Subtotal	\$ 170,593	\$ 170,593	\$ 0	0%	
E. Total In-Kind (same as Line B)	\$ 9,050	\$ 8,800	\$ (250)	-3%	
F. Subtotal All Cash & In-kind	\$ 529,956	\$ 540,067	\$ 10,111		
G. Awarded from Orange County TDT	\$ 155,000	\$ 155,000	\$ -	0%	

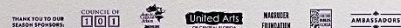
2021-22 Cultural Tourism Funding

Variances of Proposed Budget to Actual Project Budget - Final Report

H. TOTAL PROJECT INCOME	\$	684,956	\$	708,726	\$	23,770	3%
I. Net Gain (Loss)	\$	-	\$	44,905	\$	44,905	7%

From the Andes to the West Indies: Spanish Colonial Paintings from the Thorne Collection includes works of art from Peru, Bolivia, Ecuador, Venezuela, Cuba, and Puerto Rico dating from circa 1600 to the mid-nineteenth century. This selection of 26 works includes oil paintings on canvas and small, delicately rendered works in oil on copper. The variety of styles underlines the great diversity among works of art broadly called "Spanish Colonial." The exhibition reflects the rich artistic heritage of a considerable swath of the Americas. The themes of the majority of the works reflect the important role played by the Catholic Church during three centuries of Spanish rule. The portraits featured in the exhibition were commissioned to celebrate the social status of both peninsular Spaniards and Creoles, those born of Spanish families in the Americas.

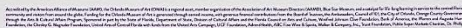
The Carl & Marilyn Thoma Foundation is committed to supporting a greater knowledge about, and understanding of, the art of the Spanish Americas. The Thoma Foundation's *Art of the Spanish Americas* collection numbers approximately 200 works from the 17th to 19th centuries—principally paintings from South America. The collection includes works on religious themes and portraits from the Viceroyalty of Peru, as well as a small selection of portraits from the Spanish Caribbean. Visitors to the exhibition will see paintings by the well-known Puerto Rican artist José Campeche, by the Venezuelan painter Juan Pedro López, and works by South American painters whose names we do not know.



De los Andes a las Antillas: Pinturas coloniales españolas de la Colección Thomas

incluye obras de arte de Perú, Bolivia, Ecuador, Venezuela, Cuba y Puerto Rico que datan aproximadamente de 1600 hasta mediados del siglo XIX. Esta selección de 26 obras incluye oleos sobre lienzo y pequeñas obras delicadamente realizadas en óleo sobre cobre. La variedad de estilos subraya la gran diversidad entre las obras de arte denominadas en general "coloniales españolas". La exposición refleja el rico patrimonio artístico de una franja considerable del continente americano. Los temas de la mayoría de las obras reflejan el importante papel desempeñado por la Iglesia católica durante tres siglos de dominio español. Los retratos que aparecen en la exposición fueron encargados para celebrar el estatus social tanto de los españoles peninsulares como de los criollos, los nacidos de familias españolas en América.

La Fundación Carli & Marilyn Thoma se compromete a apoyar un mayor conocimiento y comprensión del arte de las Américas Españolas. La colección de Arte de las Américas Españolas de la Fundación Thoma, cuenta con aproximadamente 200 obras de los siglos XVII al XIX, principalmente pinturas de América del Sur. La colección incluye obras de temática religiosa y retratos de Virreinato del Perú, así como una pequeña selección de retratos del Caribe Español. Los visitantes de la exposición podrán ver pinturas del conocido artista puertorriqueño José Campeche, del pintor venezolano Juan Pedro López, y obras de pintores sudamericanos cuyos nombres se desconocen.



Morales was born in Xalapa, Mexico in 1968. The influence of her Mexican birthright and culture is evident in all of her titles and helps to identify the power of heritage in the work of children's picture books. Her family was made of avid storytellers, which laid a foundation of creative communication from the beginning of Yuyi's life. She loved drawing from an early age, an interest that was encouraged growing up by her father. She studied physical education at university and spent several years as a swim coach because, at the time, illustration was not considered a "successful" career choice.

Yanyu immigrated to the United States as a new mother with her two-month-old son, Kelly, and his American father in 1994. During a difficult transition period, she was introduced by Kelly's grandmother to a local public library. In the children's book section, she found a gateway to her new life. Even if she did not know all of the words, she could determine the story through the pictures that communicated despite language barriers. In this way, she learned English alongside her son, Kelly. This initial introduction to a public library would lead her down a path to see her childhood dream of being an artist and storyteller come to fruition.

Yuyi is a six-time recipient of the prestigious Pura Belpré award, and the first Latina to receive a Caldecott honor for her book, *Viva Frida*, in 2015. Her books have been recognized with starred reviews in publications such as *Publisher's Weekly*, *The New York Times* and *Booklist*.

Yuyi's stories are heavily influenced by her upbringing in Mexico and give poignant insight from an immigrant's perspective. *Dreamers*, speaks to this experience and topic especially. However, pieces of her vibrant past make their way into her other titles as well. "As anyone who comes to a new country carries with her, with him, all those stories, I brought them with me, too, and I put them in my books all the time " Morales has said.

[illegible]

DON'T ASK ME WHERE I'M FROM

An itinerant exhibition
on post-migrant art.

AGA KHAN MUSEUM ● Fondazione Image Mundi

Don't Ask Me Where I'm From is a traveling exhibition of contemporary art by fifteen artists who each grew up in a different context than their parents or grandparents. As second and third generation descendants of immigrants, these post-migrant artists have multiple cultural affiliations that cross the globe. Their artworks celebrate the creativity that is born when cultures combine. These stories represent the personal side of migration trends and offer a lens through which to understand global issues in a more intimate way.

Post-migrant artists have a unique ability to act as cultural mediators, and their works celebrate diversity as an undeniable part of the twenty-first century social fabric. In the face of challenges to one's identity, representing that identity by sharing personal stories becomes a radical act.

This exhibition raises questions about nationalism, racism, and exclusionary identity politics. Throughout the exhibition, common themes weave across generations and continents. While following these intertwining paths, consider your own background. What does it really mean to be "from" somewhere?

Gallery images – photo credit Macbeth Studios



FROM THE ANDES TO THE WEST INDIES: SPANISH COLONIAL PAINTINGS FROM THE THOMA COLLECTION



SOÑADORA: YUYI MORALES



DON'T ASK ME WHERE I'M FROM

Event/Activity Images – photo credit not needed (OMA staff)



PURVIS YOUNG: THE LIFE I SEE Gallery Talk



Family Day Reading with James Ransome and musicians



DON'T ASK ME WHERE I'M FROM opening reception VIPs, elected officials, OMA board and Staff

PUBLISHED Orlando
Museum of Art Orlando
at Play Postings related to

title	content	date posted	start date	end date	category
Cathedrals of Florida Masterworks by Clyde Butcher	Exhibition Opening	7/19/2021	9/24/2021	6/30/2022	Museum
Luces y Sombras Mexican Photography from the Bank of America Collection	Exhibition Opening	9/16/2020	9/24/2021	1/2/2022	OCACA
Heroes & Monsters Jean- Michel Basquiat, the Venice Collection of Thaddeus Mumford Jr.	Exhibition Opening	7/19/2021	9/25/2021	6/30/2022	Museum
Luces y Sombras Mexican Photography from the Bank of America Collection	Exhibition Related Activity	7/19/2021	9/25/2021	6/30/2022	Museum
Treasures from the Museum & Gallery at Bob Jones University Five Centuries of Old Master Painting	Exhibition Opening	7/19/2021	9/25/2021	6/30/2022	Museum
Artist Lecture presented by Clyde Butcher	Exhibition Related Education Activity	12/9/2021	1/6/2022	1/6/2022	Literature
Everyday People Works by James Ransome	Exhibition Opening	7/19/2021	1/22/2022	4/3/2022	Museum

Family Day	Public Education Event, Exhibition Related Activity	12/9/2021	2/5/2022	2/5/2022	Visual Arts
Free lecture “Something Big and Dramatic” Bob Jones Jr. as a Collector of Old Master Paintings	Exhibition Related Education Activity	12/9/2021	2/27/2022	2/27/2022	Visual Arts
Book Signing & Lecture with Clyde Butcher	Exhibition Related Activity	3/14/2022	4/6/2022	4/6/2022	Adult Programs
Jimm Roberts Southernmost Art and Literary Portraits	Exhibition Opening	7/19/2021	4/23/2022	7/3/2022	Museum
2022 FLORIDA PRIZE IN CONTEMPORARY ART	Exhibition Opening	5/10/2022	6/4/2022	8/14/2022	Museum
In-Focus Gallery Talks	Exhibition Related Education Activity	5/10/2022	6/8/2022	8/10/2022	Museum
Yuyi Morales Soñadora	Exhibition Opening	7/19/2021	8/6/2022	10/23/2022	Museum
Family Day	Public Education Event, Exhibition Related Activity	9/13/2022	10/1/2022	10/1/2022	Museum
Day of the Dead Family Celebration	Education Related Education Activity	9/13/2022	10/29/2022	10/29/2022	History & Heritage
Don’t Ask Me Where I’m From	Exhibition Opening	12/14/2022	12/14/2022	3/20/2023	Museum
West Indies Spanish Colonial Paintings from the Thoma Collection	Exhibition Opening	12/14/2022	12/14/2022	1/8/2023	Museum



ORLAMUS-03

STRONGC

CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY)

7/1/2022

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

IMPORTANT: If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must have ADDITIONAL INSURED provisions or be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

PRODUCER Insurance Office of America 1855 West State Road 434 Longwood, FL 32750	CONTACT NAME: Michael Rivale	
	PHONE (A/C, No, Ext): (407) 998-5403	FAX (A/C, No):
	E-MAIL ADDRESS: Michael.Rivale@ioausa.com	
	INSURER(S) AFFORDING COVERAGE	NAIC #
	INSURER A : The Hanover American Insurance Company	36064
INSURED Orlando Museum of Art, Inc. 2416 N. Mills Avenue Orlando, FL 32803	INSURER B : The Hanover Insurance Company	22292
	INSURER C : Associated Industries Insurance Company, Inc	23140
	INSURER D : Travelers Casualty & Surety Company	19038
	INSURER E :	
	INSURER F :	

COVERAGES

CERTIFICATE NUMBER:

REVISION NUMBER:

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.


INSR LTR	TYPE OF INSURANCE	ADDL INSD	SUBR WVD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS
A	<input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR GEN'L AGGREGATE LIMIT APPLIES PER: <input checked="" type="checkbox"/> POLICY <input type="checkbox"/> PROJECT <input type="checkbox"/> LOC OTHER:	X		ZZJD96341703	7/1/2022	7/1/2023	EACH OCCURRENCE \$ 1,000,000
							DAMAGE TO RENTED PREMISES (Ea occurrence) \$ 100,000
							MED EXP (Any one person) \$ 10,000
							PERSONAL & ADV INJURY \$ 1,000,000
							GENERAL AGGREGATE \$ 2,000,000
							PRODUCTS - COMP/OP AGG \$ 2,000,000
							HIRED NON OWNED \$ 1,000,000
A	<input type="checkbox"/> AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO OWNED AUTOS ONLY <input type="checkbox"/> SCHEDULED AUTOS <input checked="" type="checkbox"/> HIRED AUTOS ONLY <input checked="" type="checkbox"/> NON-OWNED AUTOS ONLY			ZZJD96341703	7/1/2022	7/1/2023	COMBINED SINGLE LIMIT (Ea accident) \$ 1,000,000
							BODILY INJURY (Per person) \$
							BODILY INJURY (Per accident) \$
							PROPERTY DAMAGE (Per accident) \$
							\$
B	<input checked="" type="checkbox"/> UMBRELLA LIAB <input checked="" type="checkbox"/> OCCUR <input type="checkbox"/> EXCESS LIAB <input type="checkbox"/> CLAIMS-MADE DED <input checked="" type="checkbox"/> RETENTION \$ 0			UHH-D963418-03	7/1/2022	7/1/2023	EACH OCCURRENCE \$ 5,000,000
							AGGREGATE \$
							Aggregate \$ 5,000,000
C	WORKERS COMPENSATION AND EMPLOYERS' LIABILITY ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in NH) <input type="checkbox"/> If yes, describe under DESCRIPTION OF OPERATIONS below	Y / N N / A		AWC1168705	7/1/2022	7/1/2023	PER STATUTE <input type="checkbox"/> OTH-ER <input type="checkbox"/>
							E.L. EACH ACCIDENT \$ 500,000
							E.L. DISEASE - EA EMPLOYEE \$ 500,000
							E.L. DISEASE - POLICY LIMIT \$ 500,000
B	Crime			BDJ-D96369903	7/1/2022	7/1/2023	Employee Dishonesty \$ 500,000
D	Directors & Officers			106125133	7/1/2021	7/1/2024	Aggregate \$ 2,000,000

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)

United Arts of Central Florida and Orange County Government are additional insureds with respects to General Liability when required by written contract.

CERTIFICATE HOLDER

CANCELLATION

United Arts of Central Florida 216 Pasadena Place Orlando, FL 32803	SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.
	AUTHORIZED REPRESENTATIVE 

Gallery images – photo credit Macbeth Studios



FROM THE ANDES TO THE WEST INDIES: SPANISH COLONIAL PAINTINGS FROM THE THOMA COLLECTION



SOÑADORA: YUYI MORALES



DON'T ASK ME WHERE I'M FROM

Event/Activity Images – photo credit not needed (OMA staff)



PURVIS YOUNG: THE LIFE I SEE Gallery Talk




Family Day Reading with James Ransome and musicians



DON'T ASK ME WHERE I'M FROM opening reception VIPs, elected officials, OMA board and Staff

Social Media



Boost post

Meet 2022 Florida Prize Artist, Thomas Esson! 🎨👤: @_nate_s...
July 20, 2022 at 10:51 AM
ID: 18168956616220598

Interactions

329 likes 6 comments

Overview Performance Feed preview

Performance

Reach 📊

Total

5,316

Engagements 📊

Reactions

329

Negative interactions 📊

Total

0


Comments

6

Unique

--

Feed preview



Boost post

Congratulations to Jared McGriff for winning the 2022 Florida ...
June 4, 2022 at 12:37 PM
ID: 384068683746246

Interactions

404 reactions 108 comments 17 shares

Overview Performance Feed preview

Performance

Reach 📊

Total

6,969

Engagements 📊

Reactions

404

Negative interactions 📊

Total

0

Comments

108


Shares

17

Unique

0

View details



Boost post

From the Andes to the West Indies: Spanish Colonial Paintings from the Tho...
November 6, 2022 at 7:11 AM
ID: 492924159527364

Interactions

79 reactions 11 comments 12 shares

Overview Performance Feed preview

Performance

Reach 📊

Total

4,724

Engagements 📊

Reactions

79

Negative interactions 📊

Total

0

Comments

11


Shares

12

Unique

0

View details



Boost post

Join us Saturday, October 1st, 11am - 2pm for a day filled with f...
September 25, 2022 at 11:53 AM
ID: 17955700106094553

Tags

2 Accounts Center accounts

Interactions

331 likes 8 comments

Overview Performance Feed preview

Performance

Reach 📊

Total

15,893

Engagements 📊

Reactions

331

Negative interactions 📊

Total

0

Comments

8

Unique

--



MAA ROBINSON

Category: Residential Development.
Project Team: Jennifer Eid, MAA Robinson | Kory LaVelle, MAA Robinson | Brad Hill, MAA Robinson | Matt Smith, MAA Robinson | Elizabeth Long, MAA Robinson | Indrid Agaj, MAA Robinson | Finrock | Dwell

MAA Robinson is a mixed-use structure that offers residents a luxurious state-of-the-art space to work and live. The project features 369 luxury apartment units in 11 stories, a 725-stall parking structure, and 3898 square feet of restaurant space. The residences offer high-end amenities such as a private dog park, clubhouse, rooftop pool deck, fitness center, and walkable access to retailers. MAA Robinson is committed to the vision of sustainability and has established practices in each area of environmental stewardship, social responsibility, and corporate governance as part of that commitment.

orlando museum of art

FLORIDA PRIZE

in contemporary art


ON VIEW JUNE 4 - AUGUST 14, 2022

FOR MORE INFORMATION VISIT OMART.ORG

Orlando Golden Brick Awards Program - May 2022

ORLANDO MUSEUM°ART

Print



ORLANDO MUSEUM°ART

Soñadora:
Yuyi Morales

ON VIEW THROUGH DECEMBER 31, 2022

Occupying the former Alcazar Hotel, a Gilded Age resort hotel commissioned by railroad magnate Henry Flagler, the Lightner Museum offers an immersive experience of art, architecture, history, and design.

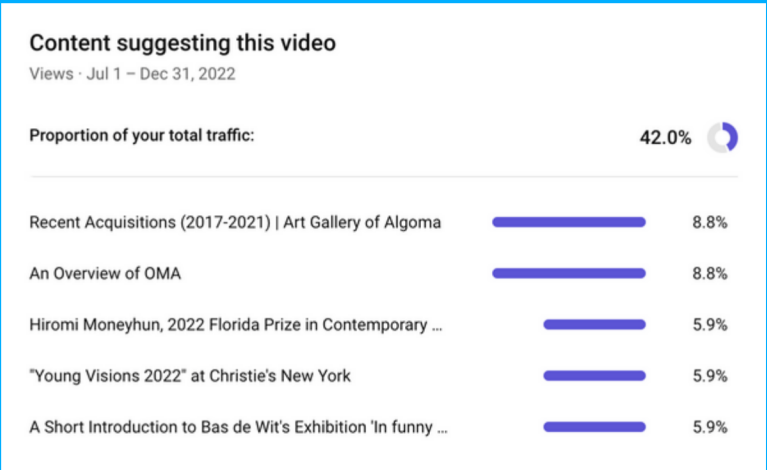
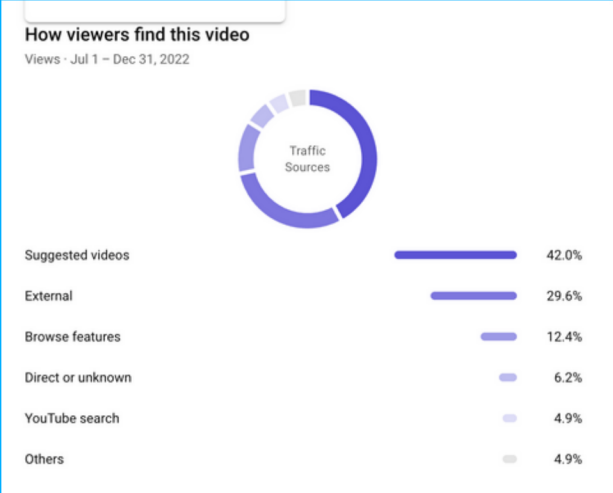
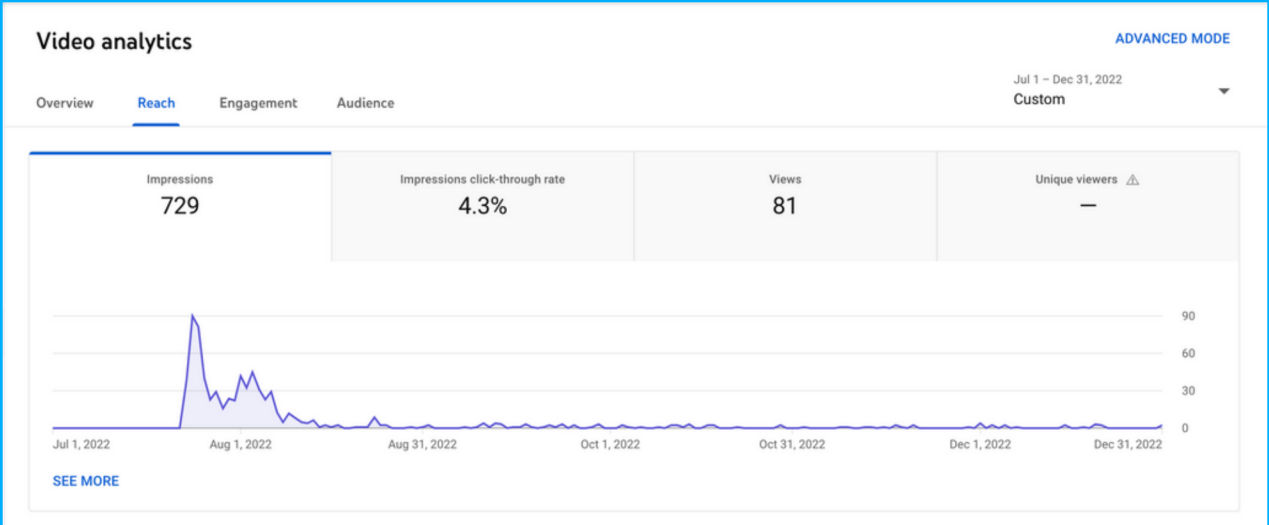
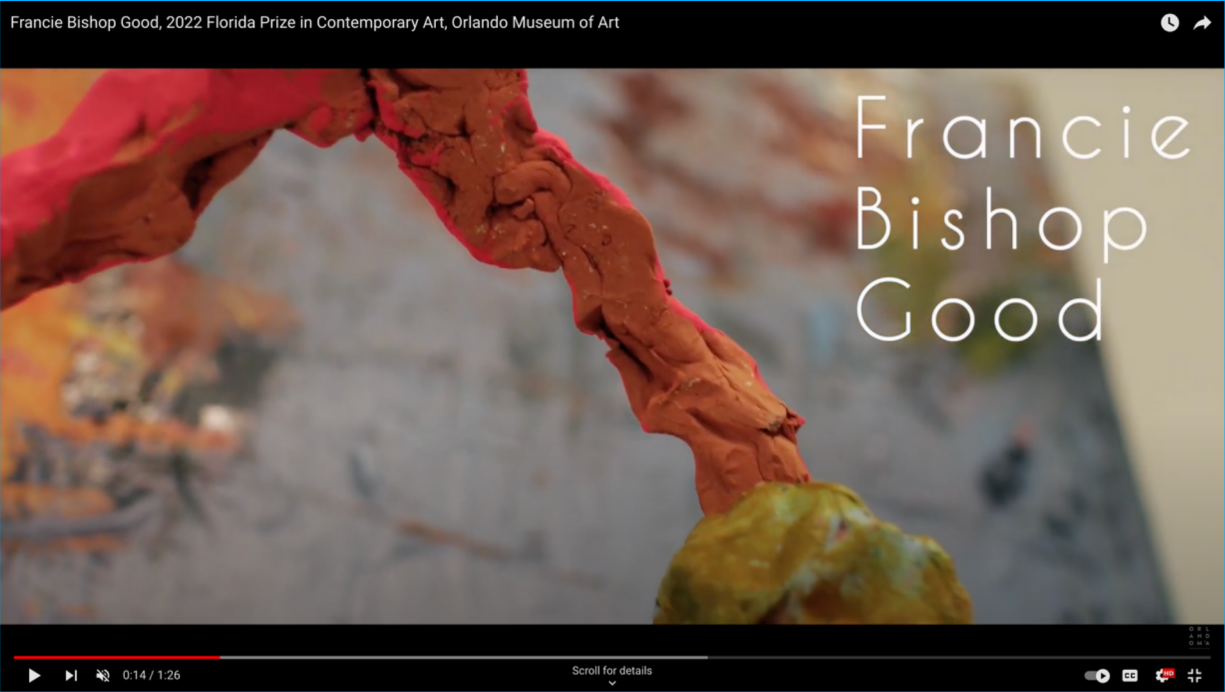
An iconic building in the heart of America's oldest city.
An extraordinary museum collection.

LIGHTNER MUSEUM

lightnermuseum.org | 904-824-2874
75 King St., St. Augustine, FL 32084
Open 9:00 a.m. to 5:00 p.m.

ORLANDOFAMILYMAGAZINE.COM | september 2022 | ORLANDO FAMILY | 19

Orlando Family Magazine - September 2022



Guests

Name: Garry Bryan

Address: Orlando (and elsewhere)

Message: "Don't ask me where I'm from" can often be as humorous as "Don't get me started" because some origin stories are lengthy sagas. Fascinating, but rarely single or succinct.

Name: Phun My Thuong

Address: Canyon Texas

Message: "Don't ask me where I'm from" because to me, everyone of us is from the same ground."

Name: Michelle M.

Address: Altamonte Springs, FL

Message: I found the piece by Jeanne Gaussi to be particularly poignant because it elicited memories of stories of my ancestors having their hair forcibly cut in the Indian boarding schools.

Name: Ashley Green
Address: Fort Rucker, AL

Message: "I am who I am in this moment with you. See me as I am, meet me as I am, in this present moment, as I aspire toward my future - in hope."

ED: **Art's the Spark Program Feedback**

Please help us evaluate our program by circling the appropriate number:

Disagree / Agree

- | | |
|--|-----------|
| Alleviate stress through conversation | 1 2 3 4 5 |
| Engaged the loved one and caregiver | 1 2 3 4 5 |
| The tour's content/theme was understood | 1 2 3 4 5 |
| The artworks were of interest. | 1 2 3 4 5 |
| The museum setting was comfortable. | 1 2 3 4 5 |
| The program was fun | 1 2 3 4 5 |
| The program gave me a real break. | 1 2 3 4 5 |
| This program made a difference in my attitude/outlook. | 1 2 3 4 5 |

Additional Comments:

Wonderful Program. Thank you!

VISITOR SURVEY

Soñadora: Yuyi Morales

Your comments assist us in planning our exhibitions and provide valuable feedback for grants.

Thank you for taking the time to share your thoughts!

1. Date of your visit: 10/26/2022 2. Are you a Member of the OMA? ☐ Yes ☒ No
3. How many people in your party? 3 4. How many in your party are Male 1 Female 2
5. What is your city & zip code? Orlando, 32835
6. Have you been to the Orlando Museum of Art before? ☐ Yes ☒ No
7. If you are visiting Central Florida, how many nights away from your residence will you spend in the area? _____
8. How did you hear about this exhibition?
- | | |
|---|--|
| <input type="checkbox"/> Newspaper (name) _____ | <input type="checkbox"/> OMA's Website (www.omart.org) |
| <input type="checkbox"/> Magazine (name) _____ | <input type="checkbox"/> Word of Mouth (friends, family, etc.) |
| <input type="checkbox"/> Radio (name) _____ | <input type="checkbox"/> Internet (website name) _____ |
| <input type="checkbox"/> Rack Card or Outdoor signage | <input checked="" type="checkbox"/> Other <u>INSTAGRAM</u> |
9. Please rate your experience on the following scale:
- | | Excellent | Good | Neutral | Poor | Very Bad |
|------------------|-------------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Exhibition | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Customer Service | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Facilities | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
10. Comments about the exhibition: STUNNING, INSPIRING AND VERY
WELL PRESENTED!
GRACIAS POR COMPARTIR TU ARTE! ♥
11. What is your age category? Please check age for yourself and for those accompanying you:
- ☐ 6 and younger ☐ 7-10 ☐ 11-14 ☐ 15-18 ☐ 19-24 ☒ 25-34 ☐ 35-44 ☐ 45-54 ☐ 55-64 ☐ 65+

To receive e-mail news, please submit your e-mail address below:

TRINKETSBYKAREN@GMAIL.COM

VISITOR SURVEY

Soñadora: Yuyi Morales

Your comments assist us in planning our exhibitions and provide valuable feedback for grants.

Thank you for taking the time to share your thoughts!

1. Date of your visit: 11/22/22
2. Are you a Member of the OMA? ☒ Yes ☐ No
3. How many people in your party? 3
4. How many in your party are Male 0 Female 3
5. What is your city & zip code? Orlando 32825
6. Have you been to the Orlando Museum of Art before? ☒ Yes ☐ No
7. If you are visiting Central Florida, how many nights away from your residence will you spend in the area? 0
8. How did you hear about this exhibition?
- ☐ Newspaper (name) _____
- ☒ OMA's Website (www.omart.org)
- ☐ Magazine (name) _____
- ☐ Word of Mouth (friends, family, etc.)
- ☐ Radio (name) _____
- ☐ Internet (website name) _____
- ☐ Rack Card or Outdoor signage
- ☐ Other _____
9. Please rate your experience on the following scale:
- | | Excellent | Good | Neutral | Poor | Very Bad |
|------------------|-------------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Exhibition | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Customer Service | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Facilities | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
10. Comments about the exhibition: Absolutely beautiful. It was
amazing to see artists from my culture
highlighted
11. What is your age category? Please check age for yourself and for those accompanying you:
- ☐ 6 and younger ☒ 7-10 ☒ 11-14 ☒ 15-18 ☒ 19-24 ☐ 25-34 ☐ 35-44 ☐ 45-54 ☐ 55-64 ☐ 65+

To receive e-mail news, please submit your e-mail address below:

VISITOR SURVEY

Soñadora: Yuyi Morales

Your comments assist us in planning our exhibitions and provide valuable feedback for grants.

Thank you for taking the time to share your thoughts!

1. Date of your visit: 12/9/22
2. Are you a Member of the OMA? ☐ Yes ☒ No
3. How many people in your party? 2
4. How many in your party are Male 2 Female
5. What is your city & zip code? Gainesville, 32601
6. Have you been to the Orlando Museum of Art before? ☐ Yes ☒ No
7. If you are visiting Central Florida, how many nights away from your residence will you spend in the area? N/A
8. How did you hear about this exhibition?
☐ Newspaper (name) ☒ OMA's Website (www.omart.org)
☐ Magazine (name) ☐ Word of Mouth (friends, family, etc.)
☐ Radio (name) ☐ Internet (website name)
☐ Rack Card or Outdoor signage ☐ Other
9. Please rate your experience on the following scale:

	Excellent	Good	Neutral	Poor	Very Bad
Exhibition	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Customer Service	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Facilities	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10. Comments about the exhibition: Love seeing modern art from different sources & media (children's books)
11. What is your age category? Please check age for yourself and for those accompanying you:
☐ 6 and younger ☐ 7-10 ☐ 11-14 ☐ 15-18 ☒ 19-24 ☐ 25-34 ☐ 35-44 ☐ 45-54 ☐ 55-64 ☐ 65+

To receive e-mail news, please submit your e-mail address below:

VISITOR SURVEY

American Journey

Your comments assist us in planning our exhibitions and provide valuable feedback for grants.

Thank you for taking the time to share your thoughts!

1. Date of your visit: 2/17/23
2. Are you a Member of the OMA? ☐ Yes ☒ No
3. How many people in your party? 1
4. How many in your party are Male Female X
5. What is your city & zip code? EUSTIS, 32726
6. Have you been to the Orlando Museum of Art before? ☒ Yes ☐ No
7. If you are visiting Central Florida, how many nights away from your residence will you spend in the area?
8. How did you hear about this exhibition?
☐ Newspaper (name) ☐ OMA's Website (www.OMArt.org)
☐ Magazine (name) ☐ Word of Mouth (friends, family, etc.)
☐ Radio (name) ☐ Internet (website name)
☐ Rack Card or Outdoor signage ☒ Other Driving by
9. Please rate your experience on the following scale:

	Excellent	Good	Neutral	Poor	Very Bad
Exhibition	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Customer Service	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Facilities	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10. Comments about the exhibition: The exhibit on was very moving and evoked an emotional response in me. I felt like it called to me in a way I can't describe.
11. What is your age category? Please check age for yourself and for those accompanying you:
☐ 6 and younger ☐ 7-10 ☐ 11-14 ☐ 15-18 ☒ 19-24 ☐ 25-34 ☐ 35-44 ☐ 45-54 ☐ 55-64 ☐ 65+

To receive e-mail news, please submit your e-mail address below:

ED:

High School Art Academy Feedback

Sponsored by the Winifred Johnson Clive Foundation

Please help us evaluate the program by circling the appropriate number.

	<< Disagree			Agree>>	
I am excited to participate in this program!	1	2	3	4	5
I feel that I am learning something new in this class.	1	2	3	4	5
The teacher gives clear instruction and direction.	1	2	3	4	5
I feel proud of the work I am creating in the program.	1	2	3	4	5
I would recommend this program to a friend.	1	2	3	4	5
Overall, this is a worthwhile experience.	1	2	3	4	5

What do you like the best?

The creative freedom encouraged

How can this program be improved?

Maybe take some class times to work on new techniques or mediums

Would you like to see anything added to the program?

Additional comments (Please feel free to write on the back):

Super fun! Just wish we could've had some classes to learn new skills or mediums



ORLANDO MUSEUM OF ART

ED

Survey monkey

Creative Connections Program Survey

Thank you for previously joining us for Creative Connections at the Orlando Museum of Art! Please fill out and submit this survey to better inform us of community needs and your thoughts on the program.

1. When did you last participate in Creative Connections?

2. Did you attend an adult session or a youth and family session of Creative Connections?

- ☐ Adult
☐ Youth and Family

3. When you last participated, did you attend on-site or virtually?

- ☐ On-site
☐ Virtually

4. Which do you prefer?

- ☐ On-site
☐ Virtually

5. Have you attended more than one Creative Connections program?

- ☐ Yes
☐ No

6. What did you like best about the program?

7. What could be improved?

8. For on-site programs, do you like the current format that begins with sketching in the galleries followed by a related activity in the studio? Please share your thoughts.

9. Adequate information on the galleries, art, and artists was provided.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neither agree nor disagree
- ☐ Disagree
- ☐ Strongly disagree

10. Creative Connections met your needs and/or expectations.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neither agree nor disagree
- ☐ Disagree
- ☐ Strongly disagree

11. The time/day of the program was convenient.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neither agree nor disagree
- ☐ Disagree
- ☐ Strongly disagree

12. How likely are you to recommend us to a friend or college?

- ☐ Very likely
- ☐ Likely
- ☐ Neither likely nor unlikely
- ☐ Unlikely
- ☐ Very unlikely

13. Would you be interested in fee-based art classes?

☐ Yes

☐ No

14. If so, what time/day and topics would you be interested?

15. Please share any additional comments you may have about Creative Connections.

16. Optional contact information. (So that we can contact you about your comments and concerns.)

Name

Email

Phone

PUBLIC DISCLOSURE COPY



CliftonLarsonAllen LLP
CLAconnect.com

ORLANDO MUSEUM OF ART, INC.
FORM 990 INCOME TAX RETURN
FOR YEAR ENDED JUNE 30, 2021

Form **990**

Department of the Treasury
Internal Revenue Service

Return of Organization Exempt From Income Tax

Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except private foundations)

▶ Do not enter social security numbers on this form as it may be made public.
▶ Go to www.irs.gov/Form990 for instructions and the latest information.

OMB No. 1545-0047

2020

Open to Public Inspection

A For the 2020 calendar year, or tax year beginning **JUL 1, 2020** and ending **JUN 30, 2021**

B Check if applicable:

- ☐ Address change
☐ Name change
☐ Initial return
☐ Final return/terminated
☐ Amended return
☐ Application pending

C Name of organization

ORLANDO MUSEUM OF ART, INC.

Doing business as

Number and street (or P.O. box if mail is not delivered to street address)

2416 N. MILLS AVENUE

Room/suite

City or town, state or province, country, and ZIP or foreign postal code

ORLANDO, FL 32803

F Name and address of principal officer: **DR. AARON DE GROFT**

SAME AS C ABOVE

D Employer identification number

59-0910352

E Telephone number

407-896-4231

G Gross receipts \$

3,448,346.

H(a) Is this a group return

for subordinates? ☐ Yes ☒ No

H(b) Are all subordinates included? ☐ Yes ☐ No

If "No," attach a list. See instructions

H(c) Group exemption number ▶

I Tax-exempt status: ☒ 501(c)(3) ☐ 501(c) () ◀ (insert no.) ☐ 4947(a)(1) or ☐ 527

J Website: ▶ **WWW.OMART.ORG**

K Form of organization: ☒ Corporation ☐ Trust ☐ Association ☐ Other ▶

L Year of formation: **1926**

M State of legal domicile: **FL**

Part I Summary

Activities & Governance	1	Briefly describe the organization's mission or most significant activities: THE PURPOSE OF THE ORLANDO MUSEUM OF ART IS TO INTERPRET AND PRESENT THE MOST COMPELLING ART
	2	Check this box <input type="checkbox"/> if the organization discontinued its operations or disposed of more than 25% of its net assets.
	3	Number of voting members of the governing body (Part VI, line 1a) 32
	4	Number of independent voting members of the governing body (Part VI, line 1b) 32
	5	Total number of individuals employed in calendar year 2020 (Part V, line 2a) 42
	6	Total number of volunteers (estimate if necessary) 325
	7a	Total unrelated business revenue from Part VIII, column (C), line 12 0.
7b	Net unrelated business taxable income from Form 990-T, Part I, line 11 0.	
Revenue	8	Contributions and grants (Part VIII, line 1h) 2,189,599.
	9	Program service revenue (Part VIII, line 2g) 453,339.
	10	Investment income (Part VIII, column (A), lines 3, 4, and 7d) 112,225.
	11	Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e) -221,728.
	12	Total revenue - add lines 8 through 11 (must equal Part VIII, column (A), line 12) 2,533,435.
	Expenses	13
14		Benefits paid to or for members (Part IX, column (A), line 4) 0.
15		Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10) 1,564,966.
16a		Professional fundraising fees (Part IX, column (A), line 11e) 0.
b		Total fundraising expenses (Part IX, column (D), line 25) 185,395.
17		Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e) 1,734,692.
18		Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25) 3,299,658.
19		Revenue less expenses. Subtract line 18 from line 12 -766,223.
Net Assets or Fund Balances	20	Total assets (Part X, line 16) 14,736,169.
	21	Total liabilities (Part X, line 26) 740,453.
	22	Net assets or fund balances. Subtract line 21 from line 20 13,995,716.

Part II Signature Block

Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.

Sign Here	Signature of officer	Date			
	PATRICK J. KNIPE, CPA, TREASURER Type or print name and title				
Paid Preparer Use Only	Print/Type preparer's name AMY CHAPMAN	Preparer's signature AMY CHAPMAN	Date 02/01/22	Check if self-employed <input type="checkbox"/>	PTIN P00843460
	Firm's name ▶ CLIFTONLARSONALLEN LLP	Firm's EIN ▶ 41-0746749	Phone no. 407-802-1200		
Firm's address ▶ 420 SOUTH ORANGE AVENUE, SUITE 500 ORLANDO, FL 32801					

May the IRS discuss this return with the preparer shown above? See instructions ☒ Yes ☐ No

Part III Statement of Program Service AccomplishmentsCheck if Schedule O contains a response or note to any line in this Part III ☒ **X****1** Briefly describe the organization's mission:

THE MISSION OF THE ORLANDO MUSEUM OF ART IS TO INSPIRE CREATIVITY, PASSION AND INTELLECTUAL CURIOSITY BY CONNECTING PEOPLE WITH ART AND NEW IDEAS.

2 Did the organization undertake any significant program services during the year which were not listed on the prior Form 990 or 990-EZ? ☐ Yes ☒ No

If "Yes," describe these new services on Schedule O.

3 Did the organization cease conducting, or make significant changes in how it conducts, any program services? ☐ Yes ☒ No

If "Yes," describe these changes on Schedule O.

4 Describe the organization's program service accomplishments for each of its three largest program services, as measured by expenses. Section 501(c)(3) and 501(c)(4) organizations are required to report the amount of grants and allocations to others, the total expenses, and revenue, if any, for each program service reported.**4a** (Code:) (Expenses \$ **1,451,510.** including grants of \$) (Revenue \$ **236,875.**)

EXHIBITIONS - THE OMA PRESENTED 6 TEMPORARY EXHIBITIONS AND 10 PERMANENT COLLECTION EXHIBITIONS OF THE HIGHEST ARTISTIC MERIT AND DISPLAYS THEM IN A MANNER THAT ENHANCES THE UNDERSTANDING AND APPRECIATION OF ART. THE OMA ALSO HOLDS SEVERAL CONTINUOUS ART EXHIBITIONS TO ENHANCE THE MISSION OF PROMOTING ART.

DUE TO COVID-19, THE MUSEUM WAS OPERATING AT LIMITED CAPACITY FOR THE 2020-2021 FISCAL YEAR. MANY EVENTS WERE POSTPONED OR OFFERED AT LIMITED CAPACITY THROUGH THE END OF 2020.

4b (Code:) (Expenses \$ **522,981.** including grants of \$) (Revenue \$ **210,875.**)

EDUCATION PROGRAMS - THE OMA PRESENTS AWARD-WINNING ART ENRICHMENT PROGRAMS FOR CHILDREN, GALLERY TOURS, STUDIO CLASSES, AND OUTREACH SERVICES WHICH BENEFITED OVER 20,365 FLORIDA RESIDENTS AND VISITORS AT THE OMA AND THROUGH ITS OUTREACH SERVICES IN FISCAL YEAR 2020-2021.

4c (Code:) (Expenses \$ **172,131.** including grants of \$) (Revenue \$ **76,364.**)

MEMBER PROGRAMS - ART ENRICHMENT PROGRAMS ARE IMPLEMENTED BY THE STAFF AND 325 VOLUNTEERS, MANY OF WHOM ARE PART OF ITS MEMBERSHIP OF 6013 MEMBERS.

4d Other program services (Describe on Schedule O.)(Expenses \$ including grants of \$) (Revenue \$ **-44,454.**)**4e** Total program service expenses **2,146,622.**

Part IV Checklist of Required Schedules

	Yes	No
1 Is the organization described in section 501(c)(3) or 4947(a)(1) (other than a private foundation)? <i>If "Yes," complete Schedule A</i>	1 X	
2 Is the organization required to complete <i>Schedule B, Schedule of Contributors</i> ?	2 X	
3 Did the organization engage in direct or indirect political campaign activities on behalf of or in opposition to candidates for public office? <i>If "Yes," complete Schedule C, Part I</i>	3	X
4 Section 501(c)(3) organizations. Did the organization engage in lobbying activities, or have a section 501(h) election in effect during the tax year? <i>If "Yes," complete Schedule C, Part II</i>	4	X
5 Is the organization a section 501(c)(4), 501(c)(5), or 501(c)(6) organization that receives membership dues, assessments, or similar amounts as defined in Revenue Procedure 98-19? <i>If "Yes," complete Schedule C, Part III</i>	5	X
6 Did the organization maintain any donor advised funds or any similar funds or accounts for which donors have the right to provide advice on the distribution or investment of amounts in such funds or accounts? <i>If "Yes," complete Schedule D, Part I</i>	6	X
7 Did the organization receive or hold a conservation easement, including easements to preserve open space, the environment, historic land areas, or historic structures? <i>If "Yes," complete Schedule D, Part II</i>	7	X
8 Did the organization maintain collections of works of art, historical treasures, or other similar assets? <i>If "Yes," complete Schedule D, Part III</i>	8 X	
9 Did the organization report an amount in Part X, line 21, for escrow or custodial account liability, serve as a custodian for amounts not listed in Part X; or provide credit counseling, debt management, credit repair, or debt negotiation services? <i>If "Yes," complete Schedule D, Part IV</i>	9	X
10 Did the organization, directly or through a related organization, hold assets in donor-restricted endowments or in quasi endowments? <i>If "Yes," complete Schedule D, Part V</i>	10 X	
11 If the organization's answer to any of the following questions is "Yes," then complete Schedule D, Parts VI, VII, VIII, IX, or X as applicable.		
a Did the organization report an amount for land, buildings, and equipment in Part X, line 10? <i>If "Yes," complete Schedule D, Part VI</i>	11a X	
b Did the organization report an amount for investments - other securities in Part X, line 12, that is 5% or more of its total assets reported in Part X, line 16? <i>If "Yes," complete Schedule D, Part VII</i>	11b	X
c Did the organization report an amount for investments - program related in Part X, line 13, that is 5% or more of its total assets reported in Part X, line 16? <i>If "Yes," complete Schedule D, Part VIII</i>	11c	X
d Did the organization report an amount for other assets in Part X, line 15, that is 5% or more of its total assets reported in Part X, line 16? <i>If "Yes," complete Schedule D, Part IX</i>	11d X	
e Did the organization report an amount for other liabilities in Part X, line 25? <i>If "Yes," complete Schedule D, Part X</i>	11e	X
f Did the organization's separate or consolidated financial statements for the tax year include a footnote that addresses the organization's liability for uncertain tax positions under FIN 48 (ASC 740)? <i>If "Yes," complete Schedule D, Part X</i>	11f	X
12a Did the organization obtain separate, independent audited financial statements for the tax year? <i>If "Yes," complete Schedule D, Parts XI and XII</i>	12a X	
b Was the organization included in consolidated, independent audited financial statements for the tax year? <i>If "Yes," and if the organization answered "No" to line 12a, then completing Schedule D, Parts XI and XII is optional</i>	12b	X
13 Is the organization a school described in section 170(b)(1)(A)(ii)? <i>If "Yes," complete Schedule E</i>	13	X
14a Did the organization maintain an office, employees, or agents outside of the United States?	14a	X
b Did the organization have aggregate revenues or expenses of more than \$10,000 from grantmaking, fundraising, business, investment, and program service activities outside the United States, or aggregate foreign investments valued at \$100,000 or more? <i>If "Yes," complete Schedule F, Parts I and IV</i>	14b	X
15 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of grants or other assistance to or for any foreign organization? <i>If "Yes," complete Schedule F, Parts II and IV</i>	15	X
16 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of aggregate grants or other assistance to or for foreign individuals? <i>If "Yes," complete Schedule F, Parts III and IV</i>	16	X
17 Did the organization report a total of more than \$15,000 of expenses for professional fundraising services on Part IX, column (A), lines 6 and 11e? <i>If "Yes," complete Schedule G, Part I</i>	17	X
18 Did the organization report more than \$15,000 total of fundraising event gross income and contributions on Part VIII, lines 1c and 8a? <i>If "Yes," complete Schedule G, Part II</i>	18 X	
19 Did the organization report more than \$15,000 of gross income from gaming activities on Part VIII, line 9a? <i>If "Yes," complete Schedule G, Part III</i>	19	X
20a Did the organization operate one or more hospital facilities? <i>If "Yes," complete Schedule H</i>	20a	X
b If "Yes" to line 20a, did the organization attach a copy of its audited financial statements to this return?	20b	
21 Did the organization report more than \$5,000 of grants or other assistance to any domestic organization or domestic government on Part IX, column (A), line 1? <i>If "Yes," complete Schedule I, Parts I and II</i>	21	X

Part IV Checklist of Required Schedules (continued)

	Yes	No
22 Did the organization report more than \$5,000 of grants or other assistance to or for domestic individuals on Part IX, column (A), line 2? <i>If "Yes," complete Schedule I, Parts I and III</i>	22	X
23 Did the organization answer "Yes" to Part VII, Section A, line 3, 4, or 5 about compensation of the organization's current and former officers, directors, trustees, key employees, and highest compensated employees? <i>If "Yes," complete Schedule J</i>	23	X
24a Did the organization have a tax-exempt bond issue with an outstanding principal amount of more than \$100,000 as of the last day of the year, that was issued after December 31, 2002? <i>If "Yes," answer lines 24b through 24d and complete Schedule K. If "No," go to line 25a</i>	24a	X
b Did the organization invest any proceeds of tax-exempt bonds beyond a temporary period exception?	24b	
c Did the organization maintain an escrow account other than a refunding escrow at any time during the year to defease any tax-exempt bonds?	24c	
d Did the organization act as an "on behalf of" issuer for bonds outstanding at any time during the year?	24d	
25a Section 501(c)(3), 501(c)(4), and 501(c)(29) organizations. Did the organization engage in an excess benefit transaction with a disqualified person during the year? <i>If "Yes," complete Schedule L, Part I</i>	25a	X
b Is the organization aware that it engaged in an excess benefit transaction with a disqualified person in a prior year, and that the transaction has not been reported on any of the organization's prior Forms 990 or 990-EZ? <i>If "Yes," complete Schedule L, Part I</i>	25b	X
26 Did the organization report any amount on Part X, line 5 or 22, for receivables from or payables to any current or former officer, director, trustee, key employee, creator or founder, substantial contributor, or 35% controlled entity or family member of any of these persons? <i>If "Yes," complete Schedule L, Part II</i>	26	X
27 Did the organization provide a grant or other assistance to any current or former officer, director, trustee, key employee, creator or founder, substantial contributor or employee thereof, a grant selection committee member, or to a 35% controlled entity (including an employee thereof) or family member of any of these persons? <i>If "Yes," complete Schedule L, Part III</i>	27	X
28 Was the organization a party to a business transaction with one of the following parties (see Schedule L, Part IV instructions, for applicable filing thresholds, conditions, and exceptions):		
a A current or former officer, director, trustee, key employee, creator or founder, or substantial contributor? <i>If "Yes," complete Schedule L, Part IV</i>	28a	X
b A family member of any individual described in line 28a? <i>If "Yes," complete Schedule L, Part IV</i>	28b	X
c A 35% controlled entity of one or more individuals and/or organizations described in lines 28a or 28b? <i>If "Yes," complete Schedule L, Part IV</i>	28c	X
29 Did the organization receive more than \$25,000 in non-cash contributions? <i>If "Yes," complete Schedule M</i>	29	X
30 Did the organization receive contributions of art, historical treasures, or other similar assets, or qualified conservation contributions? <i>If "Yes," complete Schedule M</i>	30	X
31 Did the organization liquidate, terminate, or dissolve and cease operations? <i>If "Yes," complete Schedule N, Part I</i>	31	X
32 Did the organization sell, exchange, dispose of, or transfer more than 25% of its net assets? <i>If "Yes," complete Schedule N, Part II</i>	32	X
33 Did the organization own 100% of an entity disregarded as separate from the organization under Regulations sections 301.7701-2 and 301.7701-3? <i>If "Yes," complete Schedule R, Part I</i>	33	X
34 Was the organization related to any tax-exempt or taxable entity? <i>If "Yes," complete Schedule R, Part II, III, or IV, and Part V, line 1</i>	34	X
35a Did the organization have a controlled entity within the meaning of section 512(b)(13)?	35a	X
b If "Yes" to line 35a, did the organization receive any payment from or engage in any transaction with a controlled entity within the meaning of section 512(b)(13)? <i>If "Yes," complete Schedule R, Part V, line 2</i>	35b	
36 Section 501(c)(3) organizations. Did the organization make any transfers to an exempt non-charitable related organization? <i>If "Yes," complete Schedule R, Part V, line 2</i>	36	X
37 Did the organization conduct more than 5% of its activities through an entity that is not a related organization and that is treated as a partnership for federal income tax purposes? <i>If "Yes," complete Schedule R, Part VI</i>	37	X
38 Did the organization complete Schedule O and provide explanations in Schedule O for Part VI, lines 11b and 19?	38	X

Note: All Form 990 filers are required to complete Schedule O

Part V Statements Regarding Other IRS Filings and Tax ComplianceCheck if Schedule O contains a response or note to any line in this Part V ☐

	Yes	No
1a Enter the number reported in Box 3 of Form 1096. Enter -0- if not applicable	1a	52
b Enter the number of Forms W-2G included in line 1a. Enter -0- if not applicable	1b	0
c Did the organization comply with backup withholding rules for reportable payments to vendors and reportable gaming (gambling) winnings to prize winners?	1c	

Part V Statements Regarding Other IRS Filings and Tax Compliance (continued)

		Yes	No
2a Enter the number of employees reported on Form W-3, Transmittal of Wage and Tax Statements, filed for the calendar year ending with or within the year covered by this return	2a 42		
b If at least one is reported on line 2a, did the organization file all required federal employment tax returns?	2b	X	
Note: If the sum of lines 1a and 2a is greater than 250, you may be required to e-file (see instructions)			
3a Did the organization have unrelated business gross income of \$1,000 or more during the year?	3a		X
b If "Yes," has it filed a Form 990-T for this year? If "No" to line 3b, provide an explanation on Schedule O	3b		
4a At any time during the calendar year, did the organization have an interest in, or a signature or other authority over, a financial account in a foreign country (such as a bank account, securities account, or other financial account)?	4a		X
b If "Yes," enter the name of the foreign country			
See instructions for filing requirements for FinCEN Form 114, Report of Foreign Bank and Financial Accounts (FBAR).			
5a Was the organization a party to a prohibited tax shelter transaction at any time during the tax year?	5a		X
b Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter transaction?	5b		X
c If "Yes" to line 5a or 5b, did the organization file Form 8886-T?	5c		
6a Does the organization have annual gross receipts that are normally greater than \$100,000, and did the organization solicit any contributions that were not tax deductible as charitable contributions?	6a		X
b If "Yes," did the organization include with every solicitation an express statement that such contributions or gifts were not tax deductible?	6b		
7 Organizations that may receive deductible contributions under section 170(c).			
a Did the organization receive a payment in excess of \$75 made partly as a contribution and partly for goods and services provided to the payor?	7a		X
b If "Yes," did the organization notify the donor of the value of the goods or services provided?	7b		
c Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it was required to file Form 8282?	7c		X
d If "Yes," indicate the number of Forms 8282 filed during the year	7d		
e Did the organization receive any funds, directly or indirectly, to pay premiums on a personal benefit contract?	7e		X
f Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract?	7f		X
g If the organization received a contribution of qualified intellectual property, did the organization file Form 8899 as required?	7g		
h If the organization received a contribution of cars, boats, airplanes, or other vehicles, did the organization file a Form 1098-C?	7h		
8 Sponsoring organizations maintaining donor advised funds. Did a donor advised fund maintained by the sponsoring organization have excess business holdings at any time during the year?	8		
9 Sponsoring organizations maintaining donor advised funds.			
a Did the sponsoring organization make any taxable distributions under section 4966?	9a		
b Did the sponsoring organization make a distribution to a donor, donor advisor, or related person?	9b		
10 Section 501(c)(7) organizations. Enter:			
a Initiation fees and capital contributions included on Part VIII, line 12	10a		
b Gross receipts, included on Form 990, Part VIII, line 12, for public use of club facilities	10b		
11 Section 501(c)(12) organizations. Enter:			
a Gross income from members or shareholders	11a		
b Gross income from other sources (Do not net amounts due or paid to other sources against amounts due or received from them.)	11b		
12a Section 4947(a)(1) non-exempt charitable trusts. Is the organization filing Form 990 in lieu of Form 1041?	12a		
b If "Yes," enter the amount of tax-exempt interest received or accrued during the year	12b		
13 Section 501(c)(29) qualified nonprofit health insurance issuers.			
a Is the organization licensed to issue qualified health plans in more than one state?	13a		
Note: See the instructions for additional information the organization must report on Schedule O.			
b Enter the amount of reserves the organization is required to maintain by the states in which the organization is licensed to issue qualified health plans	13b		
c Enter the amount of reserves on hand	13c		
14a Did the organization receive any payments for indoor tanning services during the tax year?	14a		X
b If "Yes," has it filed a Form 720 to report these payments? If "No," provide an explanation on Schedule O	14b		
15 Is the organization subject to the section 4960 tax on payment(s) of more than \$1,000,000 in remuneration or excess parachute payment(s) during the year?	15		X
If "Yes," see instructions and file Form 4720, Schedule N.			
16 Is the organization an educational institution subject to the section 4968 excise tax on net investment income?	16		X
If "Yes," complete Form 4720, Schedule O.			

Form 990 (2020)

Part VI Governance, Management, and Disclosure For each "Yes" response to lines 2 through 7b below, and for a "No" response to line 8a, 8b, or 10b below, describe the circumstances, processes, or changes on Schedule O. See instructions.

Check if Schedule O contains a response or note to any line in this Part VI ☒

Section A. Governing Body and Management

	1a	1b	Yes	No
1a Enter the number of voting members of the governing body at the end of the tax year If there are material differences in voting rights among members of the governing body, or if the governing body delegated broad authority to an executive committee or similar committee, explain on Schedule O.	32			
b Enter the number of voting members included on line 1a, above, who are independent		32		
2 Did any officer, director, trustee, or key employee have a family relationship or a business relationship with any other officer, director, trustee, or key employee?				X
3 Did the organization delegate control over management duties customarily performed by or under the direct supervision of officers, directors, trustees, or key employees to a management company or other person?				X
4 Did the organization make any significant changes to its governing documents since the prior Form 990 was filed?				X
5 Did the organization become aware during the year of a significant diversion of the organization's assets?				X
6 Did the organization have members or stockholders?			X	
7a Did the organization have members, stockholders, or other persons who had the power to elect or appoint one or more members of the governing body?			X	
b Are any governance decisions of the organization reserved to (or subject to approval by) members, stockholders, or persons other than the governing body?			X	
8 Did the organization contemporaneously document the meetings held or written actions undertaken during the year by the following:				
a The governing body?			X	
b Each committee with authority to act on behalf of the governing body?			X	
9 Is there any officer, director, trustee, or key employee listed in Part VII, Section A, who cannot be reached at the organization's mailing address? If "Yes," provide the names and addresses on Schedule O				X

Section B. Policies (This Section B requests information about policies not required by the Internal Revenue Code.)

	Yes	No
10a Did the organization have local chapters, branches, or affiliates?		X
b If "Yes," did the organization have written policies and procedures governing the activities of such chapters, affiliates, and branches to ensure their operations are consistent with the organization's exempt purposes?		
11a Has the organization provided a complete copy of this Form 990 to all members of its governing body before filing the form?	X	
b Describe in Schedule O the process, if any, used by the organization to review this Form 990.		
12a Did the organization have a written conflict of interest policy? If "No," go to line 13	X	
b Were officers, directors, or trustees, and key employees required to disclose annually interests that could give rise to conflicts?	X	
c Did the organization regularly and consistently monitor and enforce compliance with the policy? If "Yes," describe in Schedule O how this was done	X	
13 Did the organization have a written whistleblower policy?	X	
14 Did the organization have a written document retention and destruction policy?	X	
15 Did the process for determining compensation of the following persons include a review and approval by independent persons, comparability data, and contemporaneous substantiation of the deliberation and decision?		
a The organization's CEO, Executive Director, or top management official		X
b Other officers or key employees of the organization		X
If "Yes" to line 15a or 15b, describe the process in Schedule O (see instructions).		
16a Did the organization invest in, contribute assets to, or participate in a joint venture or similar arrangement with a taxable entity during the year?		X
b If "Yes," did the organization follow a written policy or procedure requiring the organization to evaluate its participation in joint venture arrangements under applicable federal tax law, and take steps to safeguard the organization's exempt status with respect to such arrangements?		

Section C. Disclosure

17 List the states with which a copy of this Form 990 is required to be filed ► **NONE**

18 Section 6104 requires an organization to make its Forms 1023 (1024 or 1024-A, if applicable), 990, and 990-T (Section 501(c)(3)s only) available for public inspection. Indicate how you made these available. Check all that apply.
☐ Own website ☐ Another's website ☒ Upon request ☐ Other (explain on Schedule O)

19 Describe on Schedule O whether (and if so, how) the organization made its governing documents, conflict of interest policy, and financial statements available to the public during the tax year.

20 State the name, address, and telephone number of the person who possesses the organization's books and records ►
JOANN WALFISH - 407-896-4231
2416 N. MILLS AVENUE, ORLANDO, FL 32803

Part VII Compensation of Officers, Directors, Trustees, Key Employees, Highest Compensated Employees, and Independent ContractorsCheck if Schedule O contains a response or note to any line in this Part VII ☐**Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees****1a** Complete this table for all persons required to be listed. Report compensation for the calendar year ending with or within the organization's tax year.

- List all of the organization's **current** officers, directors, trustees (whether individuals or organizations), regardless of amount of compensation. Enter -0- in columns (D), (E), and (F) if no compensation was paid.
 - List all of the organization's **current** key employees, if any. See instructions for definition of "key employee."
 - List the organization's five **current** highest compensated employees (other than an officer, director, trustee, or key employee) who received reportable compensation (Box 5 of Form W-2 and/or Box 7 of Form 1099-MISC) of more than \$100,000 from the organization and any related organizations.
 - List all of the organization's **former** officers, key employees, and highest compensated employees who received more than \$100,000 of reportable compensation from the organization and any related organizations.
 - List all of the organization's **former directors or trustees** that received, in the capacity as a former director or trustee of the organization, more than \$10,000 of reportable compensation from the organization and any related organizations.
- See instructions for the order in which to list the persons above.

☐ Check this box if neither the organization nor any related organization compensated any current officer, director, or trustee.

(A) Name and title	(B) Average hours per week (list any hours for related organizations below line)	(C) Position (do not check more than one box, unless person is both an officer and a director/trustee)						(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former			
(1) GLEN GENTELE FORMER EXECUTIVE DIRECTOR	0.00						X	200,746.	0.	0.
(2) DR. LUDER WHITLOCK INTERIM DIRECTOR (THRU 01/25/21)	40.00			X				84,519.	0.	0.
(3) DR. AARON DE GROFT CEO & EXE. DIR. (BEG. 01/25/21)	40.00			X				0.	0.	0.
(4) CYNTHIA BRUMBACK CHAIR OF THE BOARD	1.00	X		X				0.	0.	0.
(5) ROBERT SUMMERS VICE CHAIR OF THE BOARD	0.25	X		X				0.	0.	0.
(6) FRANCINE NEWBERG VICE PRESIDENT	0.58	X		X				0.	0.	0.
(7) LANCE WALKER JR. VICE PRESIDENT	0.35	X		X				0.	0.	0.
(8) MICHAEL WINN VICE PRESIDENT	0.24	X		X				0.	0.	0.
(9) NANCY WOLF VICE PRESIDENT	0.33	X		X				0.	0.	0.
(10) PATRICK KNIPE TREASURER/VICE PRESIDENT	0.75	X		X				0.	0.	0.
(11) SIBILLE PRITCHARD VICE PRESIDENT	0.25	X		X				0.	0.	0.
(12) TED BROWN VICE PRESIDENT	0.44	X		X				0.	0.	0.
(13) ANDREW J. SNYDER SECRETARY	0.11	X		X				0.	0.	0.
(14) ALLISON CHOATE TRUSTEE	0.17	X						0.	0.	0.
(15) AMELIA MCLEOD TRUSTEE	0.02	X						0.	0.	0.
(16) CAROLINE BLYDENBURGH TRUSTEE	0.12	X						0.	0.	0.
(17) CAROLYN FENNELL TRUSTEE	0.38	X						0.	0.	0.

Part VII Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees (continued)

(A) Name and title	(B) Average hours per week (list any hours for related organizations below line)	(C) Position (do not check more than one box, unless person is both an officer and a director/trustee)						(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former			
(18) CHASE HEAVENER TRUSTEE	0.10	X						0.	0.	0.
(19) DAISY STANISKIS TRUSTEE	0.20	X						0.	0.	0.
(20) DUSTIN BECKER TRUSTEE	0.10	X						0.	0.	0.
(21) EARL CRITTENDEN, JR. TRUSTEE	0.13	X						0.	0.	0.
(22) EDWARD HERBST EX-OFFICIO TRUSTEE	0.10	X						0.	0.	0.
(23) ELIZABETH FRANCETIC EX-OFFICIO TRUSTEE	0.11	X						0.	0.	0.
(24) JENNIFER O'MARA TRUSTEE	0.15	X						0.	0.	0.
(25) JILL TOOLE EX-OFFICIO TRUSTEE (THRU 04/30/21)	0.25	X						0.	0.	0.
(26) JOAN KENNEDY EX-OFFICIO TRUSTEE (BEG. 05/01/21)	0.20	X						0.	0.	0.
1b Subtotal								285,265.	0.	0.
c Total from continuation sheets to Part VII, Section A								0.	0.	0.
d Total (add lines 1b and 1c)								285,265.	0.	0.

2 Total number of individuals (including but not limited to those listed above) who received more than \$100,000 of reportable compensation from the organization **1**

3 Did the organization list any **former** officer, director, trustee, key employee, or highest compensated employee on line 1a? If "Yes," complete Schedule J for such individual

4 For any individual listed on line 1a, is the sum of reportable compensation and other compensation from the organization and related organizations greater than \$150,000? If "Yes," complete Schedule J for such individual

5 Did any person listed on line 1a receive or accrue compensation from any unrelated organization or individual for services rendered to the organization? If "Yes," complete Schedule J for such person

	Yes	No
3	X	
4	X	
5		X

Section B. Independent Contractors

1 Complete this table for your five highest compensated independent contractors that received more than \$100,000 of compensation from the organization. Report compensation for the calendar year ending with or within the organization's tax year.

(A) Name and business address	(B) Description of services	(C) Compensation
ENGINEERED COOLING SERVICES 2801 NORTH DAVIS HWY, PENSECOLA, FL 32503	BOILER REPAIR/ AC MAINTENANCE	178,478.
ABM PO BOX 419860, BOSTON, MA 02241	HVAC/PLUMBING REPAIRS	132,215.
ALLIED UNIVERSAL PO BOX 828854, PHILIDELPHIA, PA 19182	SECURITY STAFFING	120,565.

2 Total number of independent contractors (including but not limited to those listed above) who received more than \$100,000 of compensation from the organization **3**

SEE PART VII, SECTION A CONTINUATION SHEETS

Form 990 (2020)

[illegible]

Part VIII Statement of RevenueCheck if Schedule O contains a response or note to any line in this Part VIII ☐

				(A)	(B)	(C)	(D)
				Total revenue	Related or exempt function revenue	Unrelated business revenue	Revenue excluded from tax under sections 512 - 514
Contributions, Gifts, Grants and Other Similar Amounts	1 a	Federated campaigns	1a	333,779.			
	b	Membership dues	1b	123,120.			
	c	Fundraising events	1c	520,698.			
	d	Related organizations	1d				
	e	Government grants (contributions)	1e	762,056.			
	f	All other contributions, gifts, grants, and similar amounts not included above ...	1f	642,524.			
	g	Noncash contributions included in lines 1a-1f	1g	\$ 35,625.			
	h	Total. Add lines 1a-1f		2,382,177.			
Program Service Revenue	2 a	ADMISSIONS	Business Code	900099	236,875.	236,875.	
	b	EDUCATION		611600	210,875.	210,875.	
	c	PROGRAMS		713990	76,364.	76,364.	
	d						
	e						
	f	All other program service revenue					
	g	Total. Add lines 2a-2f		524,114.			
Other Revenue	3	Investment income (including dividends, interest, and other similar amounts)		39,720.			39,720.
	4	Income from investment of tax-exempt bond proceeds					
	5	Royalties					
	6 a	Gross rents	(i) Real	96,125.			
	b	Less: rental expenses ...	(ii) Personal	145,116.			
	c	Rental income or (loss)		-48,991.			
	d	Net rental income or (loss)		-48,991.			-48,991.
	7 a	Gross amount from sales of assets other than inventory	(i) Securities				
	b	Less: cost or other basis and sales expenses	(ii) Other				
	c	Gain or (loss)					
	d	Net gain or (loss)					
	8 a	Gross income from fundraising events (not including \$ 520,698. of contributions reported on line 1c). See Part IV, line 18		288,660.			
	b	Less: direct expenses		428,445.			
	c	Net income or (loss) from fundraising events		-139,785.			-139,785.
9 a	Gross income from gaming activities. See Part IV, line 19						
b	Less: direct expenses						
c	Net income or (loss) from gaming activities						
10 a	Gross sales of inventory, less returns and allowances		113,152.				
b	Less: cost of goods sold		157,606.				
c	Net income or (loss) from sales of inventory		-44,454.	-44,454.			
Miscellaneous Revenue	11 a	MISCELLANEOUS INCOME	Business Code	900099	4,398.		4,398.
	b						
	c						
	d	All other revenue					
	e	Total. Add lines 11a-11d		4,398.			
12	Total revenue. See instructions		2,717,179.	479,660.	0.	-144,658.	

Part IX Statement of Functional Expenses

Section 501(c)(3) and 501(c)(4) organizations must complete all columns. All other organizations must complete column (A).

Check if Schedule O contains a response or note to any line in this Part IX ☐

Do not include amounts reported on lines 6b, 7b, 8b, 9b, and 10b of Part VIII.	(A) Total expenses	(B) Program service expenses	(C) Management and general expenses	(D) Fundraising expenses
1 Grants and other assistance to domestic organizations and domestic governments. See Part IV, line 21				
2 Grants and other assistance to domestic individuals. See Part IV, line 22				
3 Grants and other assistance to foreign organizations, foreign governments, and foreign individuals. See Part IV, lines 15 and 16				
4 Benefits paid to or for members				
5 Compensation of current officers, directors, trustees, and key employees	149,821.	50,939.	49,441.	49,441.
6 Compensation not included above to disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B)				
7 Other salaries and wages	1,007,293.	648,975.	315,091.	43,227.
8 Pension plan accruals and contributions (include section 401(k) and 403(b) employer contributions)				
9 Other employee benefits	109,373.	57,798.	34,521.	17,054.
10 Payroll taxes	83,127.	47,607.	29,534.	5,986.
11 Fees for services (nonemployees):				
a Management				
b Legal	329.		329.	
c Accounting	27,856.		27,856.	
d Lobbying				
e Professional fundraising services. See Part IV, line 17				
f Investment management fees				
g Other. (If line 11g amount exceeds 10% of line 25, column (A) amount, list line 11g expenses on Sch. O.)	197,232.	113,508.	77,328.	6,396.
12 Advertising and promotion	84,762.	84,762.		
13 Office expenses	30,312.	23,150.	3,956.	3,206.
14 Information technology				
15 Royalties				
16 Occupancy	436,103.	408,188.	18,610.	9,305.
17 Travel				
18 Payments of travel or entertainment expenses for any federal, state, or local public officials				
19 Conferences, conventions, and meetings	27,084.	15,772.	10,070.	1,242.
20 Interest				
21 Payments to affiliates				
22 Depreciation, depletion, and amortization	350,110.	327,224.	14,919.	7,967.
23 Insurance	28,046.	17,192.	10,854.	
24 Other expenses. Itemize expenses not covered above (List miscellaneous expenses on line 24e. If line 24e amount exceeds 10% of line 25, column (A) amount, list line 24e expenses on Schedule O.)				
a ACTIVITY EXPENSE	139,519.	139,519.		
b SECURITY GUARDS	109,009.	109,009.		
c SUPPLIES AND MATERIALS	71,587.	56,612.	12,286.	2,689.
d				
e All other expenses	136,391.	46,367.	51,142.	38,882.
25 Total functional expenses. Add lines 1 through 24e	2,987,954.	2,146,622.	655,937.	185,395.
26 Joint costs. Complete this line only if the organization reported in column (B) joint costs from a combined educational campaign and fundraising solicitation.				

Check here ☐ if following SOP 98-2 (ASC 958-720)

Part X Balance SheetCheck if Schedule O contains a response or note to any line in this Part X ☐

		(A) Beginning of year		(B) End of year
Assets	1 Cash - non-interest-bearing		1	
	2 Savings and temporary cash investments	377,175.	2	450,104.
	3 Pledges and grants receivable, net	86,000.	3	103,200.
	4 Accounts receivable, net	38,561.	4	28,698.
	5 Loans and other receivables from any current or former officer, director, trustee, key employee, creator or founder, substantial contributor, or 35% controlled entity or family member of any of these persons		5	
	6 Loans and other receivables from other disqualified persons (as defined under section 4958(f)(1)), and persons described in section 4958(c)(3)(B)		6	
	7 Notes and loans receivable, net		7	
	8 Inventories for sale or use	48,954.	8	36,544.
	9 Prepaid expenses and deferred charges	62,570.	9	40,891.
	10a Land, buildings, and equipment: cost or other basis. Complete Part VI of Schedule D	10a 18,354,376.		
	b Less: accumulated depreciation	10b 10,987,481.		
	11 Investments - publicly traded securities	7,544,537.	10c	7,366,895.
	12 Investments - other securities. See Part IV, line 11	4,657,859.	11	5,264,463.
	13 Investments - program-related. See Part IV, line 11		12	
	14 Intangible assets		13	
	15 Other assets. See Part IV, line 11	1,920,513.	14	
16 Total assets. Add lines 1 through 15 (must equal line 33)	14,736,169.	15	2,352,302.	
17 Accounts payable and accrued expenses	241,579.	16	15,643,097.	
18 Grants payable		17	118,604.	
19 Deferred revenue	158,837.	18		
20 Tax-exempt bond liabilities		19	200,133.	
21 Escrow or custodial account liability. Complete Part IV of Schedule D		20		
22 Loans and other payables to any current or former officer, director, trustee, key employee, creator or founder, substantial contributor, or 35% controlled entity or family member of any of these persons		21		
23 Secured mortgages and notes payable to unrelated third parties	340,037.	22		
24 Unsecured notes and loans payable to unrelated third parties		23	246,491.	
25 Other liabilities (including federal income tax, payables to related third parties, and other liabilities not included on lines 17-24). Complete Part X of Schedule D		24		
26 Total liabilities. Add lines 17 through 25	740,453.	25		
27 Organizations that follow FASB ASC 958, check here <input checked="" type="checkbox"/> and complete lines 27, 28, 32, and 33.		26	565,228.	
28 Net assets without donor restrictions	5,326,204.	27	6,600,475.	
29 Net assets with donor restrictions	8,669,512.	28	8,477,394.	
30 Organizations that do not follow FASB ASC 958, check here <input type="checkbox"/> and complete lines 29 through 33.				
31 Capital stock or trust principal, or current funds		29		
32 Paid-in or capital surplus, or land, building, or equipment fund		30		
33 Retained earnings, endowment, accumulated income, or other funds		31		
34 Total net assets or fund balances	13,995,716.	32	15,077,869.	
35 Total liabilities and net assets/fund balances	14,736,169.	33	15,643,097.	

Form 990 (2020)

Part XI Reconciliation of Net AssetsCheck if Schedule O contains a response or note to any line in this Part XI ☐

1	Total revenue (must equal Part VIII, column (A), line 12)	1	2,717,179.
2	Total expenses (must equal Part IX, column (A), line 25)	2	2,987,954.
3	Revenue less expenses. Subtract line 2 from line 1	3	-270,775.
4	Net assets or fund balances at beginning of year (must equal Part X, line 32, column (A))	4	13,995,716.
5	Net unrealized gains (losses) on investments	5	1,352,928.
6	Donated services and use of facilities	6	
7	Investment expenses	7	
8	Prior period adjustments	8	
9	Other changes in net assets or fund balances (explain on Schedule O)	9	0.
10	Net assets or fund balances at end of year. Combine lines 3 through 9 (must equal Part X, line 32, column (B))	10	15,077,869.

Part XII Financial Statements and ReportingCheck if Schedule O contains a response or note to any line in this Part XII ☐

	Yes	No
1 Accounting method used to prepare the Form 990: <input type="checkbox"/> Cash <input checked="" type="checkbox"/> Accrual <input type="checkbox"/> Other _____ If the organization changed its method of accounting from a prior year or checked "Other," explain in Schedule O.		
2a Were the organization's financial statements compiled or reviewed by an independent accountant? _____ If "Yes," check a box below to indicate whether the financial statements for the year were compiled or reviewed on a separate basis, consolidated basis, or both: <input type="checkbox"/> Separate basis <input type="checkbox"/> Consolidated basis <input type="checkbox"/> Both consolidated and separate basis	2a	X
b Were the organization's financial statements audited by an independent accountant? _____ If "Yes," check a box below to indicate whether the financial statements for the year were audited on a separate basis, consolidated basis, or both: <input checked="" type="checkbox"/> Separate basis <input type="checkbox"/> Consolidated basis <input type="checkbox"/> Both consolidated and separate basis	2b	X
c If "Yes" to line 2a or 2b, does the organization have a committee that assumes responsibility for oversight of the audit, review, or compilation of its financial statements and selection of an independent accountant? _____ If the organization changed either its oversight process or selection process during the tax year, explain on Schedule O.	2c	X
3a As a result of a federal award, was the organization required to undergo an audit or audits as set forth in the Single Audit Act and OMB Circular A-133? _____	3a	X
b If "Yes," did the organization undergo the required audit or audits? If the organization did not undergo the required audit or audits, explain why on Schedule O and describe any steps taken to undergo such audits _____	3b	

Form 990 (2020)

Part II Support Schedule for Organizations Described in Sections 170(b)(1)(A)(iv) and 170(b)(1)(A)(vi)

(Complete only if you checked the box on line 5, 7, or 8 of Part I or if the organization failed to qualify under Part III. If the organization fails to qualify under the tests listed below, please complete Part III.)

Section A. Public Support

Calendar year (or fiscal year beginning in) ►	(a) 2016	(b) 2017	(c) 2018	(d) 2019	(e) 2020	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")						
2 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
3 The value of services or facilities furnished by a governmental unit to the organization without charge						
4 Total. Add lines 1 through 3						
5 The portion of total contributions by each person (other than a governmental unit or publicly supported organization) included on line 1 that exceeds 2% of the amount shown on line 11, column (f)						
6 Public support. Subtract line 5 from line 4.						

Section B. Total Support

Calendar year (or fiscal year beginning in) ►	(a) 2016	(b) 2017	(c) 2018	(d) 2019	(e) 2020	(f) Total
7 Amounts from line 4						
8 Gross income from interest, dividends, payments received on securities loans, rents, royalties, and income from similar sources						
9 Net income from unrelated business activities, whether or not the business is regularly carried on						
10 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part VI.)						
11 Total support. Add lines 7 through 10						
12 Gross receipts from related activities, etc. (see instructions)					12	
13 First 5 years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here						<input type="checkbox"/>

Section C. Computation of Public Support Percentage

14 Public support percentage for 2020 (line 6, column (f), divided by line 11, column (f))	14	%
15 Public support percentage from 2019 Schedule A, Part II, line 14	15	%
16a 33 1/3% support test - 2020. If the organization did not check the box on line 13, and line 14 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization		
b 33 1/3% support test - 2019. If the organization did not check a box on line 13 or 16a, and line 15 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization		
17a 10% -facts-and-circumstances test - 2020. If the organization did not check a box on line 13, 16a, or 16b, and line 14 is 10% or more, and if the organization meets the facts-and-circumstances test, check this box and stop here. Explain in Part VI how the organization meets the facts-and-circumstances test. The organization qualifies as a publicly supported organization		
b 10% -facts-and-circumstances test - 2019. If the organization did not check a box on line 13, 16a, 16b, or 17a, and line 15 is 10% or more, and if the organization meets the facts-and-circumstances test, check this box and stop here. Explain in Part VI how the organization meets the facts-and-circumstances test. The organization qualifies as a publicly supported organization		
18 Private foundation. If the organization did not check a box on line 13, 16a, 16b, 17a, or 17b, check this box and see instructions		

Schedule A (Form 990 or 990-EZ) 2020

Part III Support Schedule for Organizations Described in Section 509(a)(2)

(Complete only if you checked the box on line 10 of Part I or if the organization failed to qualify under Part II. If the organization fails to qualify under the tests listed below, please complete Part II.)

Section A. Public Support

Calendar year (or fiscal year beginning in) ►	(a) 2016	(b) 2017	(c) 2018	(d) 2019	(e) 2020	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")	1642246.	1807900.	2170986.	2189599.	2382177.	10192908.
2 Gross receipts from admissions, merchandise sold or services performed, or facilities furnished in any activity that is related to the organization's tax-exempt purpose	662,331.	720,776.	814,507.	532,994.	637,266.	3367874.
3 Gross receipts from activities that are not an unrelated trade or business under section 513						
4 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
5 The value of services or facilities furnished by a governmental unit to the organization without charge						
6 Total. Add lines 1 through 5	2304577.	2528676.	2985493.	2722593.	3019443.	13560782.
7a Amounts included on lines 1, 2, and 3 received from disqualified persons						0.
b Amounts included on lines 2 and 3 received from other than disqualified persons that exceed the greater of \$5,000 or 1% of the amount on line 13 for the year						0.
c Add lines 7a and 7b						0.
8 Public support. (Subtract line 7c from line 6.)						13560782.

Section B. Total Support

Calendar year (or fiscal year beginning in) ►	(a) 2016	(b) 2017	(c) 2018	(d) 2019	(e) 2020	(f) Total
9 Amounts from line 6	2304577.	2528676.	2985493.	2722593.	3019443.	13560782.
10a Gross income from interest, dividends, payments received on securities loans, rents, royalties, and income from similar sources	450,347.	523,846.	460,906.	337,509.	135,845.	1908453.
b Unrelated business taxable income (less section 511 taxes) from businesses acquired after June 30, 1975						
c Add lines 10a and 10b	450,347.	523,846.	460,906.	337,509.	135,845.	1908453.
11 Net income from unrelated business activities not included in line 10b, whether or not the business is regularly carried on	524,524.					524,524.
12 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part VI.)	3,406.	5,975.	3,869.	1,964.	4,398.	19,612.
13 Total support. (Add lines 9, 10c, 11, and 12.)	3282854.	3058497.	3450268.	3062066.	3159686.	16013371.

14 First 5 years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and **stop here** ☐

Section C. Computation of Public Support Percentage

15 Public support percentage for 2020 (line 8, column (f), divided by line 13, column (f))	15	84.68 %
16 Public support percentage from 2019 Schedule A, Part III, line 15	16	80.59 %

Section D. Computation of Investment Income Percentage

17 Investment income percentage for 2020 (line 10c, column (f), divided by line 13, column (f))	17	11.92 %
18 Investment income percentage from 2019 Schedule A, Part III, line 17	18	13.69 %

19a 33 1/3% support tests - 2020. If the organization did not check the box on line 14, and line 15 is more than 33 1/3%, and line 17 is not more than 33 1/3%, check this box and **stop here**. The organization qualifies as a publicly supported organization ☒

b 33 1/3% support tests - 2019. If the organization did not check a box on line 14 or line 19a, and line 16 is more than 33 1/3%, and line 18 is not more than 33 1/3%, check this box and **stop here**. The organization qualifies as a publicly supported organization ☐

20 Private foundation. If the organization did not check a box on line 14, 19a, or 19b, check this box and see instructions ☐

Part IV Supporting Organizations

(Complete only if you checked a box in line 12 on Part I. If you checked box 12a, Part I, complete Sections A and B. If you checked box 12b, Part I, complete Sections A and C. If you checked box 12c, Part I, complete Sections A, D, and E. If you checked box 12d, Part I, complete Sections A and D, and complete Part V.)

Section A. All Supporting Organizations

	Yes	No
1 Are all of the organization's supported organizations listed by name in the organization's governing documents? <i>If "No," describe in Part VI how the supported organizations are designated. If designated by class or purpose, describe the designation. If historic and continuing relationship, explain.</i>		
2 Did the organization have any supported organization that does not have an IRS determination of status under section 509(a)(1) or (2)? <i>If "Yes," explain in Part VI how the organization determined that the supported organization was described in section 509(a)(1) or (2).</i>		
3a Did the organization have a supported organization described in section 501(c)(4), (5), or (6)? <i>If "Yes," answer lines 3b and 3c below.</i>		
b Did the organization confirm that each supported organization qualified under section 501(c)(4), (5), or (6) and satisfied the public support tests under section 509(a)(2)? <i>If "Yes," describe in Part VI when and how the organization made the determination.</i>		
c Did the organization ensure that all support to such organizations was used exclusively for section 170(c)(2)(B) purposes? <i>If "Yes," explain in Part VI what controls the organization put in place to ensure such use.</i>		
4a Was any supported organization not organized in the United States ("foreign supported organization")? <i>If "Yes," and if you checked box 12a or 12b in Part I, answer lines 4b and 4c below.</i>		
b Did the organization have ultimate control and discretion in deciding whether to make grants to the foreign supported organization? <i>If "Yes," describe in Part VI how the organization had such control and discretion despite being controlled or supervised by or in connection with its supported organizations.</i>		
c Did the organization support any foreign supported organization that does not have an IRS determination under sections 501(c)(3) and 509(a)(1) or (2)? <i>If "Yes," explain in Part VI what controls the organization used to ensure that all support to the foreign supported organization was used exclusively for section 170(c)(2)(B) purposes.</i>		
5a Did the organization add, substitute, or remove any supported organizations during the tax year? <i>If "Yes," answer lines 5b and 5c below (if applicable). Also, provide detail in Part VI, including (i) the names and EIN numbers of the supported organizations added, substituted, or removed; (ii) the reasons for each such action; (iii) the authority under the organization's organizing document authorizing such action; and (iv) how the action was accomplished (such as by amendment to the organizing document).</i>		
b Type I or Type II only. Was any added or substituted supported organization part of a class already designated in the organization's organizing document?		
c Substitutions only. Was the substitution the result of an event beyond the organization's control?		
6 Did the organization provide support (whether in the form of grants or the provision of services or facilities) to anyone other than (i) its supported organizations, (ii) individuals that are part of the charitable class benefited by one or more of its supported organizations, or (iii) other supporting organizations that also support or benefit one or more of the filing organization's supported organizations? <i>If "Yes," provide detail in Part VI.</i>		
7 Did the organization provide a grant, loan, compensation, or other similar payment to a substantial contributor (as defined in section 4958(c)(3)(C)), a family member of a substantial contributor, or a 35% controlled entity with regard to a substantial contributor? <i>If "Yes," complete Part I of Schedule L (Form 990 or 990-EZ).</i>		
8 Did the organization make a loan to a disqualified person (as defined in section 4958) not described in line 7? <i>If "Yes," complete Part I of Schedule L (Form 990 or 990-EZ).</i>		
9a Was the organization controlled directly or indirectly at any time during the tax year by one or more disqualified persons, as defined in section 4946 (other than foundation managers and organizations described in section 509(a)(1) or (2))? <i>If "Yes," provide detail in Part VI.</i>		
b Did one or more disqualified persons (as defined in line 9a) hold a controlling interest in any entity in which the supporting organization had an interest? <i>If "Yes," provide detail in Part VI.</i>		
c Did a disqualified person (as defined in line 9a) have an ownership interest in, or derive any personal benefit from, assets in which the supporting organization also had an interest? <i>If "Yes," provide detail in Part VI.</i>		
10a Was the organization subject to the excess business holdings rules of section 4943 because of section 4943(f) (regarding certain Type II supporting organizations, and all Type III non-functionally integrated supporting organizations)? <i>If "Yes," answer line 10b below.</i>		
b Did the organization have any excess business holdings in the tax year? <i>(Use Schedule C, Form 4720, to determine whether the organization had excess business holdings.)</i>		

Part IV Supporting Organizations (continued)

	Yes	No
11 Has the organization accepted a gift or contribution from any of the following persons?		
a A person who directly or indirectly controls, either alone or together with persons described in lines 11b and 11c below, the governing body of a supported organization?		
11a		
b A family member of a person described in line 11a above?		
11b		
c A 35% controlled entity of a person described in line 11a or 11b above? If "Yes" to line 11a, 11b, or 11c, provide detail in Part VI .		
11c		

Section B. Type I Supporting Organizations

	Yes	No
1 Did the governing body, members of the governing body, officers acting in their official capacity, or membership of one or more supported organizations have the power to regularly appoint or elect at least a majority of the organization's officers, directors, or trustees at all times during the tax year? If "No," describe in Part VI how the supported organization(s) effectively operated, supervised, or controlled the organization's activities. If the organization had more than one supported organization, describe how the powers to appoint and/or remove officers, directors, or trustees were allocated among the supported organizations and what conditions or restrictions, if any, applied to such powers during the tax year.		
1		
2 Did the organization operate for the benefit of any supported organization other than the supported organization(s) that operated, supervised, or controlled the supporting organization? If "Yes," explain in Part VI how providing such benefit carried out the purposes of the supported organization(s) that operated, supervised, or controlled the supporting organization.		
2		

Section C. Type II Supporting Organizations

	Yes	No
1 Were a majority of the organization's directors or trustees during the tax year also a majority of the directors or trustees of each of the organization's supported organization(s)? If "No," describe in Part VI how control or management of the supporting organization was vested in the same persons that controlled or managed the supported organization(s).		
1		

Section D. All Type III Supporting Organizations

	Yes	No
1 Did the organization provide to each of its supported organizations, by the last day of the fifth month of the organization's tax year, (i) a written notice describing the type and amount of support provided during the prior tax year, (ii) a copy of the Form 990 that was most recently filed as of the date of notification, and (iii) copies of the organization's governing documents in effect on the date of notification, to the extent not previously provided?		
1		
2 Were any of the organization's officers, directors, or trustees either (i) appointed or elected by the supported organization(s) or (ii) serving on the governing body of a supported organization? If "No," explain in Part VI how the organization maintained a close and continuous working relationship with the supported organization(s).		
2		
3 By reason of the relationship described in line 2, above, did the organization's supported organizations have a significant voice in the organization's investment policies and in directing the use of the organization's income or assets at all times during the tax year? If "Yes," describe in Part VI the role the organization's supported organizations played in this regard.		
3		

Section E. Type III Functionally Integrated Supporting Organizations

1 Check the box next to the method that the organization used to satisfy the Integral Part Test during the year (see instructions).		
a	<input type="checkbox"/>	The organization satisfied the Activities Test. Complete line 2 below.
b	<input type="checkbox"/>	The organization is the parent of each of its supported organizations. Complete line 3 below.
c	<input type="checkbox"/>	The organization supported a governmental entity. Describe in Part VI how you supported a governmental entity (see instructions).
2 Activities Test. Answer lines 2a and 2b below.		
a		Did substantially all of the organization's activities during the tax year directly further the exempt purposes of the supported organization(s) to which the organization was responsive? If "Yes," then in Part VI identify those supported organizations and explain how these activities directly furthered their exempt purposes, how the organization was responsive to those supported organizations, and how the organization determined that these activities constituted substantially all of its activities.
2a		
b		Did the activities described in line 2a, above, constitute activities that, but for the organization's involvement, one or more of the organization's supported organization(s) would have been engaged in? If "Yes," explain in Part VI the reasons for the organization's position that its supported organization(s) would have engaged in these activities but for the organization's involvement.
2b		
3 Parent of Supported Organizations. Answer lines 3a and 3b below.		
a		Did the organization have the power to regularly appoint or elect a majority of the officers, directors, or trustees of each of the supported organizations? If "Yes" or "No" provide details in Part VI .
3a		
b		Did the organization exercise a substantial degree of direction over the policies, programs, and activities of each of its supported organizations? If "Yes," describe in Part VI the role played by the organization in this regard.
3b		

Part V Type III Non-Functionally Integrated 509(a)(3) Supporting Organizations

- 1 ☐ Check here if the organization satisfied the Integral Part Test as a qualifying trust on Nov. 20, 1970 (*explain in Part VI*). See instructions.
All other Type III non-functionally integrated supporting organizations must complete Sections A through E.

Section A - Adjusted Net Income		(A) Prior Year	(B) Current Year (optional)
1	Net short-term capital gain	1	
2	Recoveries of prior-year distributions	2	
3	Other gross income (see instructions)	3	
4	Add lines 1 through 3.	4	
5	Depreciation and depletion	5	
6	Portion of operating expenses paid or incurred for production or collection of gross income or for management, conservation, or maintenance of property held for production of income (see instructions)	6	
7	Other expenses (see instructions)	7	
8	Adjusted Net Income (subtract lines 5, 6, and 7 from line 4)	8	

Section B - Minimum Asset Amount		(A) Prior Year	(B) Current Year (optional)
1	Aggregate fair market value of all non-exempt-use assets (see instructions for short tax year or assets held for part of year):		
a	Average monthly value of securities	1a	
b	Average monthly cash balances	1b	
c	Fair market value of other non-exempt-use assets	1c	
d	Total (add lines 1a, 1b, and 1c)	1d	
e	Discount claimed for blockage or other factors (<i>explain in detail in Part VI</i>):		
2	Acquisition indebtedness applicable to non-exempt-use assets	2	
3	Subtract line 2 from line 1d.	3	
4	Cash deemed held for exempt use. Enter 0.015 of line 3 (for greater amount, see instructions).	4	
5	Net value of non-exempt-use assets (subtract line 4 from line 3)	5	
6	Multiply line 5 by 0.035.	6	
7	Recoveries of prior-year distributions	7	
8	Minimum Asset Amount (add line 7 to line 6)	8	

Section C - Distributable Amount			Current Year
1	Adjusted net income for prior year (from Section A, line 8, column A)	1	
2	Enter 0.85 of line 1.	2	
3	Minimum asset amount for prior year (from Section B, line 8, column A)	3	
4	Enter greater of line 2 or line 3.	4	
5	Income tax imposed in prior year	5	
6	Distributable Amount. Subtract line 5 from line 4, unless subject to emergency temporary reduction (see instructions).	6	
7	<input type="checkbox"/> Check here if the current year is the organization's first as a non-functionally integrated Type III supporting organization (see instructions).		

Schedule A (Form 990 or 990-EZ) 2020

Part V Type III Non-Functionally Integrated 509(a)(3) Supporting Organizations (continued)

Section D - Distributions		Current Year
1	Amounts paid to supported organizations to accomplish exempt purposes	1
2	Amounts paid to perform activity that directly furthers exempt purposes of supported organizations, in excess of income from activity	2
3	Administrative expenses paid to accomplish exempt purposes of supported organizations	3
4	Amounts paid to acquire exempt-use assets	4
5	Qualified set-aside amounts (prior IRS approval required - <i>provide details in Part VI</i>)	5
6	Other distributions (<i>describe in Part VI</i>). See instructions.	6
7	Total annual distributions. Add lines 1 through 6.	7
8	Distributions to attentive supported organizations to which the organization is responsive (<i>provide details in Part VI</i>). See instructions.	8
9	Distributable amount for 2020 from Section C, line 6	9
10	Line 8 amount divided by line 9 amount	10

Section E - Distribution Allocations (see instructions)	(i) Excess Distributions	(ii) Underdistributions Pre-2020	(iii) Distributable Amount for 2020
1 Distributable amount for 2020 from Section C, line 6			
2 Underdistributions, if any, for years prior to 2020 (reasonable cause required - <i>explain in Part VI</i>). See instructions.			
3 Excess distributions carryover, if any, to 2020			
a From 2015			
b From 2016			
c From 2017			
d From 2018			
e From 2019			
f Total of lines 3a through 3e			
g Applied to underdistributions of prior years			
h Applied to 2020 distributable amount			
i Carryover from 2015 not applied (see instructions)			
j Remainder. Subtract lines 3g, 3h, and 3i from line 3f.			
4 Distributions for 2020 from Section D, line 7: \$			
a Applied to underdistributions of prior years			
b Applied to 2020 distributable amount			
c Remainder. Subtract lines 4a and 4b from line 4.			
5 Remaining underdistributions for years prior to 2020, if any. Subtract lines 3g and 4a from line 2. For result greater than zero, <i>explain in Part VI</i> . See instructions.			
6 Remaining underdistributions for 2020. Subtract lines 3h and 4b from line 1. For result greater than zero, <i>explain in Part VI</i> . See instructions.			
7 Excess distributions carryover to 2021. Add lines 3j and 4c.			
8 Breakdown of line 7:			
a Excess from 2016			
b Excess from 2017			
c Excess from 2018			
d Excess from 2019			
e Excess from 2020			

Schedule A (Form 990 or 990-EZ) 2020

Part VI **Supplemental Information.** Provide the explanations required by Part II, line 10; Part II, line 17a or 17b; Part III, line 12; Part IV, Section A, lines 1, 2, 3b, 3c, 4b, 4c, 5a, 6, 9a, 9b, 9c, 11a, 11b, and 11c; Part IV, Section B, lines 1 and 2; Part IV, Section C, line 1; Part IV, Section D, lines 2 and 3; Part IV, Section E, lines 1c, 2a, 2b, 3a, and 3b; Part V, line 1; Part V, Section B, line 1e; Part V, Section D, lines 5, 6, and 8; and Part V, Section E, lines 2, 5, and 6. Also complete this part for any additional information.
(See instructions.)

SCHEDULE A, PART III, LINE 12, EXPLANATION FOR OTHER INCOME:**OTHER INCOME**

2016 AMOUNT: \$ 3,406.

2017 AMOUNT: \$ 5,975.

2018 AMOUNT: \$ 3,869.

2019 AMOUNT: \$ 1,964.

2020 AMOUNT: \$ 4,398.

Schedule B

(Form 990, 990-EZ,
or 990-PF)

Department of the Treasury
Internal Revenue Service

Schedule of Contributors

- ▶ Attach to Form 990, Form 990-EZ, or Form 990-PF.
▶ Go to www.irs.gov/Form990 for the latest information.

OMB No. 1545-0047

2020

Name of the organization

ORLANDO MUSEUM OF ART, INC.

Employer identification number

59-0910352

Organization type (check one):

Filers of:

Section:

Form 990 or 990-EZ

☒ 501(c)(3) (enter number) organization

☐ 4947(a)(1) nonexempt charitable trust **not** treated as a private foundation

☐ 527 political organization

Form 990-PF

☐ 501(c)(3) exempt private foundation

☐ 4947(a)(1) nonexempt charitable trust treated as a private foundation

☐ 501(c)(3) taxable private foundation

Check if your organization is covered by the **General Rule** or a **Special Rule**.

Note: Only a section 501(c)(7), (8), or (10) organization can check boxes for both the General Rule and a Special Rule. See instructions.

General Rule

- ☒ For an organization filing Form 990, 990-EZ, or 990-PF that received, during the year, contributions totaling \$5,000 or more (in money or property) from any one contributor. Complete Parts I and II. See instructions for determining a contributor's total contributions.

Special Rules

- ☐ For an organization described in section 501(c)(3) filing Form 990 or 990-EZ that met the 33 1/3% support test of the regulations under sections 509(a)(1) and 170(b)(1)(A)(vi), that checked Schedule A (Form 990 or 990-EZ), Part II, line 13, 16a, or 16b, and that received from any one contributor, during the year, total contributions of the greater of **(1)** \$5,000; or **(2)** 2% of the amount on (i) Form 990, Part VIII, line 1h; or (ii) Form 990-EZ, line 1. Complete Parts I and II.
- ☐ For an organization described in section 501(c)(7), (8), or (10) filing Form 990 or 990-EZ that received from any one contributor, during the year, total contributions of more than \$1,000 exclusively for religious, charitable, scientific, literary, or educational purposes, or for the prevention of cruelty to children or animals. Complete Parts I (entering "N/A" in column (b) instead of the contributor name and address), II, and III.
- ☐ For an organization described in section 501(c)(7), (8), or (10) filing Form 990 or 990-EZ that received from any one contributor, during the year, contributions *exclusively* for religious, charitable, etc., purposes, but no such contributions totaled more than \$1,000. If this box is checked, enter here the total contributions that were received during the year for an *exclusively* religious, charitable, etc., purpose. Don't complete any of the parts unless the **General Rule** applies to this organization because it received *nonexclusively* religious, charitable, etc., contributions totaling \$5,000 or more during the year ▶ \$ _____

Caution: An organization that isn't covered by the General Rule and/or the Special Rules doesn't file Schedule B (Form 990, 990-EZ, or 990-PF), but it **must** answer "No" on Part IV, line 2, of its Form 990; or check the box on line H of its Form 990-EZ or on its Form 990-PF, Part I, line 2, to certify that it doesn't meet the filing requirements of Schedule B (Form 990, 990-EZ, or 990-PF).

Name of organization

Employer identification number

ORLANDO MUSEUM OF ART, INC.

59-0910352

Part I**Contributors** (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
<u>1</u>		\$ <u>21,280.</u>	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
<u>2</u>		\$ <u>10,000.</u>	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
<u>3</u>		\$ <u>10,000.</u>	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
<u>4</u>		\$ <u>214,652.</u>	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
<u>5</u>		\$ <u>20,650.</u>	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
<u>6</u>		\$ <u>11,000.</u>	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)

Name of organization	Employer identification number
ORLANDO MUSEUM OF ART, INC.	59-0910352

Part I Contributors (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
7		\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
8		\$ 10,416.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
9		\$ 6,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
10		\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
11		\$ 20,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
12		\$ 10,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)

Name of organization

Employer identification number

ORLANDO MUSEUM OF ART, INC.

59-0910352

Part I Contributors (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
13		\$ 5,824.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
14		\$ 6,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
15		\$ 313,316.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
16		\$ 49,400.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
17		\$ 25,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
18		\$ 5,320.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)

Name of organization	Employer identification number
ORLANDO MUSEUM OF ART, INC.	59-0910352

Part I Contributors (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
19		\$ 7,180.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
20		\$ 32,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
21		\$ 15,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
22		\$ 36,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
23		\$ 25,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
24		\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)

Name of organization	Employer identification number
ORLANDO MUSEUM OF ART, INC.	59-0910352

Part I Contributors (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
25		\$ 10,500.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
26		\$ 10,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
27		\$ 17,191.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
28		\$ 10,216.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
29		\$ 10,320.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
30		\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)

Name of organization	Employer identification number
ORLANDO MUSEUM OF ART, INC.	59-0910352

Part I Contributors (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
31		\$ 10,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
32		\$ 6,500.	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input checked="" type="checkbox"/> (Complete Part II for noncash contributions.)
33		\$ 20,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
34		\$ 30,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
35		\$ 20,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
36		\$ 12,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)

Name of organization	Employer identification number
ORLANDO MUSEUM OF ART, INC.	59-0910352

Part I Contributors (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
37		\$ 25,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
38		\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
39		\$ 17,749.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
40		\$ 10,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
41		\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)

Employer identification number

59-0910352

Noncash Property (see instructions). Use duplicate copies of Part II if additional space is needed.

(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (See instructions.)	(d) Date received
32	ANTIQUE ENGLISH STERLING SILVER COFFEE POT,TEA POT, SUGAR AND CREAMER		
		\$ 6,500.	11/01/20
(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (See instructions.)	(d) Date received
		\$	
(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (See instructions.)	(d) Date received
		\$	
(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (See instructions.)	(d) Date received
		\$	
(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (See instructions.)	(d) Date received
		\$	
(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (See instructions.)	(d) Date received
		\$	
(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (See instructions.)	(d) Date received
		\$	

Name of organization

Employer identification number

ORLANDO MUSEUM OF ART, INC.**59-0910352**

Part III Exclusively religious, charitable, etc., contributions to organizations described in section 501(c)(7), (8), or (10) that total more than \$1,000 for the year from any one contributor. Complete columns (a) through (e) and the following line entry. For organizations completing Part III, enter the total of exclusively religious, charitable, etc., contributions of **\$1,000 or less** for the year. (Enter this info. once.) ► \$ _____

Use duplicate copies of Part III if additional space is needed.

(a) No. from Part I	(b) Purpose of gift	(c) Use of gift	(d) Description of how gift is held
	(e) Transfer of gift		
	Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee
	(e) Transfer of gift		
	Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee
	(e) Transfer of gift		
	Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee
	(e) Transfer of gift		
	Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee
	(e) Transfer of gift		
	Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee

SCHEDULE D
(Form 990)Department of the Treasury
Internal Revenue Service**Supplemental Financial Statements**▶ **Complete if the organization answered "Yes" on Form 990,
Part IV, line 6, 7, 8, 9, 10, 11a, 11b, 11c, 11d, 11e, 11f, 12a, or 12b.**
▶ **Attach to Form 990.**▶ **Go to www.irs.gov/Form990 for instructions and the latest information.**

OMB No. 1545-0047

2020**Open to Public
Inspection****Name of the organization**

ORLANDO MUSEUM OF ART, INC.

Employer identification number

59-0910352

Part I Organizations Maintaining Donor Advised Funds or Other Similar Funds or Accounts. Complete if the organization answered "Yes" on Form 990, Part IV, line 6.

	(a) Donor advised funds	(b) Funds and other accounts
1 Total number at end of year		
2 Aggregate value of contributions to (during year)		
3 Aggregate value of grants from (during year)		
4 Aggregate value at end of year		
5 Did the organization inform all donors and donor advisors in writing that the assets held in donor advised funds are the organization's property, subject to the organization's exclusive legal control?	<input type="checkbox"/> Yes	<input type="checkbox"/> No
6 Did the organization inform all grantees, donors, and donor advisors in writing that grant funds can be used only for charitable purposes and not for the benefit of the donor or donor advisor, or for any other purpose conferring impermissible private benefit?	<input type="checkbox"/> Yes	<input type="checkbox"/> No

Part II Conservation Easements. Complete if the organization answered "Yes" on Form 990, Part IV, line 7.

1 Purpose(s) of conservation easements held by the organization (check all that apply).
☐ Preservation of land for public use (for example, recreation or education) ☐ Preservation of a historically important land area
☐ Protection of natural habitat ☐ Preservation of a certified historic structure
☐ Preservation of open space

2 Complete lines 2a through 2d if the organization held a qualified conservation contribution in the form of a conservation easement on the last day of the tax year.

	Held at the End of the Tax Year
a Total number of conservation easements	2a
b Total acreage restricted by conservation easements	2b
c Number of conservation easements on a certified historic structure included in (a)	2c
d Number of conservation easements included in (c) acquired after 7/25/06, and not on a historic structure listed in the National Register	2d

3 Number of conservation easements modified, transferred, released, extinguished, or terminated by the organization during the tax year ▶

4 Number of states where property subject to conservation easement is located ▶

5 Does the organization have a written policy regarding the periodic monitoring, inspection, handling of violations, and enforcement of the conservation easements it holds?

☐ Yes ☐ No

6 Staff and volunteer hours devoted to monitoring, inspecting, handling of violations, and enforcing conservation easements during the year ▶

7 Amount of expenses incurred in monitoring, inspecting, handling of violations, and enforcing conservation easements during the year ▶ \$

8 Does each conservation easement reported on line 2(d) above satisfy the requirements of section 170(h)(4)(B)(i) and section 170(h)(4)(B)(ii)?

☐ Yes ☐ No

9 In Part XIII, describe how the organization reports conservation easements in its revenue and expense statement and balance sheet, and include, if applicable, the text of the footnote to the organization's financial statements that describes the organization's accounting for conservation easements.

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets.

Complete if the organization answered "Yes" on Form 990, Part IV, line 8.

1a If the organization elected, as permitted under FASB ASC 958, not to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide in Part XIII the text of the footnote to its financial statements that describes these items.

b If the organization elected, as permitted under FASB ASC 958, to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide the following amounts relating to these items:

(i) Revenue included on Form 990, Part VIII, line 1

(ii) Assets included in Form 990, Part X

2 If the organization received or held works of art, historical treasures, or other similar assets for financial gain, provide the following amounts required to be reported under FASB ASC 958 relating to these items:

a Revenue included on Form 990, Part VIII, line 1

b Assets included in Form 990, Part X

LHA For Paperwork Reduction Act Notice, see the Instructions for Form 990.

Schedule D (Form 990) 2020

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets (continued)

3 Using the organization's acquisition, accession, and other records, check any of the following that make significant use of its collection items (check all that apply):

- a ☒ Public exhibition
 b ☒ Scholarly research
 c ☒ Preservation for future generations
 d ☒ Loan or exchange program
 e ☐ Other _____

4 Provide a description of the organization's collections and explain how they further the organization's exempt purpose in Part XIII.

5 During the year, did the organization solicit or receive donations of art, historical treasures, or other similar assets

to be sold to raise funds rather than to be maintained as part of the organization's collection? ☒ Yes ☐ No

Part IV Escrow and Custodial Arrangements. Complete if the organization answered "Yes" on Form 990, Part IV, line 9, or reported an amount on Form 990, Part X, line 21.

1a Is the organization an agent, trustee, custodian or other intermediary for contributions or other assets not included on Form 990, Part X? ☐ Yes ☐ No

b If "Yes," explain the arrangement in Part XIII and complete the following table:

	Amount
c Beginning balance	1c
d Additions during the year	1d
e Distributions during the year	1e
f Ending balance	1f

2a Did the organization include an amount on Form 990, Part X, line 21, for escrow or custodial account liability? ☐ Yes ☐ No

b If "Yes," explain the arrangement in Part XIII. Check here if the explanation has been provided on Part XIII ☐

Part V Endowment Funds. Complete if the organization answered "Yes" on Form 990, Part IV, line 10.

	(a) Current year	(b) Prior year	(c) Two years back	(d) Three years back	(e) Four years back
1a Beginning of year balance	4,657,859.	5,165,629.	5,375,937.	5,345,315.	5,264,674.
b Contributions	5,000.	4,100.	6,500.	5,500.	5,600.
c Net investment earnings, gains, and losses	977,429.	-159,345.	84,969.	304,948.	362,790.
d Grants or scholarships					
e Other expenditures for facilities and programs	351,001.	352,525.	275,173.	250,648.	
f Administrative expenses	24,824.		26,604.	29,178.	287,749.
g End of year balance	5,264,463.	4,657,859.	5,165,629.	5,375,937.	5,345,315.

2 Provide the estimated percentage of the current year end balance (line 1g, column (a)) held as:

- a Board designated or quasi-endowment ☒ 41.7300 %
 b Permanent endowment ☒ 58.2700 %
 c Term endowment ☒ .0000 %

The percentages on lines 2a, 2b, and 2c should equal 100%.

3a Are there endowment funds not in the possession of the organization that are held and administered for the organization by:

- (i) Unrelated organizations
 (ii) Related organizations

	Yes	No
3a(i)		X
3a(ii)		X
3b		

b If "Yes" on line 3a(ii), are the related organizations listed as required on Schedule R? ☐

4 Describe in Part XIII the intended uses of the organization's endowment funds.

Part VI Land, Buildings, and Equipment.

Complete if the organization answered "Yes" on Form 990, Part IV, line 11a. See Form 990, Part X, line 10.

Description of property	(a) Cost or other basis (investment)	(b) Cost or other basis (other)	(c) Accumulated depreciation	(d) Book value
1a Land		2,536,638.		2,536,638.
b Buildings		13,027,013.	9,014,496.	4,012,517.
c Leasehold improvements		458,963.	330,705.	128,258.
d Equipment		2,319,452.	1,642,280.	677,172.
e Other		12,310.		12,310.
Total. Add lines 1a through 1e. (Column (d) must equal Form 990, Part X, column (B), line 10c.)				7,366,895.

Schedule D (Form 990) 2020

Part VII Investments - Other Securities.

Complete if the organization answered "Yes" on Form 990, Part IV, line 11b. See Form 990, Part X, line 12.

(a) Description of security or category (including name of security)	(b) Book value	(c) Method of valuation: Cost or end-of-year market value
(1) Financial derivatives		
(2) Closely held equity interests		
(3) Other		
(A)		
(B)		
(C)		
(D)		
(E)		
(F)		
(G)		
(H)		
Total. (Col. (b) must equal Form 990, Part X, col. (B) line 12.) ▶		

Part VIII Investments - Program Related.

Complete if the organization answered "Yes" on Form 990, Part IV, line 11c. See Form 990, Part X, line 13.

(a) Description of investment	(b) Book value	(c) Method of valuation: Cost or end-of-year market value
(1)		
(2)		
(3)		
(4)		
(5)		
(6)		
(7)		
(8)		
(9)		
Total. (Col. (b) must equal Form 990, Part X, col. (B) line 13.) ▶		

Part IX Other Assets.

Complete if the organization answered "Yes" on Form 990, Part IV, line 11d. See Form 990, Part X, line 15.

(a) Description	(b) Book value
(1) BENEFICIAL INTEREST IN ASSETS HELD BY OTHERS	2,352,302.
(2)	
(3)	
(4)	
(5)	
(6)	
(7)	
(8)	
(9)	
Total. (Column (b) must equal Form 990, Part X, col. (B) line 15.) ▶	2,352,302.

Part X Other Liabilities.

Complete if the organization answered "Yes" on Form 990, Part IV, line 11e or 11f. See Form 990, Part X, line 25.

(a) Description of liability	(b) Book value
1. (1) Federal income taxes	
(2)	
(3)	
(4)	
(5)	
(6)	
(7)	
(8)	
(9)	
Total. (Column (b) must equal Form 990, Part X, col. (B) line 25.) ▶	

2. Liability for uncertain tax positions. In Part XIII, provide the text of the footnote to the organization's financial statements that reports the organization's liability for uncertain tax positions under FASB ASC 740. Check here if the text of the footnote has been provided in Part XIII ☐

Part XI Reconciliation of Revenue per Audited Financial Statements With Revenue per Return.

Complete if the organization answered "Yes" on Form 990, Part IV, line 12a.

1	Total revenue, gains, and other support per audited financial statements	1	4,872,398.
2	Amounts included on line 1 but not on Form 990, Part VIII, line 12:		
a	Net unrealized gains (losses) on investments	2a	1,352,928.
b	Donated services and use of facilities	2b	325,958.
c	Recoveries of prior year grants	2c	
d	Other (Describe in Part XIII.)	2d	476,333.
e	Add lines 2a through 2d	2e	2,155,219.
3	Subtract line 2e from line 1	3	2,717,179.
4	Amounts included on Form 990, Part VIII, line 12, but not on line 1:		
a	Investment expenses not included on Form 990, Part VIII, line 7b	4a	
b	Other (Describe in Part XIII.)	4b	
c	Add lines 4a and 4b	4c	0.
5	Total revenue. Add lines 3 and 4c . (This must equal Form 990, Part I, line 12.)	5	2,717,179.

Part XII Reconciliation of Expenses per Audited Financial Statements With Expenses per Return.

Complete if the organization answered "Yes" on Form 990, Part IV, line 12a.

1	Total expenses and losses per audited financial statements	1	3,790,245.
2	Amounts included on line 1 but not on Form 990, Part IX, line 25:		
a	Donated services and use of facilities	2a	325,958.
b	Prior year adjustments	2b	
c	Other losses	2c	
d	Other (Describe in Part XIII.)	2d	476,333.
e	Add lines 2a through 2d	2e	802,291.
3	Subtract line 2e from line 1	3	2,987,954.
4	Amounts included on Form 990, Part IX, line 25, but not on line 1:		
a	Investment expenses not included on Form 990, Part VIII, line 7b	4a	
b	Other (Describe in Part XIII.)	4b	
c	Add lines 4a and 4b	4c	0.
5	Total expenses. Add lines 3 and 4c . (This must equal Form 990, Part I, line 18.)	5	2,987,954.

Part XIII Supplemental Information.

Provide the descriptions required for Part II, lines 3, 5, and 9; Part III, lines 1a and 4; Part IV, lines 1b and 2b; Part V, line 4; Part X, line 2; Part XI, lines 2d and 4b; and Part XII, lines 2d and 4b. Also complete this part to provide any additional information.

PART III, LINE 4:

THE ORGANIZATION'S PERMANENT COLLECTION INCLUDES AMERICAN ART, ART OF THE ANCIENT AMERICAS, AND AFRICAN ART; THIS COLLECTION ADDRESSES THE OMA'S GOAL TO ACQUIRE UNIQUE, CULTURALLY DIVERSE AND INTERNATIONALLY RECOGNIZED COLLECTIONS TO FURTHER ITS EXEMPT PURPOSE AS AN EDUCATIONAL INSTITUTION.

PART V, LINE 4:

GENERATE EARNINGS TO FUND OPERATIONS.

PART XI, LINE 2D - OTHER ADJUSTMENTS:

DIRECT EXPENSES OF FUNDRAISING EVENTS 173,611.

COST OF GOODS SOLD OF MUSEUM SHOP SALES 157,606.

Part XIII Supplemental Information *(continued)*

RENTAL EXPENSES 145,116.

TOTAL TO SCHEDULE D, PART XI, LINE 2D 476,333.

PART XII, LINE 2D - OTHER ADJUSTMENTS:

DIRECT EXPENSES OF FUNDRAISING EVENTS 173,611.

COST OF GOODS SOLD OF MUSEUM SHOP SALES 157,606.

RENTAL EXPENSES 145,116.

TOTAL TO SCHEDULE D, PART XII, LINE 2D 476,333.

Part II Fundraising Events. Complete if the organization answered "Yes" on Form 990, Part IV, line 18, or reported more than \$15,000 of fundraising event contributions and gross income on Form 990-EZ, lines 1 and 6b. List events with gross receipts greater than \$5,000.

		(a) Event #1	(b) Event #2	(c) Other events	(d) Total events (add col. (a) through col. (c))
		FESTIVAL OF TREES (event type)	ANTIQUE SHOW AND SALES (event type)	2 (total number)	
Revenue	1 Gross receipts	520,955.	223,417.	30,438.	774,810.
	2 Less: Contributions	303,321.	181,602.	30,438.	515,361.
	3 Gross income (line 1 minus line 2)	217,634.	41,815.		259,449.
Direct Expenses	4 Cash prizes				
	5 Noncash prizes				
	6 Rent/facility costs				
	7 Food and beverages				
	8 Entertainment				
	9 Other direct expenses	286,475.	112,759.	1,861.	401,095.
	10 Direct expense summary. Add lines 4 through 9 in column (d)				401,095.
	11 Net income summary. Subtract line 10 from line 3, column (d)				-141,646.

Part III Gaming. Complete if the organization answered "Yes" on Form 990, Part IV, line 19, or reported more than \$15,000 on Form 990-EZ, line 6a.

		(a) Bingo	(b) Pull tabs/instant bingo/progressive bingo	(c) Other gaming	(d) Total gaming (add col. (a) through col. (c))
Revenue	1 Gross revenue				
Direct Expenses	2 Cash prizes				
	3 Noncash prizes				
	4 Rent/facility costs				
	5 Other direct expenses				
	6 Volunteer labor	<input type="checkbox"/> Yes _____ % <input type="checkbox"/> No	<input type="checkbox"/> Yes _____ % <input type="checkbox"/> No	<input type="checkbox"/> Yes _____ % <input type="checkbox"/> No	
	7 Direct expense summary. Add lines 2 through 5 in column (d)				
	8 Net gaming income summary. Subtract line 7 from line 1, column (d)				

9 Enter the state(s) in which the organization conducts gaming activities: _____

a Is the organization licensed to conduct gaming activities in each of these states? ☐ Yes ☐ No

b If "No," explain: _____

10a Were any of the organization's gaming licenses revoked, suspended, or terminated during the tax year? ☐ Yes ☐ No

b If "Yes," explain: _____

- 11** Does the organization conduct gaming activities with nonmembers? ☐ Yes ☐ No
- 12** Is the organization a grantor, beneficiary or trustee of a trust, or a member of a partnership or other entity formed to administer charitable gaming? ☐ Yes ☐ No
- 13** Indicate the percentage of gaming activity conducted in:
- | | | |
|--------------------------------------|------------|---|
| a The organization's facility | 13a | % |
| b An outside facility | 13b | % |
- 14** Enter the name and address of the person who prepares the organization's gaming/special events books and records:

Name ► _____

Address ► _____

- 15a** Does the organization have a contract with a third party from whom the organization receives gaming revenue? ☐ Yes ☐ No

b If "Yes," enter the amount of gaming revenue received by the organization ► \$ _____ and the amount of gaming revenue retained by the third party ► \$ _____

c If "Yes," enter name and address of the third party:

Name ► _____

Address ► _____

- 16** Gaming manager information:

Name ► _____

Gaming manager compensation ► \$ _____

Description of services provided ► _____

☐ Director/officer ☐ Employee ☐ Independent contractor

- 17** Mandatory distributions:

a Is the organization required under state law to make charitable distributions from the gaming proceeds to retain the state gaming license? ☐ Yes ☐ No

b Enter the amount of distributions required under state law to be distributed to other exempt organizations or spent in the organization's own exempt activities during the tax year ► \$ _____

Part IV Supplemental Information. Provide the explanations required by Part I, line 2b, columns (iii) and (v); and Part III, lines 9, 9b, 10b, 15b, 15c, 16, and 17b, as applicable. Also provide any additional information. See instructions.

Part IV	Supplemental Information <i>(continued)</i>
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[illegible]

**SCHEDULE J
(Form 990)**

Department of the Treasury
Internal Revenue Service

Compensation Information

- For certain Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees
 ▶ Complete if the organization answered "Yes" on Form 990, Part IV, line 23.
 ▶ Attach to Form 990.
 ▶ Go to www.irs.gov/Form990 for instructions and the latest information.

OMB No. 1545-0047

2020

Open to Public
Inspection

Name of the organization

ORLANDO MUSEUM OF ART, INC.

Employer identification number

59-0910352

Part I Questions Regarding Compensation

	Yes	No
1a Check the appropriate box(es) if the organization provided any of the following to or for a person listed on Form 990, Part VII, Section A, line 1a. Complete Part III to provide any relevant information regarding these items.		
<input type="checkbox"/> First-class or charter travel		
<input type="checkbox"/> Travel for companions		
<input type="checkbox"/> Tax indemnification and gross-up payments		
<input type="checkbox"/> Discretionary spending account		
<input type="checkbox"/> Housing allowance or residence for personal use		
<input type="checkbox"/> Payments for business use of personal residence		
<input type="checkbox"/> Health or social club dues or initiation fees		
<input type="checkbox"/> Personal services (such as maid, chauffeur, chef)		
b If any of the boxes on line 1a are checked, did the organization follow a written policy regarding payment or reimbursement or provision of all of the expenses described above? If "No," complete Part III to explain	1b	
2 Did the organization require substantiation prior to reimbursing or allowing expenses incurred by all directors, trustees, and officers, including the CEO/Executive Director, regarding the items checked on line 1a?	2	
3 Indicate which, if any, of the following the organization used to establish the compensation of the organization's CEO/Executive Director. Check all that apply. Do not check any boxes for methods used by a related organization to establish compensation of the CEO/Executive Director, but explain in Part III.		
<input type="checkbox"/> Compensation committee		
<input type="checkbox"/> Independent compensation consultant		
<input type="checkbox"/> Form 990 of other organizations		
<input type="checkbox"/> Written employment contract		
<input checked="" type="checkbox"/> Compensation survey or study		
<input checked="" type="checkbox"/> Approval by the board or compensation committee		
4 During the year, did any person listed on Form 990, Part VII, Section A, line 1a, with respect to the filing organization or a related organization:		
a Receive a severance payment or change-of-control payment?	4a	X
b Participate in or receive payment from a supplemental nonqualified retirement plan?	4b	X
c Participate in or receive payment from an equity-based compensation arrangement?	4c	X
If "Yes" to any of lines 4a-c, list the persons and provide the applicable amounts for each item in Part III.		
Only section 501(c)(3), 501(c)(4), and 501(c)(29) organizations must complete lines 5-9.		
5 For persons listed on Form 990, Part VII, Section A, line 1a, did the organization pay or accrue any compensation contingent on the revenues of:		
a The organization?	5a	X
b Any related organization?	5b	X
If "Yes" on line 5a or 5b, describe in Part III.		
6 For persons listed on Form 990, Part VII, Section A, line 1a, did the organization pay or accrue any compensation contingent on the net earnings of:		
a The organization?	6a	X
b Any related organization?	6b	X
If "Yes" on line 6a or 6b, describe in Part III.		
7 For persons listed on Form 990, Part VII, Section A, line 1a, did the organization provide any nonfixed payments not described on lines 5 and 6? If "Yes," describe in Part III	7	X
8 Were any amounts reported on Form 990, Part VII, paid or accrued pursuant to a contract that was subject to the initial contract exception described in Regulations section 53.4958-4(a)(3)? If "Yes," describe in Part III	8	X
9 If "Yes" on line 8, did the organization also follow the rebuttable presumption procedure described in Regulations section 53.4958-6(c)?	9	

LHA For Paperwork Reduction Act Notice, see the Instructions for Form 990.

Schedule J (Form 990) 2020

Part III Supplemental Information

Provide the information, explanation, or descriptions required for Part I, lines 1a, 1b, 3, 4a, 4b, 4c, 5a, 5b, 6a, 6b, 7, and 8, and for Part II. Also complete this part for any additional information.

PART I, LINE 4A:

GLEN GENTILE, FORMER EXECUTIVE DIRECTOR, RECEIVED A SEVERANCE PAYMENT OF \$200,746 IN CALENDAR YEAR 2020. OF THIS AMOUNT, \$90,000 WAS PAID DURING THE FISCAL YEAR ENDING JUNE 30, 2020 AND THE REMAINING BALANCE - DURING THE FISCAL YEAR ENDING JUNE 30, 2021.

**SCHEDULE M
(Form 990)**

Department of the Treasury
Internal Revenue Service

Noncash Contributions

OMB No. 1545-0047

2020

Open to Public
Inspection

- ▶ **Complete if the organizations answered "Yes" on Form 990, Part IV, lines 29 or 30.**
▶ **Attach to Form 990.**
▶ **Go to www.irs.gov/Form990 for instructions and the latest information.**

Name of the organization

ORLANDO MUSEUM OF ART, INC.

Employer identification number

59-0910352

Part I Types of Property

	(a) Check if applicable	(b) Number of contributions or items contributed	(c) Noncash contribution amounts reported on Form 990, Part VIII, line 1g	(d) Method of determining noncash contribution amounts
1 Art - Works of art				
2 Art - Historical treasures				
3 Art - Fractional interests				
4 Books and publications				
5 Clothing and household goods				
6 Cars and other vehicles				
7 Boats and planes				
8 Intellectual property				
9 Securities - Publicly traded				
10 Securities - Closely held stock				
11 Securities - Partnership, LLC, or trust interests				
12 Securities - Miscellaneous				
13 Qualified conservation contribution - Historic structures				
14 Qualified conservation contribution - Other ...				
15 Real estate - Residential				
16 Real estate - Commercial				
17 Real estate - Other				
18 Collectibles				
19 Food inventory	X	16	30,056.	COMPARABLE SALES
20 Drugs and medical supplies				
21 Taxidermy				
22 Historical artifacts				
23 Scientific specimens				
24 Archeological artifacts				
25 Other ▶ (<u>ANTIQUES</u>)	X	3	6,500.	SUB SELLING PRICE OF
26 Other ▶ (<u>EVENT SUPPLIE</u>)	X	14	5,569.	COMPARABLE SALES
27 Other ▶ (_____)				
28 Other ▶ (_____)				

29 Number of Forms 8283 received by the organization during the tax year for contributions
for which the organization completed Form 8283, Part V, Donee Acknowledgement

29

30a During the year, did the organization receive by contribution any property reported in Part I, lines 1 through 28, that it
must hold for at least three years from the date of the initial contribution, and which isn't required to be used for
exempt purposes for the entire holding period?

b If "Yes," describe the arrangement in Part II.

31 Does the organization have a gift acceptance policy that requires the review of any nonstandard contributions?

32a Does the organization hire or use third parties or related organizations to solicit, process, or sell noncash
contributions?

b If "Yes," describe in Part II.

33 If the organization didn't report an amount in column (c) for a type of property for which column (a) is checked,
describe in Part II.

	Yes	No
30a		X
31	X	
32a		X
33		

LHA For Paperwork Reduction Act Notice, see the Instructions for Form 990.

Schedule M (Form 990) 2020

Schedule Part II

Supplemental Information.

Supplemental Information. Provide the information required by Part I, lines 30b, 32b, and 33, and whether the organization is reporting in Part I, column (b), the number of contributions, the number of items received, or a combination of both. Also complete this part for any additional information.

SCHEDULE O
(Form 990 or 990-EZ)

Department of the Treasury
Internal Revenue Service

Supplemental Information to Form 990 or 990-EZ

Complete to provide information for responses to specific questions on
Form 990 or 990-EZ or to provide any additional information.

▶ Attach to Form 990 or 990-EZ.

▶ Go to www.irs.gov/Form990 for the latest information.

OMB No. 1545-0047

2020

**Open to Public
Inspection**

Name of the organization

ORLANDO MUSEUM OF ART, INC.

Employer identification number
59-0910352

FORM 990, PART I, LINE 1, DESCRIPTION OF ORGANIZATION MISSION:

FOR THE PUBLIC TO EXPERIENCE, AND TO POSITIVELY AFFECT PEOPLE'S LIVES
WITH INNOVATIVE AND INSPIRING EDUCATION PROGRAMS THAT WILL ENDURE AS A
CULTURAL LEGACY IN CENTRAL FLORIDA.

FORM 990, PART III, LINE 4D, OTHER PROGRAM SERVICES:

OTHER MISC INCOME AND LOSSES FROM OPERATION OF THE MUSEUM GIFT SHOP.
EXPENSES \$ 0. INCLUDING GRANTS OF \$ 0. REVENUE \$ -44,454.

FORM 990, PART VI, SECTION A, LINE 6:

DUES PAYING AT VARIOUS LEVELS OF MEMBERSHIP; MEMBERS VOTE ON WHO SERVES ON
THE BOARD.

FORM 990, PART VI, SECTION A, LINE 7A:

ANYONE INTERESTED IN THE PRACTICE, ENJOYMENT AND PROMOTION OF THE VISUAL
ARTS SHALL BE ELIGIBLE FOR MEMBERSHIP AND MAY BECOME A MEMBER UPON PAYMENT
OF APPROPRIATE DUES. MEMBERS ELECT THE TRUSTEES AT THE ANNUAL MEETING.

FORM 990, PART VI, SECTION A, LINE 7B:

MEMBERS APPROVE CHANGES IN THE ARTICLES OF INCORPORATION.

FORM 990, PART VI, SECTION B, LINE 11B:

THE DRAFT 990 IS MADE AVAILABLE TO THE MUSEUM'S FINANCE & ADMINISTRATION
COMMITTEE. THE COMMITTEE REVIEWS THE 990 AND MEETS SPECIFICALLY TO GO OVER
THE FORM FOR ANY CHANGES THAT MIGHT BE NECESSARY BEFORE APPROVING IT FOR
DISTRIBUTION TO THE ENTIRE BOARD OF TRUSTEES. THE BOARD OF TRUSTEES HAS

LHA For Paperwork Reduction Act Notice, see the Instructions for Form 990 or 990-EZ.

Schedule O (Form 990 or 990-EZ) 2020

032211 11-20-20

Name of the organization

ORLANDO MUSEUM OF ART, INC.

Employer identification number

59-0910352

TIME TO REVIEW THE FORM 990 AND SUGGEST CHANGES BEFORE ACCEPTING AND APPROVING A MOTION FROM THE FINANCE & ADMINISTRATION COMMITTEE TO FILE THE FORM 990 AS PRESENTED.

FORM 990, PART VI, SECTION B, LINE 12C:

A CONFLICT OF INTEREST ARISES WHENEVER A TRUSTEE, COMMITTEE MEMEBER, EMPLOYEE OR VOLUNTEER ENGAGES IN AN ACTIVITY IN WHICH HIS/HER PERSONAL GAIN OR PRIVATE INTERESTS COMPETE WITH THOSE OF THE ESTABLISHED PURPOSE OF THE OMA. A CONFLICT OF INTEREST CAN ARISE WHEN AN OMA TRUSTEE, EMPLOYEE OR VOLUNTEER USES HIS/HER POSITION, STATUS OR PREVILEGED "INSIDE INFORMATION" TO OBTAIN A COMPETITIVE ADVANTAGE OVER OTHERS, FOR PERSONAL GAIN, OR IN COMPETITION WITH THE OMA ITSELF. A TRUSTEE'S, EMPLOYEE'S OR VOLUNTEER'S ASSOCIATION WITH THE OMA MAY NOT BE USED AS A SPRINGBOARD FOR ADDITIONAL PERSONAL GAIN THAT WOULD NOT BE AVAILABLE EXCEPT FOR THE TRUSTEE'S, EMPLOYEE'S OR VOLUNEER'S CONNECTION WITH THE OMA.

THE BOARD OF TRUSTEES WILL REVIEW, DETERMINE AND DECIDE ON ANY ISSUES OR QUESTIONS THAT MAY ARISE UNDER THE OMA'S CODE OF ETHICS INCLUDING MATTERS RELATING TO ANY CONFLICTS OF INTEREST. THE TRUSTEESHIP COMMITTEE WILL REPORT FROM TIME TO TIME TO THE BOARD OF TRUSTEES AS TO MATTERS BROUGHT BEFORE IT CONCERNING THIS CODE. IF ANY MATTER COMING BEFORE THE BOARD, ANY OTHER COMMITTEE, EMPLOYEE OR VOLUNTEER CONSTITUTES FOR ANY TRUSTEE, COMMITTEE MEMEBER, EMPLOYEE OR VOLUNTEER A CONFLICT OF INTEREST, THE TRUSTEE, COMMITEE MEMEBER, EMPLOYEE OR VOLUNTEER SHALL IMMEDIATELY ADVISE THE FULL BOARD OR COMMITTEE OF SAID CONFLICT OF INTEREST AND SHALL ABSTAIN FROM VOTING ON SAID MATTER, IF APPLICABLE. UNLESS REQUESTED, SAID TRUSTEE, COMMITTEE MEMEBER, EMPLOYEE OR VOLUNTEER SHALL NOT BE PRESENT FOR ANY DISCUSSION OR VOTING ON SAID MATTER. THE MINUTES OF SAID MEETING SHALL REFLECT SAID MATTTER.

Name of the organization

ORLANDO MUSEUM OF ART, INC.

Employer identification number

59-0910352

FORM 990, PART VI, SECTION C, LINE 19:

THE ORGANIZATION'S FINANCIAL STATEMENTS ARE AVAILABLE TO THE PUBLIC UPON
REQUEST.

ORLANDO MUSEUM OF ART, INC.

FINANCIAL STATEMENTS

YEAR ENDED JUNE 30, 2022
(WITH COMPARATIVE TOTALS FOR THE
YEAR ENDED JUNE 30, 2021)



CPAs | CONSULTANTS | WEALTH ADVISORS

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ORLANDO MUSEUM OF ART, INC.
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YEAR ENDED JUNE 30, 2022
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED JUNE 30, 2021)

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INDEPENDENT AUDITORS' REPORT

Board of Trustees
Orlando Museum of Art, Inc.
Orlando, Florida

Report on the Audit of the Financial Statements

Opinion

We have audited the accompanying financial statements of Orlando Museum of Art, Inc. (OMA) (a nonprofit organization), which comprise the statement of financial position as of June 30, 2022, and the related statements of activities, functional expenses, and cash flows for the year then ended, and the related notes to the financial statements.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Orlando Museum of Art, Inc., as of June 30, 2022, and the changes in its net assets and its cash flows for the year then ended in accordance with accounting principles generally accepted in the United States of America.

Basis for Opinion

We conducted our audits in accordance with auditing standards generally accepted in the United States of America (GAAS). Our responsibilities under those standards are further described in the Auditors' Responsibilities for the Audit of the Financial Statements section of our report. We are required to be independent of Orlando Museum of Art, Inc., and to meet our other ethical responsibilities in accordance with the relevant ethical requirements relating to our audits. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Responsibilities of Management for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is required to evaluate whether there are conditions or events, considered in the aggregate, that raise substantial doubt about Orlando Museum of Art, Inc.'s ability to continue as a going concern for one year after the date the financial statements are available to be issued.

Auditors' Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion. Reasonable assurance is a high level of assurance but is not absolute assurance and therefore is not a guarantee that an audit conducted in accordance with GAAS will always detect a material misstatement when it exists. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control. Misstatements are considered material if there is a substantial likelihood that, individually or in the aggregate, they would influence the judgment made by a reasonable user based on the financial statements.

In performing an audit in accordance with GAAS, we:

- Exercise professional judgment and maintain professional skepticism throughout the audit.
- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, and design and perform audit procedures responsive to those risks. Such procedures include examining, on a test basis, evidence regarding the amounts and disclosures in the financial statements.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of Orlando Museum of Art, Inc.'s internal control. Accordingly, no such opinion is expressed.
- Evaluate the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluate the overall presentation of the financial statements.
- Conclude whether, in our judgment, there are conditions or events, considered in the aggregate, that raise substantial doubt about Orlando Museum of Art, Inc.'s ability to continue as a going concern for a reasonable period of time.

We are required to communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit, significant audit findings, and certain internal control related matters that we identified during the audit.

Report on Summarized Comparative Information

We have previously audited Orlando Museum of Art, Inc.'s 2021 financial statements, and we expressed an unmodified audit opinion on those audited financial statements in our report dated December 1, 2021. In our opinion, the summarized comparative information presented herein as of and for the year ended June 30, 2021, is consistent, in all material respects, with the audited financial statements from which it has been derived.



CliftonLarsonAllen LLP

Orlando, Florida
December 1, 2022

ORLANDO MUSEUM OF ART, INC.
STATEMENT OF FINANCIAL POSITION
JUNE 30, 2022
(WITH COMPARATIVE TOTALS AS OF JUNE 30, 2021)

	<u>2022</u>	<u>2021</u>
ASSETS		
CURRENT ASSETS		
Cash and Cash Equivalents	\$ 429,386	\$ 450,104
Promises to Give and Other Receivables	253,832	131,898
Museum Shop Inventory	49,361	36,544
Prepaid and Other Assets	59,016	40,891
Total Current Assets	<u>791,595</u>	<u>659,437</u>
ENDOWMENT ASSETS		
Cash and Cash Equivalents Designated or Restricted for Endowment	364,339	91,904
Investments Designated or Restricted for Endowment	4,179,469	5,172,559
Total Endowment Assets	<u>4,543,808</u>	<u>5,264,463</u>
BENEFICIAL INTEREST IN ASSETS HELD BY OTHERS	2,102,008	2,352,302
PROPERTY AND EQUIPMENT, NET	<u>6,996,319</u>	<u>7,366,895</u>
Total Assets	<u><u>\$ 14,433,730</u></u>	<u><u>\$ 15,643,097</u></u>
LIABILITIES AND NET ASSETS		
CURRENT LIABILITIES		
Accounts Payable and Accrued Expenses	\$ 255,505	\$ 118,604
Deferred Revenue	250,089	200,133
Total Current Liabilities	<u>505,594</u>	<u>318,737</u>
LONG-TERM LIABILITIES		
Paycheck Protection Program Loan	-	246,491
Total Long-Term Liabilities	<u>-</u>	<u>246,491</u>
Total Liabilities	505,594	565,228
NET ASSETS		
Without Donor Restrictions	5,740,667	6,600,475
With Donor Restrictions	8,187,469	8,477,394
Total Net Assets	<u>13,928,136</u>	<u>15,077,869</u>
Total Liabilities and Net Assets	<u><u>\$ 14,433,730</u></u>	<u><u>\$ 15,643,097</u></u>

See accompanying Notes to Financial Statements.

ORLANDO MUSEUM OF ART, INC.
STATEMENT OF ACTIVITIES
YEAR ENDED JUNE 30, 2022
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED JUNE 30, 2021)

			Total	
	Without Donor Restrictions	With Donor Restrictions	Year Ended June 30, 2022	Year Ended June 30, 2021
SUPPORT AND REVENUE				
Support:				
Contributions	\$ 369,138	\$ 123,390	\$ 492,528	\$ 629,731
Bequests	209,809	-	209,809	12,793
Contributed Nonfinancial Assets	113,169	-	113,169	100,050
Grants - Government and Others	302,735	13,049	315,784	456,196
Shuttered Venue Operators Grant	-	490,014	490,014	-
United Arts General Allocation	159,400	-	159,400	159,400
United Arts Matching and Designated Contributions	233,048	-	233,048	47,342
United Arts Pledged Contributions	-	-	-	127,037
Change in Beneficial Interest in Assets Held by Others	-	(250,294)	(250,294)	431,789
Total Support	1,387,299	376,159	1,763,458	1,964,338
Revenue:				
Special Events Revenue	872,598	-	872,598	518,899
Special Events - Contributed Nonfinancial Assets	301,958	-	301,958	261,533
Education Fees	320,902	-	320,902	210,875
Investment Gain (Loss), Net	(634,369)	(47,913)	(682,282)	960,859
Museum Shop Sales	382,853	-	382,853	113,152
Rental Fees	312,022	-	312,022	96,125
Program Revenue	142,220	-	142,220	76,364
Membership Dues	206,834	-	206,834	123,120
Exhibition Admissions	439,637	-	439,637	236,875
Government Grants - Paycheck Protection Program Loan Forgiveness	246,492	-	246,492	271,700
Government Grants - ERC	-	-	-	34,160
Other Revenue	3,391	-	3,391	4,398
Total Revenue	2,594,538	(47,913)	2,546,625	2,908,060
Net Assets Released from Restrictions	591,526	(591,526)	-	-
Total Support and Revenue	4,573,363	(263,280)	4,310,083	4,872,398

See accompanying Notes to Financial Statements.

ORLANDO MUSEUM OF ART, INC.
STATEMENT OF ACTIVITIES (CONTINUED)
YEAR ENDED JUNE 30, 2022
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED JUNE 30, 2021)

			Total	
	Without Donor Restrictions	With Donor Restrictions	Year Ended June 30, 2022	Year Ended June 30, 2021
EXPENSES				
Program Services:				
Exhibition	\$ 2,097,380	\$ -	\$ 2,097,380	\$ 1,433,917
Education	723,300	-	723,300	584,861
Member Programs	361,034	-	361,034	174,505
Museum Shop	354,024	-	354,024	157,708
Rental Program	198,820	-	198,820	145,729
Total Program Services	3,734,558	-	3,734,558	2,496,720
Special Events Operating Expenses	337,689	-	337,689	239,279
Supporting Services:				
Management and General	933,599	-	933,599	655,937
Fundraising	427,325	-	427,325	372,953
Total Supporting Services	1,360,924	-	1,360,924	1,028,890
Total Expenses	5,433,171	-	5,433,171	3,764,889
CHANGE IN NET ASSETS BEFORE CHANGES RELATED TO COLLECTION ITEMS NOT CAPITALIZED	(859,808)	(263,280)	(1,123,088)	1,107,509
Net Assets Released from Restrictions for Collection Items Purchased	26,645	(26,645)	-	-
Collection Items Purchased	(26,645)	-	(26,645)	(25,356)
CHANGE IN NET ASSETS	(859,808)	(289,925)	(1,149,733)	1,082,153
Net Assets - Beginning of Year	6,600,475	8,477,394	15,077,869	13,995,716
NET ASSETS - END OF YEAR	<u>\$ 5,740,667</u>	<u>\$ 8,187,469</u>	<u>\$ 13,928,136</u>	<u>\$ 15,077,869</u>

See accompanying Notes to Financial Statements.

ORLANDO MUSEUM OF ART, INC.
STATEMENT OF FUNCTIONAL EXPENSES
YEAR ENDED JUNE 30, 2022
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED JUNE 30, 2021)

	Program Expenses					
	Exhibition	Education	Member Programs	Museum Shop	Rental Program	Total Program
Salaries	\$ 510,722	\$ 240,121	\$ 94,784	\$ 66,373	\$ 65,944	\$ 977,944
Employee Benefits	29,392	23,514	5,878	11,757	5,878	76,419
Payroll Taxes	37,811	16,504	7,219	5,010	5,019	71,563
Total Salaries and Related Expenses	577,925	280,139	107,881	83,140	76,841	1,125,926
Activity Expenses	243,589	16,533	203,056	212,515	6,991	682,684
Events and Receptions	-	-	-	-	-	-
Contract Services	101,672	82,464	-	17,807	-	201,943
Insurance	162,024	-	-	-	-	162,024
Legal and Professional	-	-	-	-	-	-
Postage and Printing	35,313	4,596	6,879	32	-	46,820
Repair and Maintenance	6,845	-	-	3,189	-	10,034
Security	178,736	34,278	7,345	7,345	17,139	244,843
Supplies and Materials	61,203	25,829	1,263	7,464	-	95,759
Taxes, Licenses, and Fees	-	-	-	-	-	-
Telephone	2,300	2,300	2,300	2,300	2,300	11,500
Travel/Transportation/Meetings/Training	43,545	6,170	-	-	-	49,715
Miscellaneous Expenses	8,225	500	5,884	145	-	14,754
Subtotal	843,452	172,670	226,727	250,797	26,430	1,520,076
Total Expenses Before Allocations	1,421,377	452,809	334,608	333,937	103,271	2,646,002
Occupancy	266,348	84,858	8,193	9,273	50,797	419,469
Depreciation	251,561	79,666	7,692	8,706	32,103	379,728
Contributed Gifts and Services - Special Events	-	-	-	-	-	-
Contributed Gifts and Services - Other	-	80,668	-	-	-	80,668
Marketing and Promotions	158,094	25,299	10,541	2,108	12,649	208,691
Total Expenses	\$ 2,097,380	\$ 723,300	\$ 361,034	\$ 354,024	\$ 198,820	\$ 3,734,558

See accompanying Notes to Financial Statements.

ORLANDO MUSEUM OF ART, INC.
STATEMENT OF FUNCTIONAL EXPENSES (CONTINUED)
YEAR ENDED JUNE 30, 2022
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED JUNE 30, 2021)

	Special Events Expenses	Supporting Services		Total Supporting	Total	
		Management and General	Fundraising		Year Ended June 30, 2022	Year Ended June 30, 2021
Salaries	\$ 1,278	\$ 497,527	\$ 137,896	\$ 635,423	\$ 1,614,645	\$ 1,231,190
Employee Benefits	-	35,270	17,635	52,905	129,324	128,091
Payroll Taxes	93	33,871	10,089	43,960	115,616	88,707
Total Salaries and Related Expenses	1,371	566,668	165,620	732,288	1,859,585	1,447,988
Activity Expenses	-	-	-	-	682,684	218,434
Events and Receptions	219,391	-	-	-	219,391	168,868
Contract Services	-	4,818	7,352	12,170	214,113	197,232
Insurance	-	5,754	-	5,754	167,778	28,046
Legal and Professional	-	157,856	-	157,856	157,856	28,185
Postage and Printing	-	3,978	3,822	7,800	54,620	30,425
Repair and Maintenance	-	19,155	589	19,744	29,778	21,011
Security	-	-	-	-	244,843	121,121
Supplies and Materials	-	48,936	3,999	52,935	148,694	73,245
Taxes, Licenses, and Fees	-	5,360	-	5,360	5,360	5,908
Telephone	-	2,300	2,300	4,600	16,100	19,075
Travel/Transportation/Meetings/Training	-	41,105	5,250	46,355	96,070	27,084
Miscellaneous Expenses	-	45,900	2,868	48,768	63,522	39,251
Subtotal	219,391	335,162	26,180	361,342	2,100,809	977,885
Total Expenses Before Allocations	220,762	901,830	191,800	1,093,630	3,960,394	2,425,873
Occupancy	-	16,386	8,193	24,579	444,048	495,613
Depreciation	-	15,383	7,692	23,075	402,803	389,687
Contributed Gifts and Services - Special Events	82,318	-	219,640	219,640	301,958	261,533
Contributed Gifts and Services - Other	32,501	-	-	-	113,169	100,050
Marketing and Promotions	2,108	-	-	-	210,799	92,132
Total Expenses	\$ 337,689	\$ 933,599	\$ 427,325	\$ 1,360,924	\$ 5,433,171	\$ 3,764,889

See accompanying Notes to Financial Statements.

ORLANDO MUSEUM OF ART, INC.
STATEMENT OF CASH FLOWS
YEAR ENDED JUNE 30, 2022
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED JUNE 30, 2021)

	2022	2021
CASH FLOWS FROM OPERATING ACTIVITIES		
Change in Net Assets	\$ (1,149,733)	\$ 1,082,153
Adjustments to Reconcile Change in Net Assets to Net Cash Provided (Used) by Operating Activities:		
Depreciation	402,803	389,687
Realized and Unrealized (Gains) Losses on Investments	744,680	(912,932)
Contributions Received for Endowment	(4,500)	(5,000)
Forgiveness of Debt for Paycheck Protection Program Loan	(246,491)	(271,700)
Decrease (Increase) in Beneficial Interest in Assets Held by Others	250,294	(431,789)
Contributions Received for Art Collections Purchases	26,645	25,356
Change in Operating Assets and Liabilities:		
Promises to Give and Other Receivables	(121,934)	(7,337)
Museum Shop Inventory	(12,817)	12,410
Prepaid and Other Assets	(18,125)	21,679
Accounts Payable and Accrued Expenses	136,901	(122,975)
Deferred Revenue	49,956	41,296
Net Cash Provided (Used) by Operating Activities	<u>57,679</u>	<u>(179,152)</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Investments Matured, Called, and Sold	5,150,413	4,354,230
Investments Purchased	(4,902,003)	(4,028,475)
Acquisition of Property and Equipment	(32,227)	(212,045)
Art Collection Purchases	(26,645)	(25,356)
Net Cash Provided by Investing Activities	<u>189,538</u>	<u>88,354</u>
CASH FLOWS FROM FINANCING ACTIVITIES		
Contributions Received for Permanent Endowment	4,500	5,000
Principal Payments on Capital Lease Obligations	-	(68,337)
Proceeds from Paycheck Protection Program Loan	-	246,491
Net Cash Provided by Financing Activities	<u>4,500</u>	<u>183,154</u>
NET INCREASE IN CASH, CASH EQUIVALENTS, AND RESTRICTED CASH	251,717	92,356
Cash, Cash Equivalents, and Restricted Cash - Beginning of Year	<u>542,008</u>	<u>449,652</u>
CASH, CASH EQUIVALENTS, AND RESTRICTED CASH - END OF YEAR	<u>\$ 793,725</u>	<u>\$ 542,008</u>
SUPPLEMENTAL DISCLOSURE OF CASH FLOW INFORMATION		
Cash Paid During the Year for Interest	<u>\$ 361</u>	<u>\$ 6,864</u>

See accompanying Notes to Financial Statements.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 1 ORGANIZATION

In the mid-1920s, a group of art enthusiasts, collectors, and artists came together for the express purpose of encouraging and promoting art and its appreciation throughout Central Florida. The Orlando Museum of Art, Inc. (OMA) was founded in 1924 as the Orlando Art Association and incorporated in 1926 as a nonprofit corporation. Today, the institution serves an estimated population of three million residents in Central Florida and visitors from around the world.

OMA's Mission is to inspire creativity, passion, and intellectual curiosity by connecting people with art and new ideas.

OMA's Vision is to be a creative change agent for education and the center for artistic engagement as well as a place for civic, cultural, and economic development.

OMA's Purpose is to interpret and present the most compelling art for the public to experience, and to positively affect people's lives with innovative and inspiring education programs that will endure as a cultural legacy in Central Florida.

To meet these objectives, OMA has dedicated itself to collecting, preserving, and interpreting notable works of art; to presenting exhibitions of local, regional, national, and international significance; to developing first-rate educational programs; and to developing creative and inclusive programs that reach every segment of its diverse audience.

OMA has maintained its national accredited status by the American Alliance of Museums since 1971 and is ranked by the state as one of the top major art museums in Florida for its demonstrated national leadership, program excellence, and statewide impact.

OMA has a number of support groups. According to OMA's bylaws:

The *Council of 101* (101) is a committee of the membership operating under the charter of OMA. 101 was formed in 1965 to further the cultural development and appreciation of the visual arts in the Central Florida area and to provide financial resources for OMA, which is the sole beneficiary of 101's fundraising efforts. The designated use of such resources is unrestricted operating support for the Museum's programming and operations. The accounts of 101 are included in the financial statements.

The bylaws also provide for additional committees of the membership that serve to advance OMA's mission and vision. The purpose of these committees is as follows:

The *Acquisition Trust* is instrumental in the acquisition of exceptional examples of Contemporary Art from 1945 to the present moment for the OMA permanent collection through purchase and gift.

The *Friends of American Art* is instrumental in the acquisition of exceptional examples of American Art from the 18th Century through 1945 for the OMA permanent collection through purchase and gift.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 1 ORGANIZATION (CONTINUED)

The *Associates* work to expand the membership at the museum through publicity and OMA's monthly 1st Thursday's program.

The *Volunteer Council* focuses on recruiting, retaining, and rewarding OMA volunteers.

The *Ambassadors* of the OMA provide funding without restrictions for operations, exhibitions, public programs, and educational initiatives. The OMA Ambassadors help to bring the highest quality visual art experiences, and art educational opportunities, for the engagement of the Central Florida community and its visitors.

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Accounting

The financial statements of OMA have been prepared on the accrual basis of accounting.

Cash and Cash Equivalents

In these financial statements, cash and cash equivalents include cash and all highly liquid debt instruments available for current use with maturities of less than three months at time of purchase. Included in cash and cash equivalents are bank deposits, certain amounts of which are not insured under Federal Deposit Insurance Corporation regulations.

Promises to Give and Other Receivables

Pledges receivable consist of unconditional promises to give from donors, which are recognized within net assets at their fair value when unconditional promises are received.

Management expects all pledges to be received during the next 12 months; accordingly, such receivables are not discounted. Management considers all accounts and pledges receivable collectable; therefore, there is no allowance for doubtful accounts. Contributed professional support services and materials, except for artwork (see Note 10), are recorded in the accompanying financial statements at their estimated fair value at the date of receipt by OMA.

Investments

Investments consist of certificates of deposit, money market funds, and mutual funds. Under current accounting standards, investments in marketable securities with readily determinable fair values and all investments in debt securities are valued in the statement of financial position at their fair value. Fair value is determined by reference to exchange or dealer-quoted market prices. If a quoted market price is not available, fair value is estimated using quoted market prices for similar investment securities. Changes in the fair value of securities are reflected as investment gains or losses in the accompanying statement of activities. Money market funds and certificates of deposit are recorded at cost which approximates fair value.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Beneficial Interest in Assets Held by Others

OMA is the beneficiary of two charitable remainder unitrusts held and administered by an independent corporate trustee. Under the terms of the trusts, OMA has the irrevocable right to receive all of the then remaining principal and income at the expiration of the trust term. The funds are to be used solely to add to OMA's permanent collection. The estimated fair value of the beneficial interest in the trusts is recognized as an asset and changes in the value are recognized as support with donor restrictions. OMA's estimate of fair value is based on fair value information provided by the trustee.

Fair Value Measurement

Fair value measurement applies to reported balances that are required or permitted to be measured at fair value under an existing accounting pronouncement. OMA emphasizes that fair value is a market-based measurement, not an entity-specific measurement. Therefore, a fair value measurement should be determined based on the assumptions that market participants would use in pricing the asset or liability and establishes a fair value hierarchy.

The fair value measurement standard defines fair value, establishes a framework for measuring fair value, establishes a fair value hierarchy based on the quality of inputs used to measure fair value, and requires expanded disclosures about fair value measurements.

OMA has categorized its investments, based on the priority of the inputs to the valuation technique, into a three-level fair value hierarchy. The fair value hierarchy gives the highest priority to quoted prices in active markets for identical assets or liabilities (Level 1) and the lowest priority to unobservable inputs (Level 3). If the inputs used to measure the financial instruments fall within different levels of the hierarchy, the categorization is based on the lowest level input that is significant to the fair value measurement of the instrument.

Financial assets and liabilities recorded on the statement of financial position are categorized based on the inputs to the valuation techniques as follows:

Level 1 – Financial assets and liabilities are valued using inputs that are unadjusted quoted prices in active markets accessible at the measurement date of identical financial assets and liabilities. The inputs include those traded on an active exchange, such as the New York Stock Exchange, as well as U.S. Treasury and other U.S. government and agency mortgage-backed securities that are traded by dealers or brokers in active over-the-counter markets.

Level 2 – Financial assets and liabilities are valued using inputs that are quoted prices for similar assets, or inputs that are observable, either directly or indirectly for substantially the full term through corroboration with observable market data. Level 2 includes private collateralized mortgage obligations, municipal bonds, and corporate debt securities.

Level 3 – Financial assets and liabilities are valued using pricing inputs which are unobservable for the asset, inputs that reflect the reporting entity's own assumptions about the assumptions market participants would use in pricing the asset. Level 3 includes private equity, venture capital, hedge funds, and real estate.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Museum Shop Inventory

Inventory is stated at the lower of cost or net realizable value. Cost is determined using the first-in, first-out basis.

Deferred Revenue

Amounts received but not yet recognized as revenue are reported as deferred revenue. These amounts principally include deferred membership revenue and advanced rental deposits.

Net Assets

The financial statements have been prepared to focus on OMA as a whole and to present balances and transactions according to the existence or absence of donor-imposed restrictions. This has been accomplished by classification of net assets and transactions based on the existence or absence of donor or grantor imposed restrictions. Accordingly, net assets and changes therein are classified and reported as follows:

Net Assets Without Donor Restrictions – Net assets that are both undesignated and designated in nature. Undesignated net assets without donor restriction are those currently available for use in the day-to-day operation of OMA and those resources invested in property and equipment. From time to time, the Board of Trustees may designate certain amounts of net assets without donor restriction to be utilized/invested to meet specific objectives of OMA.

Net Assets With Donor Restrictions – Net assets subject to donor- (or certain grantor) imposed restrictions. Some donor-imposed restrictions are temporary in nature, such as those that will be met by the passage of time or other events specified by the donor. Other donor-imposed restrictions are perpetual in nature, where the donor stipulates that resources be maintained in perpetuity. Generally, the donors of these assets that are maintained in perpetuity permit OMA to use all or part of the income earned on related investments for either unrestricted or specified purposes.

Revenue Recognition

Contributions and Grants

Contributions and grants are recognized as with donor restriction if they are received with donor stipulations that limit the use of the donated assets. When a donor restriction expires, net assets with donor restrictions are reclassified to net assets without donor restriction and reported in the statement of activities as net assets released from restrictions. When restrictions are met in the same period as the contribution is received, OMA records the contribution and the related expense as without donor restriction. Contributions of assets other than cash are recorded at their fair estimated value. Contributions of services are recognized if the services received (a) create or enhance nonfinancial assets or (b) require specialized skills, are provided by individuals possessing those skills, and would typically need to be purchased if not provided by donation.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Revenue Recognition (Continued)

Special Events Revenue

Special events revenue results from OMA and the Council of 101's efforts to produce a wide variety of events pertaining to exhibition openings, membership programs, and large annual fundraisers. The revenue is recognized in the period that the benefits and events are held.

Education Fees

Education fees result from educational programs, tours and workshops held by OMA. Revenue from these programs is recognized over time as the benefit of the educational program is received. As of June 30, 2022, OMA recorded \$80,607 of deferred revenue related to various educational programs.

Rental Fees

Rental fees result from facility rentals at the Museum. Facility rentals are recognized when the performance obligation of providing space for the event is satisfied. As of June 30, 2022, OMA recorded \$56,903 of deferred revenue related to facility rental fees.

Membership Dues

Membership dues are on an anniversary-date basis and are recognized ratably over the membership period. There are no distinct performance obligations and the general member benefits, including membership to the Museum, are considered a bundled group of performance obligations that are delivered to members throughout the membership period. As of June 30, 2022, OMA recorded \$112,579 of deferred revenue related to museum memberships.

Exhibition Admission Fees

Admission fees are from daily attendance and group visits to OMA and are recognized at the time of visit.

Contributed Nonfinancial Assets

Donated land, buildings, equipment, investments, and other noncash donations are recorded as contributions at their fair value at the date of donation. Contributions of donated or discounted services that create or enhance nonfinancial assets or that require specialized skills, are provided by individuals possessing those skills, and would typically need to be purchased if not provided by donation, are recorded at their fair values in the period received.

**ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022**

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Contributed Nonfinancial Assets (Continued)

The noncash donations, included as program expenses in the accompanying financial statements, consisted of the following as of June 30:

	2022	2021	Utilization in Programs/Activities	Donor Restrictions	Valuation Techniques and Inputs
Food and Beverages	\$ 20,839	\$ 27,832	Programs events	None	Fair value estimated on the basis of current rates for comparable products
Household Goods	7,860	11,049	Programs events	None	Fair value estimated on the basis of current rates for comparable products
Services	84,470	322,702	Interior design, floral design, signage for events, entertainment, marketing, and other services	None	Fair value estimated on the basis of current rates for comparable products
Services and Goods	<u>301,958</u>	<u>261,533</u>	Fundraising events		
Total	<u>\$ 415,127</u>	<u>\$ 623,116</u>			

The Organization records the value of donated services when there is an objective basis available to measure the donation's value. In addition, many individuals' volunteer time and skills to perform a variety of tasks that assist the Organization, but these services do not meet the criteria for recognition as donated services.

Functional Allocation of Expenses

The costs of program, supporting services and special events activities have been summarized on a functional basis in the statement of activities. The statement of functional expenses presents the natural classification detail of expenses by function. Certain expenses, attributable to program, supporting services and special events, were allocated by management based upon an estimate of the time of the employees involved and/or a percentage of assets utilized.

Income Taxes

OMA is exempt from income taxes under the provisions of Section 501(c)(3) of the Internal Revenue Code. Accordingly, no provision for federal and state income taxes has been recorded in the accompanying financial statements.

OMA's income tax returns are subject to review and examination by federal and state authorities. OMA is not aware of any activities that would jeopardize its tax-exempt status. OMA is not aware of any activities that are subject to tax on unrelated business income or excise or other taxes.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Property and Equipment

Property and equipment purchased or constructed by OMA is capitalized at cost if purchased or at estimated fair value if acquired by gift. OMA's policy is to capitalize property and equipment if the acquisition cost or estimated donated value exceeds \$2,000.

Depreciation of property and equipment is provided using the straight-line method over the estimated useful lives of the related assets, which are as follows:

Buildings and Improvements	5 to 43 Years
Furniture, Fixtures, and Equipment	3 to 7 Years

Use of Estimates

The preparation of financial statements in conformity with accounting principles accepted in the United States of America requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and the disclosures of contingent assets and liabilities at the date of the financial statements and the reported amounts of support and revenue and various expenses during the reporting period. Actual results could differ from those estimates.

Concentration of Credit Risks

The Organization maintains cash balances with one bank. The Organization's cash accounts at this bank are federally insured up to \$250,000 under Federal Deposit Insurance Corporation (FDIC) protection. As of June 30, 2022, balances in excess of the FDIC limit was \$142,735. Investments are not federally insured.

During fiscal year 2022, the Organization received approximately 23%, 18%, and 12% of its total support, from the Shuttered Venues Grant, the United Arts, and a 2nd PPP Loan.

Change in Accounting Principle

In September 2020, the FASB issued ASU 2020-07, Not-for-Profit Entities (Topic 958). The main provision of the standard is to present contributed nonfinancial assets as a separate line in the statement of activities and disclose qualitative information regarding utilization, donor-imposed restrictions, and valuation techniques of contributed nonfinancial assets. There was no impact on the Organization's financial position and change in net assets upon adoption of the new standard.

Comparative Financial Statements

These financial statements include summarized comparative prior-year information. That information is not presented by net asset class and does not contain sufficient detail to conform with accounting principles generally accepted in the United States of America (GAAP). Therefore, this information should be read in conjunction with OMA's audited financial statements for the year ended June 30, 2021.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Subsequent Events

In preparing these financial statements, OMA has evaluated events and transactions for potential recognition or disclosure through December 1, 2022, the date the financial statements were available to be issued.

NOTE 3 LIQUIDITY AND AVAILABILITY OF FINANCIAL ASSETS

OMA's financial assets available for general expenditure, that is, without donor or other restrictions limiting their use, within one year of the statement of financial position date, comprise the following:

	<u>2022</u>	<u>2021</u>
Cash and Cash Equivalents	\$ 289,819	\$ 314,098
Promises to Give and Other Receivables	253,832	131,898
Endowment Spending-Rate Distribution Appropriation	239,990	183,027
Total	<u>\$ 783,641</u>	<u>\$ 629,023</u>

OMA's endowment funds consist of donor-restricted endowments and funds designated by the board as endowments. As described in Note 12, the endowment balance has a spending rate of 5% which can be transferred to the operating fund. Income from the Acquisition Trust Endowment is restricted for specific purposes and, therefore, is not subject to the spending policy for general expenditures. Approximately \$240,000 of appropriations from the endowment funds will be available within the next 12 months. Income from donor-restricted endowments in excess of the approved spending rate is not available for general expenditure until appropriated.

As part of OMA's liquidity management, it has a policy to structure its financial assets to be available as its general expenditures, liabilities, and other obligations come due. To help manage unanticipated liquidity needs, OMA has committed a line of credit in the amount of \$200,000, which it could draw upon. Additionally, Orlando Museum of Art has a quasi-endowment of \$900,000 and additional Board Designated funds of \$602,337. Although Orlando Museum of Art does not intend to spend from its quasi-endowment or other Board Designated Funds (other than amounts appropriated for general expenditure as part of its annual budget approval and appropriation process) amounts from its quasi-endowment could be made available if necessary.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 4 CONTRIBUTED GIFTS AND SERVICES

In-kind contributions received during the year ended June 30, 2022, consist of professional services, items donated for resale purposes, and goods and services donated for fundraising events. These items are included in the financial statements as support, revenue and various expenses as follows:

Support - Contributed Gifts and Services		\$ 113,169
Special Events:		
Operating Expenses	\$ 82,318	
Fundraising Expenses	219,640	
	<u>301,958</u>	
Inventory Sold	397,712	699,670
		<u><u>\$ 812,839</u></u>
Total In-Kind Contributed Gifts and Services		

NOTE 5 GRANTS – GOVERNMENT AND OTHERS

Grants – Government and others consisted of the following at June 30, 2022:

	Grant Award	Support Recognized
State of Florida - Division of Cultural Affairs	\$ 78,608	\$ 78,608
Orange County Florida - Various Grants	171,632	171,632
Shuttered Venue Operators Grant	490,017	490,017
Paycheck Protection Program Funding	246,491	246,491
Other	65,542	65,542
Total	<u><u>\$ 1,052,290</u></u>	<u><u>\$ 1,052,290</u></u>

NOTE 6 SPECIAL EVENTS

Net revenue from special events consisted of the following for the year ended June 30, 2022:

	Cash	In-Kind	Total
Revenue	\$ 872,598	\$ 301,958	\$ 1,174,556
Expenses:			
Operating	222,870	114,819	337,689
Fundraising	207,685	219,640	427,325
Total Expenses	<u>430,555</u>	<u>334,459</u>	<u>765,014</u>
Net Revenue	<u><u>\$ 442,043</u></u>	<u><u>\$ (32,501)</u></u>	<u><u>\$ 409,542</u></u>

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 7 INVESTMENTS

Investments consisted of the following at June 30, 2022:

	Cost Basis	Fair Value
Money Market	\$ 364,339	\$ 364,339
Certificates of Deposit	46,033	46,033
Mutual Funds:		
Domestic Equity	1,980,397	1,685,459
International Equity	199,986	155,867
Fixed Income	2,560,577	2,292,110
Total	<u>\$ 5,151,332</u>	<u>\$ 4,543,808</u>

NOTE 8 BENEFICIAL INTEREST IN ASSETS HELD BY OTHERS

Beneficial interest in assets held by others consists of two charitable remainder unitrusts (Trusts). The Trusts are administered by a third-party corporate trustee. Under the Trust agreement, OMA is the sole named beneficiary of the Trusts. Upon the expiration of the Trust term, the trustee shall distribute all of the then remaining principal and income of the Trusts for use by OMA solely to add to their permanent collection. Based on the donors' life expectancies and the use of a 2.9% discount rate, the present value of the future benefits expected to be received by OMA was estimated to be \$2,102,008 at June 30, 2022.

NOTE 9 FAIR VALUE MEASUREMENT

OMA uses fair value measurements to record fair value adjustments to certain assets and liabilities and to determine fair value disclosures.

Assets measured at fair value on a recurring basis at June 30, 2022:

	Level 1	Level 2	Level 3	Total
Mutual Funds:				
Domestic Equity	\$ 1,685,459	\$ -	\$ -	\$ 1,685,459
International Equity	155,867	-	-	155,867
Fixed Income	2,292,110	-	-	2,292,110
Beneficial Interest in Assets Held by Others	-	-	2,102,008	2,102,008
Total	<u>\$ 4,133,436</u>	<u>\$ -</u>	<u>\$ 2,102,008</u>	<u>\$ 6,235,444</u>

Money market funds and certificates of deposit in the amount of \$364,339 and \$46,033, respectively, are included in investments.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 9 FAIR VALUE MEASUREMENT (CONTINUED)

The following table represents a reconciliation of assets in which significant unobservable inputs (Level 3) were used to determine fair value for the year ended June 30, 2022:

Fair Value at June 30, 2021	\$ 2,352,302
Unrealized Gain in Beneficial Interest in Assets Held by Others	(250,294)
Fair Value at June 30, 2022	<u>\$ 2,102,008</u>

Fair value of beneficial interest in assets held by others was determined by computing the present value of required future distributions expected to be paid, using published life expectancy tables, a discount rate of 2.9%, and a historical rate of return of 5% as provided by the Trustee.

The following table represents significant unobservable inputs for the beneficial interest in the assets held by others:

Instrument	Fair Value		Principal Valuation Technique	Unobservable Inputs
	2022	2021		
Beneficial Interest in Asset Held by Others	\$ 2,102,008	\$2,352,302	FMV of Trust Investments	Time Period of Trust

NOTE 10 ART COLLECTIONS

In conformity with industry practice, art purchased and donated is not recorded in the accompanying statement of financial position. Even though not recorded, OMA's collections represent one of its most valuable assets. Items added to OMA's permanent collections totaled \$87,000 during the years ended June 30, 2022, based on estimated fair value at the date of receipt. Of this amount, \$60,355 was acquired through donations and \$26,645 was purchased. No items were de-accessioned. All donated art was accessioned into the permanent collection. The collections are made up of artifacts of historical significance and art objects that are held for educational, research, and curatorial purposes. Each of the items is cataloged, preserved, cared for, and not encumbered and activities verifying their existence and assessing their condition are performed continuously. The collections are subject to a policy that requires proceeds from their sales to be used to acquire other items for collections.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 11 PROPERTY AND EQUIPMENT

Property and equipment consisted of the following at June 30, 2022:

Land and Land Improvements	\$ 2,536,638
Building and Improvements	13,482,735
Furniture, Fixtures, and Equipment	2,359,079
Subtotal	<u>18,378,452</u>
Less: Accumulated Depreciation	(11,382,133)
Total	<u><u>\$ 6,996,319</u></u>

OMA's land and certain improvements were donated by the City of Orlando (the City). The land was donated with the restriction that its use be exclusively by OMA in accordance with its present purposes and that the land not be sold, leased, or otherwise disposed of without the written consent of the City (see Notes 14 and 18).

NOTE 12 ENDOWMENTS

OMA follows a standard issued by the Financial Accounting Standards Board related to the classification of donor-restricted endowment funds. This standard provides guidance on the net asset classification of donor-restricted endowment funds for a nonprofit organization that are subject to an enacted version of the Uniform Prudent Management of Institutional Funds Act of 2006 (UPMIFA). It also provides additional disclosures about an organization's endowed funds.

OMA has several donor-restricted endowment funds. The majority of these were established for the purpose of providing income to support general operations. The Board of Trustees of OMA has interpreted the State of Florida UPMIFA as requiring preservation of the fair value of the original gift as of the gift date of the donor-restricted endowment funds absent explicit donor stipulations to the contrary. As a result of this interpretation, OMA classifies as net assets with donor restrictions (a) the original value of gifts donated to the permanent endowment, (b) the original value of subsequent gifts to the permanent endowment, and (c) accumulations to the permanent endowment made in accordance with the direction of the applicable donor gift instrument at the time the accumulation is added to the fund. The remaining portion of the donor-restricted endowment fund is classified in net assets depending on the existence or absence of donor-imposed restrictions.

OMA's endowment investment policy is focused on preservation of capital and investment vehicles are selected to protect the integrity of the corpus.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 12 ENDOWMENTS (CONTINUED)

The endowment net assets and activity for fiscal year 2022 consist of the following:

	Without Donor Restrictions	With Donor Restrictions	Total
Endowment Fund Balance as of June 30, 2021	\$ 2,197,071	\$ 3,067,392	\$ 5,264,463
Endowment Earnings to Board Designated Contributions	-	4,500	4,500
Transfer from Operating to Board Designated	150,000		150,000
Management Fees	(24,500)	(1,818)	(26,318)
Appropriations	(183,027)	(9,500)	(192,527)
Earnings:			
Interest and Dividends	82,210	6,160	88,370
Realized and Unrealized Gain (Loss)	(692,425)	(52,255)	(744,680)
Endowment Fund Balance as of June 30, 2022	<u>\$ 1,529,329</u>	<u>\$ 3,014,479</u>	<u>\$ 4,543,808</u>
	Without Donor Restrictions	With Donor Restrictions	Total
Donor-Restricted Endowment Funds	\$ -	\$ 3,014,479	\$ 3,014,479
Board-Designated Endowment Funds	1,529,329	-	1,529,329
Total	<u>\$ 1,529,329</u>	<u>\$ 3,014,479</u>	<u>\$ 4,543,808</u>

Fund Deficiencies

From time to time, the fair value of assets associated with individual donor-restricted endowment funds may fall below the level that the donor or UPMIFA requires OMA to retain as a fund of perpetual duration. There are no fund deficiencies as of June 30, 2021.

Investment Strategy, Return Objectives, and Risk Parameters

OMA invested its endowment fund in a balanced portfolio of debt and equity securities with the objective of preservation of capital and long-term capital appreciation. The balanced portfolio investment return objective is to produce real returns, net of inflation, over time at a moderate level of risk to invested capital.

Spending Policy and How Investment Objectives Relate to Spending

A board-approved policy transfers to the operating fund up to 5% of the endowment fund balance as of the end of the prior calendar year. This percentage was determined based on the overall needs of OMA balanced with the long-term investment return objectives for a fund to be held in perpetuity.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 13 DESIGNATED NET ASSETS WITHOUT DONOR RESTRICTIONS

Net assets without donor restriction that have been designated by OMA's governing board consisted of the following at June 30, 2022:

Designated Funds Functioning as an Endowment	\$ 900,000
Accumulated Endowment Earnings Designated by the Board	602,337
Designated as Additional Matching Funds for the State of Florida Cultural Endowment Program	26,992
Total	<u>\$ 1,529,329</u>

NOTE 14 NET ASSETS WITH DONOR RESTRICTIONS

Net assets with donor restrictions are restricted for the following purposes or periods as of June 30, 2022:

Subject to Expenditure for Specified Purpose:	
Purchasing Art	\$ 316,307
Future Exhibitions	109,080
Facilities Improvements	-
Educational Programs	61,867
Other	47,090
Total	<u>534,344</u>
Subject to the Passage of Time:	
Beneficial Interests in Charitable Trusts Held by Others	2,102,008
Donations for Operating Expenses in Next Fiscal Year	-
Total	<u>2,102,008</u>
Endowments:	
Subject to Endowment Spending Policy and Appropriation:	
Earnings on Endowment Funds	(6,008)
Original Donor-Restricted Gift Amount to be Maintained in Perpetuity:	
Florida Cultural Endowment	2,400,000
Operating Endowment	275,587
Acquisition Trust Endowment	298,868
Scholarship Endowment	46,032
Total Endowments	<u>3,014,479</u>
Not Subject to Spending Policy or Appropriation:	
Land and Land Improvements	<u>2,536,638</u>
Total Net Assets with Donor Restrictions	<u>\$ 8,187,469</u>

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 14 NET ASSETS WITH DONOR RESTRICTIONS (CONTINUED)

Included in net assets with donor restriction are several donor-restricted endowment funds. OMA's endowments consist of a Florida Cultural Endowment and various other endowments for long-term use. The Florida Cultural Endowment was originally set up with two matching grants from the state of Florida, requiring OMA to raise \$360,000 for each grant and for the state of Florida to match \$240,000 for each grant, for a total of \$1,200,000. In fiscal year 2007, a third matching grant of \$240,000 was received to match additional endowment funds of \$360,000 raised by OMA. In fiscal year 2012, OMA raised an additional match of \$360,000 for the endowment fund. OMA received the fourth matching grant of \$240,000 in 2015. OMA keeps a minimum balance of the \$2,400,000 original contribution in the donor-restricted endowment account, as required by the state of Florida.

NOTE 15 401(K) RETIREMENT PLAN

OMA has a 401(k) retirement plan that is available to all of its employees who meet minimum age and length of service requirements. The plan has a December 31 year-end.

OMA can make a discretionary matching contribution of up to 5% of eligible participant wages. For the 2022 plan year, OMA made matching contributions of \$9,136.

NOTE 16 RELATED PARTY TRANSACTIONS

During the year ended June 30, 2022, \$226,101 was received as contributions from Board of Trustees members.

NOTE 17 LINE OF CREDIT

On May 18, 2015, OMA took out a line of credit with a bank for borrowings up to \$200,000, payable on demand. Interest accrues at a variable rate equal to the bank's prime rate. The loan is secured by all deposits and investments. There was no balance due on the line at June 30, 2022.

NOTE 18 LEASES

OMA owns the land on which it is situated and leases adjacent land from the City of Orlando. The land is utilized as parking in Loch Haven Park and maintained to benefit the residents of the City of Orlando. Under the terms of the lease, which expires in 2057, annual rent is \$1. The contributed value of the lease is not presented in the financial statements.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2022

NOTE 19 PAYCHECK PROTECTION PROGRAM

On March 16, 2021, the Organization received proceeds in the amount of \$246,491 to fund payroll, rent, utilities, and interest on mortgages and existing debt through an additional Paycheck Protection Program (2nd Round of PPP Funding). The 2nd Round of PPP Funding loan may be forgiven by the U.S. Small Business Administration (SBA) subject to certain performance barriers, as outlined in the loan agreement and the CARES Act. As of June 30, 2022, the SBA has formally forgiven the entire portion of OMA's obligation under this 2nd PPP loan. Therefore, OMA recognized \$249,491 of revenue as a forgiveness of debt for the year ended June 30, 2022.

The SBA may review funding eligibility and usage of funds for compliance with program requirements based on dollar thresholds and other factors. The amount of liability, if any, from potential noncompliance cannot be determined with certainty; however, management is of the opinion that any review will not have a material adverse impact on the Organization's financial position.

NOTE 20 RISKS AND UNCERTAINTIES

The Organization is subject to federal audits to determine compliance with grant funding requirements. In the event that expenditures would be disallowed, repayment could be required. Government grants require the fulfillment of certain conditions as set forth by applicable laws, rules, and regulations, and in the grant agreements. Failure to fulfill the conditions could result in the return of the funds to grantor.

** PUBLIC DISCLOSURE COPY **

Form **990**Department of the Treasury
Internal Revenue Service**Return of Organization Exempt From Income Tax**

Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except private foundations)

Do not enter social security numbers on this form as it may be made public.

Go to www.irs.gov/Form990 for instructions and the latest information.

OMB No. 1545-0047

2022Open to Public
Inspection**A** For the **2022** calendar year, or tax year beginning **JUL 1, 2022** and ending **JUN 30, 2023**

B Check if applicable: Address change Name change Initial return Final return/terminated Amended return Application pending	C Name of organization ORLANDO MUSEUM OF ART, INC.		D Employer identification number 59-0910352
	Doing business as		E Telephone number 407-896-4231
	Number and street (or P.O. box if mail is not delivered to street address)	Room/suite	
	2416 N. MILLS AVENUE		
City or town, state or province, country, and ZIP or foreign postal code ORLANDO, FL 32803		G Gross receipts \$ 3,717,297.	
F Name and address of principal officer: CATHRYN MATTSON SAME AS C ABOVE		H(a) Is this a group return for subordinates? Yes <input checked="" type="checkbox"/> No	
		H(b) Are all subordinates included? Yes No	
		If "No," attach a list. See instructions	
I Tax-exempt status: <input checked="" type="checkbox"/> 501(c)(3) 501(c) () (insert no.) 4947(a)(1) or 527		H(c) Group exemption number	
J Website: WWW.OMART.ORG			
K Form of organization: <input checked="" type="checkbox"/> Corporation Trust Association Other		L Year of formation: 1926	M State of legal domicile: FL

Part I Summary

Activities & Governance	1 Briefly describe the organization's mission or most significant activities: INSPIRE CREATIVITY, PASSION, INTELLECTUAL CURIOSITY BY CONNECTING PEOPLE WITH ART AND NEW IDEAS.		
	2 Check this box if the organization discontinued its operations or disposed of more than 25% of its net assets.		
	3 Number of voting members of the governing body (Part VI, line 1a)	3	20
	4 Number of independent voting members of the governing body (Part VI, line 1b)	4	20
	5 Total number of individuals employed in calendar year 2022 (Part V, line 2a)	5	54
	6 Total number of volunteers (estimate if necessary)	6	312
	7a Total unrelated business revenue from Part VIII, column (C), line 12	7a	0.
b Net unrelated business taxable income from Form 990-T, Part I, line 11	7b	0.	
Revenue	8 Contributions and grants (Part VIII, line 1h)	Prior Year	Current Year
	9 Program service revenue (Part VIII, line 2g)	3,012,799.	2,003,421.
	10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)	902,759.	726,312.
	11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)	61,520.	141,077.
	12 Total revenue - add lines 8 through 11 (must equal Part VIII, column (A), line 12)	151,009.	105,503.
	12 Total revenue - add lines 8 through 11 (must equal Part VIII, column (A), line 12)	4,128,087.	2,976,313.
Expenses	13 Grants and similar amounts paid (Part IX, column (A), lines 1-3)	0.	14,068.
	14 Benefits paid to or for members (Part IX, column (A), line 4)	0.	0.
	15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10)	1,698,233.	1,475,710.
	16a Professional fundraising fees (Part IX, column (A), line 11e)	0.	0.
	b Total fundraising expenses (Part IX, column (D), line 25)	235,516.	
	17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e)	2,585,491.	3,219,774.
	18 Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25)	4,283,724.	4,709,552.
	19 Revenue less expenses. Subtract line 18 from line 12	-155,637.	-1,733,239.
Net Assets or Fund Balances	20 Total assets (Part X, line 16)	Beginning of Current Year	End of Year
	21 Total liabilities (Part X, line 26)	14,433,730.	13,412,508.
	22 Net assets or fund balances. Subtract line 21 from line 20	505,594.	1,079,588.
		13,928,136.	12,332,920.

Part II Signature Block

Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. My signature (other than officer) is based on all information of which preparer has any knowledge.

Sign Here	Prepared by: Robert Summers	Date: 4/1/2024
	Signature of officer: ROBERT SUMMERS, TREASURER	Date:
Paid Preparer Use Only	Print/Type preparer's name: AMY CHAPMAN	Preparer's signature: AMY CHAPMAN
	Firm's name: CLIFTONLARSONALLEN LLP	Firm's EIN: 41-0746749
	Firm's address: 420 SOUTH ORANGE AVENUE, SUITE 900 ORLANDO, FL 32801	Phone no.: 407-802-1200

May the IRS discuss this return with the preparer shown above? See instructions ☒ Yes ☐ No

Form 990 (2022)

ORLANDO MUSEUM OF ART, INC.

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Part III Statement of Program Service AccomplishmentsCheck if Schedule O contains a response or note to any line in this Part III ☒ **X****1** Briefly describe the organization's mission:

THE MISSION OF THE ORLANDO MUSEUM OF ART IS TO INTERPRET AND PRESENT ART FOR A DIVERSE PUBLIC AUDIENCE; TO POSITIVELY AFFECT PEOPLE'S LIVES WITH INCLUSIVE, INNOVATIVE, AND INSPIRING EDUCATIONAL PROGRAMMING WHICH WILL ENDURE AS A CULTURAL LEGACY IN CENTRAL FLORIDA; AND TO

2 Did the organization undertake any significant program services during the year which were not listed on the prior Form 990 or 990-EZ? ☐ Yes ☒ No

If "Yes," describe these new services on Schedule O.

3 Did the organization cease conducting, or make significant changes in how it conducts, any program services? ☐ Yes ☒ No

If "Yes," describe these changes on Schedule O.

4 Describe the organization's program service accomplishments for each of its three largest program services, as measured by expenses.

Section 501(c)(3) and 501(c)(4) organizations are required to report the amount of grants and allocations to others, the total expenses, and revenue, if any, for each program service reported.

4a (Code:) (Expenses \$ 2,110,714. including grants of \$) (Revenue \$ 308,028.)

EXHIBITIONS - THE OMA PRESENTED 8 TEMPORARY EXHIBITIONS AND 8 PERMANENT COLLECTION EXHIBITIONS OF THE AND DISPLAYS THEM IN A MANNER THAT ENHANCES THE UNDERSTANDING AND APPRECIATION OF ART. OMA ALSO HOLDS SEVERAL CONTINUOUS ART EXHIBITIONS TO ENHANCE THE MISSION.

4b (Code:) (Expenses \$ 680,326. including grants of \$ 14,068.) (Revenue \$ 348,135.)

EDUCATION PROGRAMS - THE OMA PRESENTS AWARD-WINNING ART ENRICHMENT PROGRAMS FOR CHILDREN, GALLERY TOURS, STUDIO CLASSES, AND OUTREACH SERVICES WHICH BENEFITED OVER 27,335 FLORIDA RESIDENTS AND VISITORS AT THE OMA AND THROUGH ITS OUTREACH SERVICES IN FISCAL YEAR 2022-2023.

4c (Code:) (Expenses \$ 403,508. including grants of \$) (Revenue \$ 70,149.)

MEMBER PROGRAMS - ART ENRICHMENT PROGRAMS ARE IMPLEMENTED BY THE STAFF AND VOLUNTEERS, MANY OF WHOM ARE PART OF ITS MEMBERSHIP OF 6,972 MEMBERS.

4d Other program services (Describe on Schedule O.)

(Expenses \$ including grants of \$) (Revenue \$ -58,864.)

4e Total program service expenses 3,194,548.

Form 990 (2022)

Part IV Checklist of Required Schedules

	Yes	No
1 Is the organization described in section 501(c)(3) or 4947(a)(1) (other than a private foundation)? <i>If "Yes," complete Schedule A</i>	1 X	
2 Is the organization required to complete <i>Schedule B, Schedule of Contributors</i> ? See instructions	2 X	
3 Did the organization engage in direct or indirect political campaign activities on behalf of or in opposition to candidates for public office? <i>If "Yes," complete Schedule C, Part I</i>	3	X
4 Section 501(c)(3) organizations. Did the organization engage in lobbying activities, or have a section 501(h) election in effect during the tax year? <i>If "Yes," complete Schedule C, Part II</i>	4	X
5 Is the organization a section 501(c)(4), 501(c)(5), or 501(c)(6) organization that receives membership dues, assessments, or similar amounts as defined in Rev. Proc. 98-19? <i>If "Yes," complete Schedule C, Part III</i>	5	X
6 Did the organization maintain any donor advised funds or any similar funds or accounts for which donors have the right to provide advice on the distribution or investment of amounts in such funds or accounts? <i>If "Yes," complete Schedule D, Part I</i>	6	X
7 Did the organization receive or hold a conservation easement, including easements to preserve open space, the environment, historic land areas, or historic structures? <i>If "Yes," complete Schedule D, Part II</i>	7	X
8 Did the organization maintain collections of works of art, historical treasures, or other similar assets? <i>If "Yes," complete Schedule D, Part III</i>	8 X	
9 Did the organization report an amount in Part X, line 21, for escrow or custodial account liability, serve as a custodian for amounts not listed in Part X; or provide credit counseling, debt management, credit repair, or debt negotiation services? <i>If "Yes," complete Schedule D, Part IV</i>	9	X
10 Did the organization, directly or through a related organization, hold assets in donor-restricted endowments or in quasi endowments? <i>If "Yes," complete Schedule D, Part V</i>	10 X	
11 If the organization's answer to any of the following questions is "Yes," then complete Schedule D, Parts VI, VII, VIII, IX, or X, as applicable.		
a Did the organization report an amount for land, buildings, and equipment in Part X, line 10? <i>If "Yes," complete Schedule D, Part VI</i>	11a X	
b Did the organization report an amount for investments - other securities in Part X, line 12, that is 5% or more of its total assets reported in Part X, line 16? <i>If "Yes," complete Schedule D, Part VII</i>	11b	X
c Did the organization report an amount for investments - program related in Part X, line 13, that is 5% or more of its total assets reported in Part X, line 16? <i>If "Yes," complete Schedule D, Part VIII</i>	11c	X
d Did the organization report an amount for other assets in Part X, line 15, that is 5% or more of its total assets reported in Part X, line 16? <i>If "Yes," complete Schedule D, Part IX</i>	11d X	
e Did the organization report an amount for other liabilities in Part X, line 25? <i>If "Yes," complete Schedule D, Part X</i>	11e X	
f Did the organization's separate or consolidated financial statements for the tax year include a footnote that addresses the organization's liability for uncertain tax positions under FIN 48 (ASC 740)? <i>If "Yes," complete Schedule D, Part X</i>	11f X	
12a Did the organization obtain separate, independent audited financial statements for the tax year? <i>If "Yes," complete Schedule D, Parts XI and XII</i>	12a X	
b Was the organization included in consolidated, independent audited financial statements for the tax year? <i>If "Yes," and if the organization answered "No" to line 12a, then completing Schedule D, Parts XI and XII is optional</i>	12b	X
13 Is the organization a school described in section 170(b)(1)(A)(ii)? <i>If "Yes," complete Schedule E</i>	13	X
14a Did the organization maintain an office, employees, or agents outside of the United States?	14a	X
b Did the organization have aggregate revenues or expenses of more than \$10,000 from grantmaking, fundraising, business, investment, and program service activities outside the United States, or aggregate foreign investments valued at \$100,000 or more? <i>If "Yes," complete Schedule F, Parts I and IV</i>	14b	X
15 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of grants or other assistance to or for any foreign organization? <i>If "Yes," complete Schedule F, Parts II and IV</i>	15	X
16 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of aggregate grants or other assistance to or for foreign individuals? <i>If "Yes," complete Schedule F, Parts III and IV</i>	16	X
17 Did the organization report a total of more than \$15,000 of expenses for professional fundraising services on Part IX, column (A), lines 6 and 11e? <i>If "Yes," complete Schedule G, Part I. See instructions</i>	17	X
18 Did the organization report more than \$15,000 total of fundraising event gross income and contributions on Part VIII, lines 1c and 8a? <i>If "Yes," complete Schedule G, Part II</i>	18 X	
19 Did the organization report more than \$15,000 of gross income from gaming activities on Part VIII, line 9a? <i>If "Yes," complete Schedule G, Part III</i>	19	X
20a Did the organization operate one or more hospital facilities? <i>If "Yes," complete Schedule H</i>	20a	X
b If "Yes" to line 20a, did the organization attach a copy of its audited financial statements to this return?	20b	
21 Did the organization report more than \$5,000 of grants or other assistance to any domestic organization or domestic government on Part IX, column (A), line 1? <i>If "Yes," complete Schedule I, Parts I and II</i>	21 X	

Form 990 (2022)

ORLANDO MUSEUM OF ART, INC.

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Part IV Checklist of Required Schedules (continued)

	Yes	No
22 Did the organization report more than \$5,000 of grants or other assistance to or for domestic individuals on Part IX, column (A), line 2? <i>If "Yes," complete Schedule I, Parts I and III</i>	22	X
23 Did the organization answer "Yes" to Part VII, Section A, line 3, 4, or 5, about compensation of the organization's current and former officers, directors, trustees, key employees, and highest compensated employees? <i>If "Yes," complete Schedule J</i>	23	X
24a Did the organization have a tax-exempt bond issue with an outstanding principal amount of more than \$100,000 as of the last day of the year, that was issued after December 31, 2002? <i>If "Yes," answer lines 24b through 24d and complete Schedule K. If "No," go to line 25a</i>	24a	X
b Did the organization invest any proceeds of tax-exempt bonds beyond a temporary period exception?	24b	
c Did the organization maintain an escrow account other than a refunding escrow at any time during the year to defease any tax-exempt bonds?	24c	
d Did the organization act as an "on behalf of" issuer for bonds outstanding at any time during the year?	24d	
25a Section 501(c)(3), 501(c)(4), and 501(c)(29) organizations. Did the organization engage in an excess benefit transaction with a disqualified person during the year? <i>If "Yes," complete Schedule L, Part I</i>	25a	X
b Is the organization aware that it engaged in an excess benefit transaction with a disqualified person in a prior year, and that the transaction has not been reported on any of the organization's prior Forms 990 or 990-EZ? <i>If "Yes," complete Schedule L, Part I</i>	25b	X
26 Did the organization report any amount on Part X, line 5 or 22, for receivables from or payables to any current or former officer, director, trustee, key employee, creator or founder, substantial contributor, or 35% controlled entity or family member of any of these persons? <i>If "Yes," complete Schedule L, Part II</i>	26	X
27 Did the organization provide a grant or other assistance to any current or former officer, director, trustee, key employee, creator or founder, substantial contributor or employee thereof, a grant selection committee member, or to a 35% controlled entity (including an employee thereof) or family member of any of these persons? <i>If "Yes," complete Schedule L, Part III</i>	27	X
28 Was the organization a party to a business transaction with one of the following parties (see the Schedule L, Part IV, instructions for applicable filing thresholds, conditions, and exceptions):		
a A current or former officer, director, trustee, key employee, creator or founder, or substantial contributor? <i>If "Yes," complete Schedule L, Part IV</i>	28a	X
b A family member of any individual described in line 28a? <i>If "Yes," complete Schedule L, Part IV</i>	28b	X
c A 35% controlled entity of one or more individuals and/or organizations described in line 28a or 28b? <i>If "Yes," complete Schedule L, Part IV</i>	28c	X
29 Did the organization receive more than \$25,000 in non-cash contributions? <i>If "Yes," complete Schedule M</i>	29	X
30 Did the organization receive contributions of art, historical treasures, or other similar assets, or qualified conservation contributions? <i>If "Yes," complete Schedule M</i>	30	X
31 Did the organization liquidate, terminate, or dissolve and cease operations? <i>If "Yes," complete Schedule N, Part I</i>	31	X
32 Did the organization sell, exchange, dispose of, or transfer more than 25% of its net assets? <i>If "Yes," complete Schedule N, Part II</i>	32	X
33 Did the organization own 100% of an entity disregarded as separate from the organization under Regulations sections 301.7701-2 and 301.7701-3? <i>If "Yes," complete Schedule R, Part I</i>	33	X
34 Was the organization related to any tax-exempt or taxable entity? <i>If "Yes," complete Schedule R, Part II, III, or IV, and Part V, line 1</i>	34	X
35a Did the organization have a controlled entity within the meaning of section 512(b)(13)?	35a	X
b If "Yes" to line 35a, did the organization receive any payment from or engage in any transaction with a controlled entity within the meaning of section 512(b)(13)? <i>If "Yes," complete Schedule R, Part V, line 2</i>	35b	
36 Section 501(c)(3) organizations. Did the organization make any transfers to an exempt non-charitable related organization? <i>If "Yes," complete Schedule R, Part V, line 2</i>	36	X
37 Did the organization conduct more than 5% of its activities through an entity that is not a related organization and that is treated as a partnership for federal income tax purposes? <i>If "Yes," complete Schedule R, Part VI</i>	37	X
38 Did the organization complete Schedule O and provide explanations on Schedule O for Part VI, lines 11b and 19?	38	X

Note: All Form 990 filers are required to complete Schedule O

Part V Statements Regarding Other IRS Filings and Tax ComplianceCheck if Schedule O contains a response or note to any line in this Part V ☐

	Yes	No
1a Enter the number reported in box 3 of Form 1096. Enter -0- if not applicable	1a	58
b Enter the number of Forms W-2G included on line 1a. Enter -0- if not applicable	1b	0
c Did the organization comply with backup withholding rules for reportable payments to vendors and reportable gaming (gambling) winnings to prize winners?	1c	X

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Part V Statements Regarding Other IRS Filings and Tax Compliance (continued)

		Yes	No
2a Enter the number of employees reported on Form W-3, Transmittal of Wage and Tax Statements, filed for the calendar year ending with or within the year covered by this return	2a 54		
b If at least one is reported on line 2a, did the organization file all required federal employment tax returns?	2b	X	
3a Did the organization have unrelated business gross income of \$1,000 or more during the year?	3a		X
b If "Yes," has it filed a Form 990-T for this year? If "No" to line 3b, provide an explanation on Schedule O	3b		
4a At any time during the calendar year, did the organization have an interest in, or a signature or other authority over, a financial account in a foreign country (such as a bank account, securities account, or other financial account)?	4a		X
b If "Yes," enter the name of the foreign country See instructions for filing requirements for FinCEN Form 114, Report of Foreign Bank and Financial Accounts (FBAR).			
5a Was the organization a party to a prohibited tax shelter transaction at any time during the tax year?	5a		X
b Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter transaction?	5b		X
c If "Yes" to line 5a or 5b, did the organization file Form 8886-T?	5c		
6a Does the organization have annual gross receipts that are normally greater than \$100,000, and did the organization solicit any contributions that were not tax deductible as charitable contributions?	6a		X
b If "Yes," did the organization include with every solicitation an express statement that such contributions or gifts were not tax deductible?	6b		
7 Organizations that may receive deductible contributions under section 170(c).			
a Did the organization receive a payment in excess of \$75 made partly as a contribution and partly for goods and services provided to the payor?	7a		X
b If "Yes," did the organization notify the donor of the value of the goods or services provided?	7b		
c Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it was required to file Form 8282?	7c		X
d If "Yes," indicate the number of Forms 8282 filed during the year	7d		
e Did the organization receive any funds, directly or indirectly, to pay premiums on a personal benefit contract?	7e		
f Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract?	7f		
g If the organization received a contribution of qualified intellectual property, did the organization file Form 8899 as required?	7g		
h If the organization received a contribution of cars, boats, airplanes, or other vehicles, did the organization file a Form 1098-C?	7h		
8 Sponsoring organizations maintaining donor advised funds. Did a donor advised fund maintained by the sponsoring organization have excess business holdings at any time during the year?	8		
9 Sponsoring organizations maintaining donor advised funds.			
a Did the sponsoring organization make any taxable distributions under section 4966?	9a		
b Did the sponsoring organization make a distribution to a donor, donor advisor, or related person?	9b		
10 Section 501(c)(7) organizations. Enter:			
a Initiation fees and capital contributions included on Part VIII, line 12	10a		
b Gross receipts, included on Form 990, Part VIII, line 12, for public use of club facilities	10b		
11 Section 501(c)(12) organizations. Enter:			
a Gross income from members or shareholders	11a		
b Gross income from other sources. (Do not net amounts due or paid to other sources against amounts due or received from them.)	11b		
12a Section 4947(a)(1) non-exempt charitable trusts. Is the organization filing Form 990 in lieu of Form 1041?	12a		
b If "Yes," enter the amount of tax-exempt interest received or accrued during the year	12b		
13 Section 501(c)(29) qualified nonprofit health insurance issuers.			
a Is the organization licensed to issue qualified health plans in more than one state? Note: See the instructions for additional information the organization must report on Schedule O.	13a		
b Enter the amount of reserves the organization is required to maintain by the states in which the organization is licensed to issue qualified health plans	13b		
c Enter the amount of reserves on hand	13c		
14a Did the organization receive any payments for indoor tanning services during the tax year?	14a		X
b If "Yes," has it filed a Form 720 to report these payments? If "No," provide an explanation on Schedule O	14b		
15 Is the organization subject to the section 4960 tax on payment(s) of more than \$1,000,000 in remuneration or excess parachute payment(s) during the year? If "Yes," see the instructions and file Form 4720, Schedule N.	15		X
16 Is the organization an educational institution subject to the section 4968 excise tax on net investment income? If "Yes," complete Form 4720, Schedule O.	16		X
17 Section 501(c)(21) organizations. Did the trust, or any disqualified or other person engage in any activities that would result in the imposition of an excise tax under section 4951, 4952 or 4953? If "Yes," complete Form 6069.	17		

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Part VI Governance, Management, and Disclosure. For each "Yes" response to lines 2 through 7b below, and for a "No" response to line 8a, 8b, or 10b below, describe the circumstances, processes, or changes on Schedule O. See instructions.

Check if Schedule O contains a response or note to any line in this Part VI

☒**Section A. Governing Body and Management**

	1a	1b	Yes	No
1a Enter the number of voting members of the governing body at the end of the tax year If there are material differences in voting rights among members of the governing body, or if the governing body delegated broad authority to an executive committee or similar committee, explain on Schedule O.	20			
b Enter the number of voting members included on line 1a, above, who are independent		20		
2 Did any officer, director, trustee, or key employee have a family relationship or a business relationship with any other officer, director, trustee, or key employee?			2	X
3 Did the organization delegate control over management duties customarily performed by or under the direct supervision of officers, directors, trustees, or key employees to a management company or other person?			3	X
4 Did the organization make any significant changes to its governing documents since the prior Form 990 was filed?			4	X
5 Did the organization become aware during the year of a significant diversion of the organization's assets?			5	X
6 Did the organization have members or stockholders?			6	X
7a Did the organization have members, stockholders, or other persons who had the power to elect or appoint one or more members of the governing body?			7a	X
b Are any governance decisions of the organization reserved to (or subject to approval by) members, stockholders, or persons other than the governing body?			7b	X
8 Did the organization contemporaneously document the meetings held or written actions undertaken during the year by the following:				
a The governing body?			8a	X
b Each committee with authority to act on behalf of the governing body?			8b	X
9 Is there any officer, director, trustee, or key employee listed in Part VII, Section A, who cannot be reached at the organization's mailing address? If "Yes," provide the names and addresses on Schedule O			9	X

Section B. Policies (This Section B requests information about policies not required by the Internal Revenue Code.)

	Yes	No
10a Did the organization have local chapters, branches, or affiliates?	10a	X
b If "Yes," did the organization have written policies and procedures governing the activities of such chapters, affiliates, and branches to ensure their operations are consistent with the organization's exempt purposes?	10b	
11a Has the organization provided a complete copy of this Form 990 to all members of its governing body before filing the form?	11a	X
b Describe on Schedule O the process, if any, used by the organization to review this Form 990.		
12a Did the organization have a written conflict of interest policy? If "No," go to line 13	12a	X
b Were officers, directors, or trustees, and key employees required to disclose annually interests that could give rise to conflicts?	12b	X
c Did the organization regularly and consistently monitor and enforce compliance with the policy? If "Yes," describe on Schedule O how this was done	12c	X
13 Did the organization have a written whistleblower policy?	13	X
14 Did the organization have a written document retention and destruction policy?	14	X
15 Did the process for determining compensation of the following persons include a review and approval by independent persons, comparability data, and contemporaneous substantiation of the deliberation and decision?		
a The organization's CEO, Executive Director, or top management official	15a	X
b Other officers or key employees of the organization	15b	X
If "Yes" to line 15a or 15b, describe the process on Schedule O. See instructions.		
16a Did the organization invest in, contribute assets to, or participate in a joint venture or similar arrangement with a taxable entity during the year?	16a	X
b If "Yes," did the organization follow a written policy or procedure requiring the organization to evaluate its participation in joint venture arrangements under applicable federal tax law, and take steps to safeguard the organization's exempt status with respect to such arrangements?	16b	

Section C. Disclosure

17 List the states with which a copy of this Form 990 is required to be filed NONE

18 Section 6104 requires an organization to make its Forms 1023 (1024 or 1024-A, if applicable), 990, and 990-T (section 501(c)(3)s only) available for public inspection. Indicate how you made these available. Check all that apply.
☒ Own website ☒ Another's website ☒ Upon request ☐ Other (explain on Schedule O)

19 Describe on Schedule O whether (and if so, how) the organization made its governing documents, conflict of interest policy, and financial statements available to the public during the tax year.

20 State the name, address, and telephone number of the person who possesses the organization's books and records
JOANN WALFISH - 407-896-4231
2416 N. MILLS AVENUE, ORLANDO, FL 32803

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Part VII Compensation of Officers, Directors, Trustees, Key Employees, Highest Compensated Employees, and Independent ContractorsCheck if Schedule O contains a response or note to any line in this Part VII ☐**Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees****1a** Complete this table for all persons required to be listed. Report compensation for the calendar year ending with or within the organization's tax year.

- List all of the organization's **current** officers, directors, trustees (whether individuals or organizations), regardless of amount of compensation. Enter -0- in columns (D), (E), and (F) if no compensation was paid.

- List all of the organization's **current** key employees, if any. See the instructions for definition of "key employee."

- List the organization's five **current** highest compensated employees (other than an officer, director, trustee, or key employee) who received reportable compensation (box 5 of Form W-2, box 6 of Form 1099-MISC, and/or box 1 of Form 1099-NEC) of more than \$100,000 from the organization and any related organizations.

- List all of the organization's **former** officers, key employees, and highest compensated employees who received more than \$100,000 of reportable compensation from the organization and any related organizations.

- List all of the organization's **former directors or trustees** that received, in the capacity as a former director or trustee of the organization, more than \$10,000 of reportable compensation from the organization and any related organizations.

See the instructions for the order in which to list the persons above.

☐ Check this box if neither the organization nor any related organization compensated any current officer, director, or trustee.

(A) Name and title	(B) Average hours per week (list any hours for related organizations below line)	(C) Position (do not check more than one box, unless person is both an officer and a director/trustee)						(D) Reportable compensation from the organization (W-2/1099-MISC/1099-NEC)	(E) Reportable compensation from related organizations (W-2/1099-MISC/1099-NEC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former			
(1) DR. AARON DE GROFT FORMER DIRECTOR & CEO (THRU 6/22)	40.00						X	153,282.	0.	0.
(2) DR. LUDER WHITLOCK DIRECTOR & CEO (THRU 08/2022)	40.00			X				19,462.	0.	0.
(3) CATHRYN MATTONSON DIRECTOR & CEO (BEG. 05/23)	40.00			X				0.	0.	0.
(4) FRANCINE NEWBERG VICE PRESIDENT	0.50	X		X				0.	0.	0.
(5) KATHY CARDWELL VICE PRESIDENT	0.10	X		X				0.	0.	0.
(6) CAROLYN BLYDENBURGH VICE PRESIDENT	0.10	X		X				0.	0.	0.
(7) TED R. BROWN VICE PRESIDENT (THRU 08/22)	0.10	X		X				0.	0.	0.
(8) CAROLYN FENNELLS VICE PRESIDENT (THRU 08/22)	0.10	X		X				0.	0.	0.
(9) ANDREW SNYDER SECRETARY	0.10	X		X				0.	0.	0.
(10) ROBERT SUMMERS TREASURER	0.10	X		X				0.	0.	0.
(11) PATRICK KNIPE TREASURER (THRU 08/22)	0.75	X		X				0.	0.	0.
(12) MICHAEL WINN CORPORATE SECRETARY	0.10	X		X				0.	0.	0.
(13) MARK ELLIOTT CHAIR	0.26	X		X				0.	0.	0.
(14) CYNTHIA BRUMBACK (CHAIR THRU 9/22) & TRUSTEE (THRU 12/22)	1.00	X						0.	0.	0.
(15) LESLIE ANDREAE VICE CHAIR	0.26	X		X				0.	0.	0.
(16) LANCE WALKER, JR. TRUSTEE	0.10	X						0.	0.	0.
(17) AMELIA MCLEOD TRUSTEE	0.10	X						0.	0.	0.

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Part VII Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees (continued)

(A) Name and title	(B) Average hours per week (list any hours for related organizations below line)	(C) Position (do not check more than one box, unless person is both an officer and a director/trustee)						(D) Reportable compensation from the organization (W-2/1099-MISC/1099-NEC)	(E) Reportable compensation from related organizations (W-2/1099-MISC/1099-NEC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former			
(18) CHASE HEAVENER TRUSTEE	0.10	X						0.	0.	0.
(19) DAISY STANISZKIS TRUSTEE	0.10	X						0.	0.	0.
(20) EARL CRITTENDEN TRUSTEE	0.10	X						0.	0.	0.
(21) ELIZABETH FRANCETIC TRUSTEE (EX-OFFICIO)	0.50	X						0.	0.	0.
(22) JENNIFER O'MARA TRUSTEE	0.10	X						0.	0.	0.
(23) LINDA CEGELIS (EX-OFFICIO) TRUSTEE (THRU 4/23)	1.00	X						0.	0.	0.
(24) LISA SHEPHARD TRUSTEE (EX-OFFICIO)	1.00	X						0.	0.	0.
(25) JOHN MARTINEZ TRUSTEE (THRU 09/22)	0.10	X						0.	0.	0.
(26) NANCY WOLF TRUSTEE	0.10	X						0.	0.	0.
1b Subtotal								172,744.	0.	0.
c Total from continuation sheets to Part VII, Section A								0.	0.	0.
d Total (add lines 1b and 1c)								172,744.	0.	0.

2 Total number of individuals (including but not limited to those listed above) who received more than \$100,000 of reportable compensation from the organization

1

- 3** Did the organization list any **former** officer, director, trustee, key employee, or highest compensated employee on line 1a? *If "Yes," complete Schedule J for such individual*
- 4** For any individual listed on line 1a, is the sum of reportable compensation and other compensation from the organization and related organizations greater than \$150,000? *If "Yes," complete Schedule J for such individual*
- 5** Did any person listed on line 1a receive or accrue compensation from any unrelated organization or individual for services rendered to the organization? *If "Yes," complete Schedule J for such person*

	Yes	No
3	X	
4	X	
5		X

Section B. Independent Contractors

1 Complete this table for your five highest compensated independent contractors that received more than \$100,000 of compensation from the organization. Report compensation for the calendar year ending with or within the organization's tax year.

(A) Name and business address	(B) Description of services	(C) Compensation
U.S. SECURITY ASSOCIATES PO BOX 828854, PHILADELPHIA, PA 19182	SECURITY STAFFING	248,714.
AKERMAN, LLP PO BOX 4906, ORLANDO, FL 32802	LEGAL SERVICES	214,981.

2 Total number of independent contractors (including but not limited to those listed above) who received more than \$100,000 of compensation from the organization

2

SEE PART VII, SECTION A CONTINUATION SHEETS

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Part VIII Statement of RevenueCheck if Schedule O contains a response or note to any line in this Part VIII ☐

				(A) Total revenue	(B) Related or exempt function revenue	(C) Unrelated business revenue	(D) Revenue excluded from tax under sections 512 - 514
Contributions, Gifts, Grants and Other Similar Amounts	1 a Federated campaigns	1a	424,857.				
	b Membership dues	1b	202,328.				
	c Fundraising events	1c	699,792.				
	d Related organizations	1d					
	e Government grants (contributions)	1e	373,078.				
	f All other contributions, gifts, grants, and similar amounts not included above ...	1f	303,366.				
	g Noncash contributions included in lines 1a-1f	1g	\$ 22,833.				
	h Total. Add lines 1a-1f						
Program Service Revenue	2 a <u>EDUCATION</u>	Business Code	611600	348,135.	348,135.		
	b <u>ADMISSIONS</u>		900099	308,028.	308,028.		
	c <u>PROGRAMS</u>		713990	70,149.	70,149.		
	d						
	e						
	f All other program service revenue						
	g Total. Add lines 2a-2f				726,312.		
	Other Revenue	3 Investment income (including dividends, interest, and other similar amounts)			141,077.		
4 Income from investment of tax-exempt bond proceeds							
5 Royalties							
6 a Gross rents		6a	(i) Real (ii) Personal				
b Less: rental expenses ...		6b					
c Rental income or (loss)		6c					
d Net rental income or (loss)				163,114.			163,114.
7 a Gross amount from sales of assets other than inventory		7a	(i) Securities (ii) Other				
b Less: cost or other basis and sales expenses		7b					
c Gain or (loss)		7c					
d Net gain or (loss)							
8 a Gross income from fundraising events (not including \$ 699,792. of contributions reported on line 1c). See Part IV, line 18		8a					
b Less: direct expenses		8b					
c Net income or (loss) from fundraising events				1,253.			1,253.
9 a Gross income from gaming activities. See Part IV, line 19		9a					
b Less: direct expenses	9b						
c Net income or (loss) from gaming activities							
10 a Gross sales of inventory, less returns and allowances	10a						
b Less: cost of goods sold	10b						
c Net income or (loss) from sales of inventory			-65,239.	-65,239.			
Miscellaneous Revenue	11 a <u>MISCELLANEOUS INCOME</u>	Business Code	900099	6,375.	6,375.		
	b						
	c						
	d All other revenue						
	e Total. Add lines 11a-11d				6,375.		
	12 Total revenue. See instructions				2,976,313.	667,448.	0.

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Part IX Statement of Functional Expenses

Section 501(c)(3) and 501(c)(4) organizations must complete all columns. All other organizations must complete column (A).

Check if Schedule O contains a response or note to any line in this Part IX ☐

Do not include amounts reported on lines 6b, 7b, 8b, 9b, and 10b of Part VIII.	(A) Total expenses	(B) Program service expenses	(C) Management and general expenses	(D) Fundraising expenses
1 Grants and other assistance to domestic organizations and domestic governments. See Part IV, line 21 ...	14,068.	14,068.		
2 Grants and other assistance to domestic individuals. See Part IV, line 22				
3 Grants and other assistance to foreign organizations, foreign governments, and foreign individuals. See Part IV, lines 15 and 16				
4 Benefits paid to or for members				
5 Compensation of current officers, directors, trustees, and key employees	53,794.	17,752.	18,290.	17,752.
6 Compensation not included above to disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B)				
7 Other salaries and wages	1,217,932.	790,447.	313,235.	114,250.
8 Pension plan accruals and contributions (include section 401(k) and 403(b) employer contributions)				
9 Other employee benefits	108,283.	51,292.	39,894.	17,097.
10 Payroll taxes	95,701.	61,974.	24,567.	9,160.
11 Fees for services (nonemployees):				
a Management				
b Legal	700,166.		700,166.	
c Accounting	39,596.		39,596.	
d Lobbying				
e Professional fundraising services. See Part IV, line 17				
f Investment management fees				
g Other. (If line 11g amount exceeds 10% of line 25, column (A), amount, list line 11g expenses on Sch O.)	179,791.	162,500.		17,291.
12 Advertising and promotion	273,764.	273,764.		
13 Office expenses	33,495.	27,982.	3,957.	1,556.
14 Information technology				
15 Royalties				
16 Occupancy	464,957.	435,194.	19,842.	9,921.
17 Travel				
18 Payments of travel or entertainment expenses for any federal, state, or local public officials ...				
19 Conferences, conventions, and meetings	42,312.	29,222.	9,463.	3,627.
20 Interest				
21 Payments to affiliates				
22 Depreciation, depletion, and amortization	354,005.	331,345.	15,107.	7,553.
23 Insurance	79,941.	59,916.	20,025.	
24 Other expenses. Itemize expenses not covered above. (List miscellaneous expenses on line 24e. If line 24e amount exceeds 10% of line 25, column (A), amount, list line 24e expenses on Schedule O.)				
a PROGRAM EXPENSES	435,557.	435,557.		
b SECURITY GUARDS	253,222.	253,222.		
c SUPPLIES AND MATERIALS	135,482.	118,547.	14,091.	2,844.
d COLLECTION ITEMS	113,000.	113,000.		
e All other expenses	114,486.	18,766.	61,255.	34,465.
25 Total functional expenses. Add lines 1 through 24e	4,709,552.	3,194,548.	1,279,488.	235,516.
26 Joint costs. Complete this line only if the organization reported in column (B) joint costs from a combined educational campaign and fundraising solicitation. Check here <input type="checkbox"/> if following SOP 98-2 (ASC 958-720)				

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Part X Balance SheetCheck if Schedule O contains a response or note to any line in this Part X ☐

		(A) Beginning of year		(B) End of year
Assets	1 Cash - non-interest-bearing		1	
	2 Savings and temporary cash investments	429,386.	2	405,644.
	3 Pledges and grants receivable, net	136,456.	3	77,500.
	4 Accounts receivable, net	117,376.	4	17,895.
	5 Loans and other receivables from any current or former officer, director, trustee, key employee, creator or founder, substantial contributor, or 35% controlled entity or family member of any of these persons		5	
	6 Loans and other receivables from other disqualified persons (as defined under section 4958(f)(1)), and persons described in section 4958(c)(3)(B)		6	
	7 Notes and loans receivable, net		7	
	8 Inventories for sale or use	49,361.	8	42,387.
	9 Prepaid expenses and deferred charges	59,016.	9	120,190.
	10a Land, buildings, and equipment: cost or other basis. Complete Part VI of Schedule D	10a 18,332,688.		
	b Less: accumulated depreciation	10b 11,725,541.		
	11 Investments - publicly traded securities	6,996,319.	10c	6,607,147.
	12 Investments - other securities. See Part IV, line 11	4,543,808.	11	4,008,034.
	13 Investments - program-related. See Part IV, line 11		12	
	14 Intangible assets		13	
	15 Other assets. See Part IV, line 11	2,102,008.	14	
16 Total assets. Add lines 1 through 15 (must equal line 33)	14,433,730.	15	2,133,711.	
17 Accounts payable and accrued expenses	255,505.	16	13,412,508.	
18 Grants payable		17	504,863.	
19 Deferred revenue	250,089.	18		
20 Tax-exempt bond liabilities		19	184,911.	
21 Escrow or custodial account liability. Complete Part IV of Schedule D		20		
22 Loans and other payables to any current or former officer, director, trustee, key employee, creator or founder, substantial contributor, or 35% controlled entity or family member of any of these persons		21		
23 Secured mortgages and notes payable to unrelated third parties	0.	22		
24 Unsecured notes and loans payable to unrelated third parties		23	189,814.	
25 Other liabilities (including federal income tax, payables to related third parties, and other liabilities not included on lines 17-24). Complete Part X of Schedule D	0.	24		
26 Total liabilities. Add lines 17 through 25	505,594.	25	200,000.	
27 Organizations that follow FASB ASC 958, check here <input checked="" type="checkbox"/> and complete lines 27, 28, 32, and 33.		26	1,079,588.	
28 Net assets without donor restrictions	5,750,193.	27	4,288,173.	
29 Net assets with donor restrictions	8,177,943.	28	8,044,747.	
30 Organizations that do not follow FASB ASC 958, check here <input type="checkbox"/> and complete lines 29 through 33.				
31 Capital stock or trust principal, or current funds		29		
32 Paid-in or capital surplus, or land, building, or equipment fund		30		
33 Retained earnings, endowment, accumulated income, or other funds		31		
34 Total net assets or fund balances	13,928,136.	32	12,332,920.	
35 Total liabilities and net assets/fund balances	14,433,730.	33	13,412,508.	

Form 990 (2022)

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Part XI Reconciliation of Net AssetsCheck if Schedule O contains a response or note to any line in this Part XI ☐

1	Total revenue (must equal Part VIII, column (A), line 12)	1	2,976,313.
2	Total expenses (must equal Part IX, column (A), line 25)	2	4,709,552.
3	Revenue less expenses. Subtract line 2 from line 1	3	-1,733,239.
4	Net assets or fund balances at beginning of year (must equal Part X, line 32, column (A))	4	13,928,136.
5	Net unrealized gains (losses) on investments	5	138,023.
6	Donated services and use of facilities	6	
7	Investment expenses	7	
8	Prior period adjustments	8	
9	Other changes in net assets or fund balances (explain on Schedule O)	9	0.
10	Net assets or fund balances at end of year. Combine lines 3 through 9 (must equal Part X, line 32, column (B))	10	12,332,920.

Part XII Financial Statements and ReportingCheck if Schedule O contains a response or note to any line in this Part XII ☐

	Yes	No
1 Accounting method used to prepare the Form 990: <input type="checkbox"/> Cash <input checked="" type="checkbox"/> Accrual <input type="checkbox"/> Other _____ If the organization changed its method of accounting from a prior year or checked "Other," explain on Schedule O.		
2a Were the organization's financial statements compiled or reviewed by an independent accountant? _____ If "Yes," check a box below to indicate whether the financial statements for the year were compiled or reviewed on a separate basis, consolidated basis, or both: <input type="checkbox"/> Separate basis <input type="checkbox"/> Consolidated basis <input type="checkbox"/> Both consolidated and separate basis	2a	X
b Were the organization's financial statements audited by an independent accountant? _____ If "Yes," check a box below to indicate whether the financial statements for the year were audited on a separate basis, consolidated basis, or both: <input checked="" type="checkbox"/> Separate basis <input type="checkbox"/> Consolidated basis <input type="checkbox"/> Both consolidated and separate basis	2b	X
c If "Yes" to line 2a or 2b, does the organization have a committee that assumes responsibility for oversight of the audit, review, or compilation of its financial statements and selection of an independent accountant? _____ If the organization changed either its oversight process or selection process during the tax year, explain on Schedule O.	2c	X
3a As a result of a federal award, was the organization required to undergo an audit or audits as set forth in the Uniform Guidance, 2 C.F.R. Part 200, Subpart F? _____	3a	X
b If "Yes," did the organization undergo the required audit or audits? If the organization did not undergo the required audit or audits, explain why on Schedule O and describe any steps taken to undergo such audits _____	3b	

Form 990 (2022)

Schedule A (Form 990) 2022

ORLANDO MUSEUM OF ART, INC.

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Part II Support Schedule for Organizations Described in Sections 170(b)(1)(A)(iv) and 170(b)(1)(A)(vi)

(Complete only if you checked the box on line 5, 7, or 8 of Part I or if the organization failed to qualify under Part III. If the organization fails to qualify under the tests listed below, please complete Part III.)

Section A. Public Support

Calendar year (or fiscal year beginning in)	(a) 2018	(b) 2019	(c) 2020	(d) 2021	(e) 2022	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")						
2 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
3 The value of services or facilities furnished by a governmental unit to the organization without charge						
4 Total. Add lines 1 through 3						
5 The portion of total contributions by each person (other than a governmental unit or publicly supported organization) included on line 1 that exceeds 2% of the amount shown on line 11, column (f)						
6 Public support. Subtract line 5 from line 4.						

Section B. Total Support

Calendar year (or fiscal year beginning in)	(a) 2018	(b) 2019	(c) 2020	(d) 2021	(e) 2022	(f) Total
7 Amounts from line 4						
8 Gross income from interest, dividends, payments received on securities loans, rents, royalties, and income from similar sources						
9 Net income from unrelated business activities, whether or not the business is regularly carried on						
10 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part VI.)						
11 Total support. Add lines 7 through 10						
12 Gross receipts from related activities, etc. (see instructions)					12	
13 First 5 years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here						

Section C. Computation of Public Support Percentage

14 Public support percentage for 2022 (line 6, column (f), divided by line 11, column (f))	14	%
15 Public support percentage from 2021 Schedule A, Part II, line 14	15	%
16a 33 1/3% support test - 2022. If the organization did not check the box on line 13, and line 14 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization		
b 33 1/3% support test - 2021. If the organization did not check a box on line 13 or 16a, and line 15 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization		
17a 10% -facts-and-circumstances test - 2022. If the organization did not check a box on line 13, 16a, or 16b, and line 14 is 10% or more, and if the organization meets the facts-and-circumstances test, check this box and stop here. Explain in Part VI how the organization meets the facts-and-circumstances test. The organization qualifies as a publicly supported organization		
b 10% -facts-and-circumstances test - 2021. If the organization did not check a box on line 13, 16a, 16b, or 17a, and line 15 is 10% or more, and if the organization meets the facts-and-circumstances test, check this box and stop here. Explain in Part VI how the organization meets the facts-and-circumstances test. The organization qualifies as a publicly supported organization		
18 Private foundation. If the organization did not check a box on line 13, 16a, 16b, 17a, or 17b, check this box and see instructions		

Schedule A (Form 990) 2022

Schedule A (Form 990) 2022

ORLANDO MUSEUM OF ART, INC.

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Part III Support Schedule for Organizations Described in Section 509(a)(2)

(Complete only if you checked the box on line 10 of Part I or if the organization failed to qualify under Part II. If the organization fails to qualify under the tests listed below, please complete Part II.)

Section A. Public Support

Calendar year (or fiscal year beginning in)	(a) 2018	(b) 2019	(c) 2020	(d) 2021	(e) 2022	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")	2170986.	2189599.	2382177.	3012799.	2003421.	11758982.
2 Gross receipts from admissions, merchandise sold or services performed, or facilities furnished in any activity that is related to the organization's tax-exempt purpose	814,507.	532,994.	637,266.	1285612.	935,168.	4205547.
3 Gross receipts from activities that are not an unrelated trade or business under section 513						
4 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
5 The value of services or facilities furnished by a governmental unit to the organization without charge						
6 Total. Add lines 1 through 5	2985493.	2722593.	3019443.	4298411.	2938589.	15964529.
7a Amounts included on lines 1, 2, and 3 received from disqualified persons				155,865.	23,734.	179,599.
b Amounts included on lines 2 and 3 received from other than disqualified persons that exceed the greater of \$5,000 or 1% of the amount on line 13 for the year						0.
c Add lines 7a and 7b				155,865.	23,734.	179,599.
8 Public support. (Subtract line 7c from line 6.)						15784930.

Section B. Total Support

Calendar year (or fiscal year beginning in)	(a) 2018	(b) 2019	(c) 2020	(d) 2021	(e) 2022	(f) Total
9 Amounts from line 6	2985493.	2722593.	3019443.	4298411.	2938589.	15964529.
10a Gross income from interest, dividends, payments received on securities loans, rents, royalties, and income from similar sources	460,906.	337,509.	135,845.	373,542.	528,975.	1836777.
b Unrelated business taxable income (less section 511 taxes) from businesses acquired after June 30, 1975						
c Add lines 10a and 10b	460,906.	337,509.	135,845.	373,542.	528,975.	1836777.
11 Net income from unrelated business activities not included on line 10b, whether or not the business is regularly carried on						
12 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part VI.)	3,869.	1,964.	4,398.	3,391.	6,375.	19,997.
13 Total support. (Add lines 9, 10c, 11, and 12.)	3450268.	3062066.	3159686.	4675344.	3473939.	17821303.

14 First 5 years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and **stop here** ☐

Section C. Computation of Public Support Percentage

15 Public support percentage for 2022 (line 8, column (f), divided by line 13, column (f))	15	88.57 %
16 Public support percentage from 2021 Schedule A, Part III, line 15	16	88.47 %

Section D. Computation of Investment Income Percentage

17 Investment income percentage for 2022 (line 10c, column (f), divided by line 13, column (f))	17	10.31 %
18 Investment income percentage from 2021 Schedule A, Part III, line 17	18	10.52 %

19a 33 1/3% support tests - 2022. If the organization did not check the box on line 14, and line 15 is more than 33 1/3%, and line 17 is not more than 33 1/3%, check this box and **stop here**. The organization qualifies as a publicly supported organization ☒

b 33 1/3% support tests - 2021. If the organization did not check a box on line 14 or line 19a, and line 16 is more than 33 1/3%, and line 18 is not more than 33 1/3%, check this box and **stop here**. The organization qualifies as a publicly supported organization ☐

20 Private foundation. If the organization did not check a box on line 14, 19a, or 19b, check this box and see instructions ☐

Part IV Supporting Organizations

(Complete only if you checked a box on line 12 of Part I. If you checked box 12a, Part I, complete Sections A and B. If you checked box 12b, Part I, complete Sections A and C. If you checked box 12c, Part I, complete Sections A, D, and E. If you checked box 12d, Part I, complete Sections A and D, and complete Part V.)

Section A. All Supporting Organizations

	Yes	No
1 Are all of the organization's supported organizations listed by name in the organization's governing documents? <i>If "No," describe in Part VI how the supported organizations are designated. If designated by class or purpose, describe the designation. If historic and continuing relationship, explain.</i>		
2 Did the organization have any supported organization that does not have an IRS determination of status under section 509(a)(1) or (2)? <i>If "Yes," explain in Part VI how the organization determined that the supported organization was described in section 509(a)(1) or (2).</i>		
3a Did the organization have a supported organization described in section 501(c)(4), (5), or (6)? <i>If "Yes," answer lines 3b and 3c below.</i>		
b Did the organization confirm that each supported organization qualified under section 501(c)(4), (5), or (6) and satisfied the public support tests under section 509(a)(2)? <i>If "Yes," describe in Part VI when and how the organization made the determination.</i>		
c Did the organization ensure that all support to such organizations was used exclusively for section 170(c)(2)(B) purposes? <i>If "Yes," explain in Part VI what controls the organization put in place to ensure such use.</i>		
4a Was any supported organization not organized in the United States ("foreign supported organization")? <i>If "Yes," and if you checked box 12a or 12b in Part I, answer lines 4b and 4c below.</i>		
b Did the organization have ultimate control and discretion in deciding whether to make grants to the foreign supported organization? <i>If "Yes," describe in Part VI how the organization had such control and discretion despite being controlled or supervised by or in connection with its supported organizations.</i>		
c Did the organization support any foreign supported organization that does not have an IRS determination under sections 501(c)(3) and 509(a)(1) or (2)? <i>If "Yes," explain in Part VI what controls the organization used to ensure that all support to the foreign supported organization was used exclusively for section 170(c)(2)(B) purposes.</i>		
5a Did the organization add, substitute, or remove any supported organizations during the tax year? <i>If "Yes," answer lines 5b and 5c below (if applicable). Also, provide detail in Part VI, including (i) the names and EIN numbers of the supported organizations added, substituted, or removed; (ii) the reasons for each such action; (iii) the authority under the organization's organizing document authorizing such action; and (iv) how the action was accomplished (such as by amendment to the organizing document).</i>		
b Type I or Type II only. Was any added or substituted supported organization part of a class already designated in the organization's organizing document?		
c Substitutions only. Was the substitution the result of an event beyond the organization's control?		
6 Did the organization provide support (whether in the form of grants or the provision of services or facilities) to anyone other than (i) its supported organizations, (ii) individuals that are part of the charitable class benefited by one or more of its supported organizations, or (iii) other supporting organizations that also support or benefit one or more of the filing organization's supported organizations? <i>If "Yes," provide detail in Part VI.</i>		
7 Did the organization provide a grant, loan, compensation, or other similar payment to a substantial contributor (as defined in section 4958(c)(3)(C)), a family member of a substantial contributor, or a 35% controlled entity with regard to a substantial contributor? <i>If "Yes," complete Part I of Schedule L (Form 990).</i>		
8 Did the organization make a loan to a disqualified person (as defined in section 4958) not described on line 7? <i>If "Yes," complete Part I of Schedule L (Form 990).</i>		
9a Was the organization controlled directly or indirectly at any time during the tax year by one or more disqualified persons, as defined in section 4946 (other than foundation managers and organizations described in section 509(a)(1) or (2))? <i>If "Yes," provide detail in Part VI.</i>		
b Did one or more disqualified persons (as defined on line 9a) hold a controlling interest in any entity in which the supporting organization had an interest? <i>If "Yes," provide detail in Part VI.</i>		
c Did a disqualified person (as defined on line 9a) have an ownership interest in, or derive any personal benefit from, assets in which the supporting organization also had an interest? <i>If "Yes," provide detail in Part VI.</i>		
10a Was the organization subject to the excess business holdings rules of section 4943 because of section 4943(f) (regarding certain Type II supporting organizations, and all Type III non-functionally integrated supporting organizations)? <i>If "Yes," answer line 10b below.</i>		
b Did the organization have any excess business holdings in the tax year? <i>(Use Schedule C, Form 4720, to determine whether the organization had excess business holdings.)</i>		

Part IV Supporting Organizations (continued)

	Yes	No
11 Has the organization accepted a gift or contribution from any of the following persons?		
a A person who directly or indirectly controls, either alone or together with persons described on lines 11b and 11c below, the governing body of a supported organization?		
11a		
b A family member of a person described on line 11a above?		
11b		
c A 35% controlled entity of a person described on line 11a or 11b above? If "Yes" to line 11a, 11b, or 11c, provide detail in Part VI .		
11c		

Section B. Type I Supporting Organizations

	Yes	No
1 Did the governing body, members of the governing body, officers acting in their official capacity, or membership of one or more supported organizations have the power to regularly appoint or elect at least a majority of the organization's officers, directors, or trustees at all times during the tax year? If "No," describe in Part VI how the supported organization(s) effectively operated, supervised, or controlled the organization's activities. If the organization had more than one supported organization, describe how the powers to appoint and/or remove officers, directors, or trustees were allocated among the supported organizations and what conditions or restrictions, if any, applied to such powers during the tax year.		
1		
2 Did the organization operate for the benefit of any supported organization other than the supported organization(s) that operated, supervised, or controlled the supporting organization? If "Yes," explain in Part VI how providing such benefit carried out the purposes of the supported organization(s) that operated, supervised, or controlled the supporting organization.		
2		

Section C. Type II Supporting Organizations

	Yes	No
1 Were a majority of the organization's directors or trustees during the tax year also a majority of the directors or trustees of each of the organization's supported organization(s)? If "No," describe in Part VI how control or management of the supporting organization was vested in the same persons that controlled or managed the supported organization(s).		
1		

Section D. All Type III Supporting Organizations

	Yes	No
1 Did the organization provide to each of its supported organizations, by the last day of the fifth month of the organization's tax year, (i) a written notice describing the type and amount of support provided during the prior tax year, (ii) a copy of the Form 990 that was most recently filed as of the date of notification, and (iii) copies of the organization's governing documents in effect on the date of notification, to the extent not previously provided?		
1		
2 Were any of the organization's officers, directors, or trustees either (i) appointed or elected by the supported organization(s) or (ii) serving on the governing body of a supported organization? If "No," explain in Part VI how the organization maintained a close and continuous working relationship with the supported organization(s).		
2		
3 By reason of the relationship described on line 2, above, did the organization's supported organizations have a significant voice in the organization's investment policies and in directing the use of the organization's income or assets at all times during the tax year? If "Yes," describe in Part VI the role the organization's supported organizations played in this regard.		
3		

Section E. Type III Functionally Integrated Supporting Organizations

	Yes	No
1 Check the box next to the method that the organization used to satisfy the Integral Part Test during the year (see instructions).		
a The organization satisfied the Activities Test. Complete line 2 below.		
b The organization is the parent of each of its supported organizations. Complete line 3 below.		
c The organization supported a governmental entity. Describe in Part VI how you supported a governmental entity (see instructions).		
2 Activities Test. Answer lines 2a and 2b below.		
a Did substantially all of the organization's activities during the tax year directly further the exempt purposes of the supported organization(s) to which the organization was responsive? If "Yes," then in Part VI identify those supported organizations and explain how these activities directly furthered their exempt purposes, how the organization was responsive to those supported organizations, and how the organization determined that these activities constituted substantially all of its activities.		
2a		
b Did the activities described on line 2a, above, constitute activities that, but for the organization's involvement, one or more of the organization's supported organization(s) would have been engaged in? If "Yes," explain in Part VI the reasons for the organization's position that its supported organization(s) would have engaged in these activities but for the organization's involvement.		
2b		
3 Parent of Supported Organizations. Answer lines 3a and 3b below.		
a Did the organization have the power to regularly appoint or elect a majority of the officers, directors, or trustees of each of the supported organizations? If "Yes" or "No" provide details in Part VI .		
3a		
b Did the organization exercise a substantial degree of direction over the policies, programs, and activities of each of its supported organizations? If "Yes," describe in Part VI the role played by the organization in this regard.		
3b		

Part V Type III Non-Functionally Integrated 509(a)(3) Supporting Organizations

- 1 ☐ Check here if the organization satisfied the Integral Part Test as a qualifying trust on Nov. 20, 1970 (*explain in Part VI*). **See instructions.**
All other Type III non-functionally integrated supporting organizations must complete Sections A through E.

Section A - Adjusted Net Income		(A) Prior Year	(B) Current Year (optional)
1	Net short-term capital gain	1	
2	Recoveries of prior-year distributions	2	
3	Other gross income (see instructions)	3	
4	Add lines 1 through 3.	4	
5	Depreciation and depletion	5	
6	Portion of operating expenses paid or incurred for production or collection of gross income or for management, conservation, or maintenance of property held for production of income (see instructions)	6	
7	Other expenses (see instructions)	7	
8	Adjusted Net Income (subtract lines 5, 6, and 7 from line 4)	8	

Section B - Minimum Asset Amount		(A) Prior Year	(B) Current Year (optional)
1	Aggregate fair market value of all non-exempt-use assets (see instructions for short tax year or assets held for part of year):		
a	Average monthly value of securities	1a	
b	Average monthly cash balances	1b	
c	Fair market value of other non-exempt-use assets	1c	
d	Total (add lines 1a, 1b, and 1c)	1d	
e	Discount claimed for blockage or other factors (<i>explain in detail in Part VI</i>):		
2	Acquisition indebtedness applicable to non-exempt-use assets	2	
3	Subtract line 2 from line 1d.	3	
4	Cash deemed held for exempt use. Enter 0.015 of line 3 (for greater amount, see instructions).	4	
5	Net value of non-exempt-use assets (subtract line 4 from line 3)	5	
6	Multiply line 5 by 0.035.	6	
7	Recoveries of prior-year distributions	7	
8	Minimum Asset Amount (add line 7 to line 6)	8	

Section C - Distributable Amount			Current Year
1	Adjusted net income for prior year (from Section A, line 8, column A)	1	
2	Enter 0.85 of line 1.	2	
3	Minimum asset amount for prior year (from Section B, line 8, column A)	3	
4	Enter greater of line 2 or line 3.	4	
5	Income tax imposed in prior year	5	
6	Distributable Amount. Subtract line 5 from line 4, unless subject to emergency temporary reduction (see instructions).	6	
7	<input type="checkbox"/> Check here if the current year is the organization's first as a non-functionally integrated Type III supporting organization (see instructions).		

Schedule A (Form 990) 2022

Schedule A (Form 990) 2022

ORLANDO MUSEUM OF ART, INC.

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Part V Type III Non-Functionally Integrated 509(a)(3) Supporting Organizations (continued)

Section D - Distributions		Current Year
1 Amounts paid to supported organizations to accomplish exempt purposes	1	
2 Amounts paid to perform activity that directly furthers exempt purposes of supported organizations, in excess of income from activity	2	
3 Administrative expenses paid to accomplish exempt purposes of supported organizations	3	
4 Amounts paid to acquire exempt-use assets	4	
5 Qualified set-aside amounts (prior IRS approval required - <i>provide details in Part VI</i>)	5	
6 Other distributions (<i>describe in Part VI</i>). See instructions.	6	
7 Total annual distributions. Add lines 1 through 6.	7	
8 Distributions to attentive supported organizations to which the organization is responsive (<i>provide details in Part VI</i>). See instructions.	8	
9 Distributable amount for 2022 from Section C, line 6	9	
10 Line 8 amount divided by line 9 amount	10	

Section E - Distribution Allocations (see instructions)	(i) Excess Distributions	(ii) Underdistributions Pre-2022	(iii) Distributable Amount for 2022
1 Distributable amount for 2022 from Section C, line 6			
2 Underdistributions, if any, for years prior to 2022 (reasonable cause required - <i>explain in Part VI</i>). See instructions.			
3 Excess distributions carryover, if any, to 2022			
a From 2017			
b From 2018			
c From 2019			
d From 2020			
e From 2021			
f Total of lines 3a through 3e			
g Applied to underdistributions of prior years			
h Applied to 2022 distributable amount			
i Carryover from 2017 not applied (see instructions)			
j Remainder. Subtract lines 3g, 3h, and 3i from line 3f.			
4 Distributions for 2022 from Section D, line 7: \$			
a Applied to underdistributions of prior years			
b Applied to 2022 distributable amount			
c Remainder. Subtract lines 4a and 4b from line 4.			
5 Remaining underdistributions for years prior to 2022, if any. Subtract lines 3g and 4a from line 2. For result greater than zero, <i>explain in Part VI</i> . See instructions.			
6 Remaining underdistributions for 2022. Subtract lines 3h and 4b from line 1. For result greater than zero, <i>explain in Part VI</i> . See instructions.			
7 Excess distributions carryover to 2023. Add lines 3j and 4c.			
8 Breakdown of line 7:			
a Excess from 2018			
b Excess from 2019			
c Excess from 2020			
d Excess from 2021			
e Excess from 2022			

Schedule A (Form 990) 2022

Schedule B
(Form 990)Department of the Treasury
Internal Revenue Service**** PUBLIC DISCLOSURE COPY ******Schedule of Contributors**

Attach to Form 990 or Form 990-PF.

Go to www.irs.gov/Form990 for the latest information.

OMB No. 1545-0047

2022

Name of the organization

ORLANDO MUSEUM OF ART, INC.

Employer identification number

59-0910352

Organization type (check one):

Filers of:**Section:**

Form 990 or 990-EZ

☒ 501(c)(3) (enter number) organization4947(a)(1) nonexempt charitable trust **not** treated as a private foundation

527 political organization

Form 990-PF

501(c)(3) exempt private foundation

4947(a)(1) nonexempt charitable trust treated as a private foundation

501(c)(3) taxable private foundation

Check if your organization is covered by the **General Rule** or a **Special Rule**.**Note:** Only a section 501(c)(7), (8), or (10) organization can check boxes for both the General Rule and a Special Rule. See instructions.**General Rule**☒ For an organization filing Form 990, 990-EZ, or 990-PF that received, during the year, contributions totaling \$5,000 or more (in money or property) from any one contributor. Complete Parts I and II. See instructions for determining a contributor's total contributions.**Special Rules**

For an organization described in section 501(c)(3) filing Form 990 or 990-EZ that met the 33 1/3% support test of the regulations under sections 509(a)(1) and 170(b)(1)(A)(vi), that checked Schedule A (Form 990), Part II, line 13, 16a, or 16b, and that received from any one contributor, during the year, total contributions of the greater of **(1)** \$5,000; or **(2)** 2% of the amount on (i) Form 990, Part VIII, line 1h; or (ii) Form 990-EZ, line 1. Complete Parts I and II.

For an organization described in section 501(c)(7), (8), or (10) filing Form 990 or 990-EZ that received from any one contributor, during the year, total contributions of more than \$1,000 exclusively for religious, charitable, scientific, literary, or educational purposes, or for the prevention of cruelty to children or animals. Complete Parts I (entering "N/A" in column (b) instead of the contributor name and address), II, and III.

For an organization described in section 501(c)(7), (8), or (10) filing Form 990 or 990-EZ that received from any one contributor, during the year, contributions *exclusively* for religious, charitable, etc., purposes, but no such contributions totaled more than \$1,000. If this box is checked, enter here the total contributions that were received during the year for an *exclusively* religious, charitable, etc., purpose. Don't complete any of the parts unless the **General Rule** applies to this organization because it received *nonexclusively* religious, charitable, etc., contributions totaling \$5,000 or more during the year \$ _____

Caution: An organization that isn't covered by the General Rule and/or the Special Rules doesn't file Schedule B (Form 990), but it **must** answer "No" on Part IV, line 2, of its Form 990; or check the box on line H of its Form 990-EZ or on its Form 990-PF, Part I, line 2, to certify that it doesn't meet the filing requirements of Schedule B (Form 990).

LHA For Paperwork Reduction Act Notice, see the instructions for Form 990, 990-EZ, or 990-PF.

Schedule B (Form 990) (2022)

Name of organization	Employer identification number
ORLANDO MUSEUM OF ART, INC.	59-0910352

Part I Contributors (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
<u>1</u>		\$ 150,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
<u>2</u>		\$ 175,078.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
<u>3</u>		\$ 10,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
<u>4</u>		\$ 15,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
<u>5</u>		\$ 10,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
<u>6</u>		\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)

Name of organization	Employer identification number
ORLANDO MUSEUM OF ART, INC.	59-0910352

Part I Contributors (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
7		\$ 10,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
8		\$ 12,381.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
9		\$ 10,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
10		\$ 25,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
11		\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
12		\$ 17,610.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)

Name of organization	Employer identification number
ORLANDO MUSEUM OF ART, INC.	59-0910352

Part I Contributors (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
13		\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
14		\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
15		\$ 20,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
16		\$ 6,327.	Person Payroll Noncash <input checked="" type="checkbox"/> (Complete Part II for noncash contributions.)
17		\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
18		\$ 10,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)

Name of organization	Employer identification number
ORLANDO MUSEUM OF ART, INC.	59-0910352

Part I Contributors (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
19		\$ 21,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
20		\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
21		\$ 5,000.	Person Payroll Noncash <input checked="" type="checkbox"/> (Complete Part II for noncash contributions.)
22		\$ 159,400.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
23		\$ 30,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)
24		\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll Noncash (Complete Part II for noncash contributions.)

Name of organization

Employer identification number

ORLANDO MUSEUM OF ART, INC.

59-0910352

Part II **Noncash Property** (see instructions). Use duplicate copies of Part II if additional space is needed.

(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (See instructions.)	(d) Date received
16		\$ 6,327.	12/31/22
21		\$ 5,000.	12/31/22
		\$	
		\$	
		\$	
		\$	
		\$	
		\$	

Name of organization

Employer identification number

ORLANDO MUSEUM OF ART, INC.**59-0910352****Part III**

Exclusively religious, charitable, etc., contributions to organizations described in section 501(c)(7), (8), or (10) that total more than \$1,000 for the year from any one contributor. Complete columns (a) through (e) and the following line entry. For organizations completing Part III, enter the total of exclusively religious, charitable, etc., contributions of **\$1,000 or less** for the year. (Enter this info. once.) \$ _____

Use duplicate copies of Part III if additional space is needed.

(a) No. from Part I	(b) Purpose of gift	(c) Use of gift	(d) Description of how gift is held
	(e) Transfer of gift		
	Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee
	(e) Transfer of gift		
	Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee
	(e) Transfer of gift		
	Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee
	(e) Transfer of gift		
	Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee
	(e) Transfer of gift		
	Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee

SCHEDULE D
(Form 990)Department of the Treasury
Internal Revenue Service**Supplemental Financial Statements**Complete if the organization answered "Yes" on Form 990,
Part IV, line 6, 7, 8, 9, 10, 11a, 11b, 11c, 11d, 11e, 11f, 12a, or 12b.
Attach to Form 990.Go to www.irs.gov/Form990 for instructions and the latest information.

OMB No. 1545-0047

2022Open to Public
Inspection

Name of the organization

ORLANDO MUSEUM OF ART, INC.

Employer identification number

59-0910352

Part I Organizations Maintaining Donor Advised Funds or Other Similar Funds or Accounts. Complete if the organization answered "Yes" on Form 990, Part IV, line 6.

	(a) Donor advised funds	(b) Funds and other accounts
1 Total number at end of year		
2 Aggregate value of contributions to (during year)		
3 Aggregate value of grants from (during year)		
4 Aggregate value at end of year		
5 Did the organization inform all donors and donor advisors in writing that the assets held in donor advised funds are the organization's property, subject to the organization's exclusive legal control? <input type="checkbox"/> Yes <input type="checkbox"/> No		
6 Did the organization inform all grantees, donors, and donor advisors in writing that grant funds can be used only for charitable purposes and not for the benefit of the donor or donor advisor, or for any other purpose conferring impermissible private benefit? <input type="checkbox"/> Yes <input type="checkbox"/> No		

Part II Conservation Easements. Complete if the organization answered "Yes" on Form 990, Part IV, line 7.

1 Purpose(s) of conservation easements held by the organization (check all that apply).

☐ Preservation of land for public use (for example, recreation or education) ☐ Preservation of a historically important land area

☐ Protection of natural habitat ☐ Preservation of a certified historic structure

☐ Preservation of open space

2 Complete lines 2a through 2d if the organization held a qualified conservation contribution in the form of a conservation easement on the last day of the tax year.

	Held at the End of the Tax Year
a Total number of conservation easements	2a
b Total acreage restricted by conservation easements	2b
c Number of conservation easements on a certified historic structure included in (a)	2c
d Number of conservation easements included in (c) acquired after July 25, 2006, and not on a historic structure listed in the National Register	2d

3 Number of conservation easements modified, transferred, released, extinguished, or terminated by the organization during the tax year

4 Number of states where property subject to conservation easement is located

5 Does the organization have a written policy regarding the periodic monitoring, inspection, handling of violations, and enforcement of the conservation easements it holds? ☐ Yes ☐ No

6 Staff and volunteer hours devoted to monitoring, inspecting, handling of violations, and enforcing conservation easements during the year

7 Amount of expenses incurred in monitoring, inspecting, handling of violations, and enforcing conservation easements during the year

8 Does each conservation easement reported on line 2(d) above satisfy the requirements of section 170(h)(4)(B)(i) and section 170(h)(4)(B)(ii)? ☐ Yes ☐ No

9 In Part XIII, describe how the organization reports conservation easements in its revenue and expense statement and balance sheet, and include, if applicable, the text of the footnote to the organization's financial statements that describes the organization's accounting for conservation easements.

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets.

Complete if the organization answered "Yes" on Form 990, Part IV, line 8.

1a If the organization elected, as permitted under FASB ASC 958, not to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide in Part XIII the text of the footnote to its financial statements that describes these items.

b If the organization elected, as permitted under FASB ASC 958, to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide the following amounts relating to these items:

(i) Revenue included on Form 990, Part VIII, line 1 \$

(ii) Assets included in Form 990, Part X \$ 12,310.

2 If the organization received or held works of art, historical treasures, or other similar assets for financial gain, provide the following amounts required to be reported under FASB ASC 958 relating to these items:

a Revenue included on Form 990, Part VIII, line 1 \$

b Assets included in Form 990, Part X \$

LHA For Paperwork Reduction Act Notice, see the Instructions for Form 990.

Schedule D (Form 990) 2022

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets (continued)

3 Using the organization's acquisition, accession, and other records, check any of the following that make significant use of its collection items (check all that apply):

- a ☒ Public exhibition d ☒ Loan or exchange program
 b ☒ Scholarly research e ☐ Other _____
 c ☒ Preservation for future generations

4 Provide a description of the organization's collections and explain how they further the organization's exempt purpose in Part XIII.

5 During the year, did the organization solicit or receive donations of art, historical treasures, or other similar assets to be sold to raise funds rather than to be maintained as part of the organization's collection? ☐ Yes ☒ No

Part IV Escrow and Custodial Arrangements. Complete if the organization answered "Yes" on Form 990, Part IV, line 9, or reported an amount on Form 990, Part X, line 21.

1a Is the organization an agent, trustee, custodian or other intermediary for contributions or other assets not included on Form 990, Part X? ☐ Yes ☐ No

b If "Yes," explain the arrangement in Part XIII and complete the following table:

	Amount
c Beginning balance	1c
d Additions during the year	1d
e Distributions during the year	1e
f Ending balance	1f

2a Did the organization include an amount on Form 990, Part X, line 21, for escrow or custodial account liability? ☐ Yes ☐ No

b If "Yes," explain the arrangement in Part XIII. Check here if the explanation has been provided on Part XIII ☐

Part V Endowment Funds. Complete if the organization answered "Yes" on Form 990, Part IV, line 10.

	(a) Current year	(b) Prior year	(c) Two years back	(d) Three years back	(e) Four years back
1a Beginning of year balance	4,543,808.	5,264,463.	4,657,859.	5,165,629.	5,375,937.
b Contributions	1,000.	154,500.	5,000.	4,100.	6,500.
c Net investment earnings, gains, and losses	266,210.	-656,311.	977,429.	-159,345.	84,969.
d Grants or scholarships					
e Other expenditures for facilities and programs	784,261.	192,527.	351,001.	352,525.	275,173.
f Administrative expenses	18,723.	26,317.	24,824.		26,604.
g End of year balance	4,008,034.	4,543,808.	5,264,463.	4,657,859.	5,165,629.

2 Provide the estimated percentage of the current year end balance (line 1g, column (a)) held as:

- a Board designated or quasi-endowment 24.0000 %
 b Permanent endowment 76.0000 %
 c Term endowment .0000 %

The percentages on lines 2a, 2b, and 2c should equal 100%.

3a Are there endowment funds not in the possession of the organization that are held and administered for the organization by:

- (i) Unrelated organizations
 (ii) Related organizations

	Yes	No
3a(i)		X
3a(ii)		X
3b		

b If "Yes" on line 3a(ii), are the related organizations listed as required on Schedule R?

4 Describe in Part XIII the intended uses of the organization's endowment funds.

Part VI Land, Buildings, and Equipment.

Complete if the organization answered "Yes" on Form 990, Part IV, line 11a. See Form 990, Part X, line 10.

Description of property	(a) Cost or other basis (investment)	(b) Cost or other basis (other)	(c) Accumulated depreciation	(d) Book value
1a Land		2,536,638.		2,536,638.
b Buildings		13,027,013.	9,627,453.	3,399,560.
c Leasehold improvements		455,702.	353,648.	102,054.
d Equipment		2,301,025.	1,744,440.	556,585.
e Other		12,310.		12,310.
Total. Add lines 1a through 1e. (Column (d) must equal Form 990, Part X, column (B), line 10c.)				6,607,147.

Schedule D (Form 990) 2022

Schedule D (Form 990) 2022

ORLANDO MUSEUM OF ART, INC.

59-0910352 Page 3

Part VII Investments - Other Securities.

Complete if the organization answered "Yes" on Form 990, Part IV, line 11b. See Form 990, Part X, line 12.

(a) Description of security or category (including name of security)	(b) Book value	(c) Method of valuation: Cost or end-of-year market value
(1) Financial derivatives		
(2) Closely held equity interests		
(3) Other		
(A)		
(B)		
(C)		
(D)		
(E)		
(F)		
(G)		
(H)		
Total. (Col. (b) must equal Form 990, Part X, col. (B) line 12.)		

Part VIII Investments - Program Related.

Complete if the organization answered "Yes" on Form 990, Part IV, line 11c. See Form 990, Part X, line 13.

(a) Description of investment	(b) Book value	(c) Method of valuation: Cost or end-of-year market value
(1)		
(2)		
(3)		
(4)		
(5)		
(6)		
(7)		
(8)		
(9)		
Total. (Col. (b) must equal Form 990, Part X, col. (B) line 13.)		

Part IX Other Assets.

Complete if the organization answered "Yes" on Form 990, Part IV, line 11d. See Form 990, Part X, line 15.

(a) Description	(b) Book value
(1) BENEFICIAL INTEREST IN ASSETS HELD BY OTHERS	2,133,711.
(2)	
(3)	
(4)	
(5)	
(6)	
(7)	
(8)	
(9)	
Total. (Column (b) must equal Form 990, Part X, col. (B) line 15.)	2,133,711.

Part X Other Liabilities.

Complete if the organization answered "Yes" on Form 990, Part IV, line 11e or 11f. See Form 990, Part X, line 25.

1. (a) Description of liability	(b) Book value
(1) Federal income taxes	
(2) LINE OF CREDIT	200,000.
(3)	
(4)	
(5)	
(6)	
(7)	
(8)	
(9)	
Total. (Column (b) must equal Form 990, Part X, col. (B) line 25.)	200,000.

2. Liability for uncertain tax positions. In Part XIII, provide the text of the footnote to the organization's financial statements that reports the organization's liability for uncertain tax positions under FASB ASC 740. Check here if the text of the footnote has been provided in Part XIII ... ☒

Schedule D (Form 990) 2022

Part XI Reconciliation of Revenue per Audited Financial Statements With Revenue per Return.

Complete if the organization answered "Yes" on Form 990, Part IV, line 12a.

1	Total revenue, gains, and other support per audited financial statements	1	4,168,406.
2	Amounts included on line 1 but not on Form 990, Part VIII, line 12:		
a	Net unrealized gains (losses) on investments	2a	138,023.
b	Donated services and use of facilities	2b	313,086.
c	Recoveries of prior year grants	2c	
d	Other (Describe in Part XIII.)	2d	740,984.
e	Add lines 2a through 2d	2e	1,192,093.
3	Subtract line 2e from line 1	3	2,976,313.
4	Amounts included on Form 990, Part VIII, line 12, but not on line 1:		
a	Investment expenses not included on Form 990, Part VIII, line 7b	4a	
b	Other (Describe in Part XIII.)	4b	
c	Add lines 4a and 4b	4c	0.
5	Total revenue. Add lines 3 and 4c . (This must equal Form 990, Part I, line 12.)	5	2,976,313.

Part XII Reconciliation of Expenses per Audited Financial Statements With Expenses per Return.

Complete if the organization answered "Yes" on Form 990, Part IV, line 12a.

1	Total expenses and losses per audited financial statements	1	5,763,622.
2	Amounts included on line 1 but not on Form 990, Part IX, line 25:		
a	Donated services and use of facilities	2a	313,086.
b	Prior year adjustments	2b	
c	Other losses	2c	
d	Other (Describe in Part XIII.)	2d	740,984.
e	Add lines 2a through 2d	2e	1,054,070.
3	Subtract line 2e from line 1	3	4,709,552.
4	Amounts included on Form 990, Part IX, line 25, but not on line 1:		
a	Investment expenses not included on Form 990, Part VIII, line 7b	4a	
b	Other (Describe in Part XIII.)	4b	
c	Add lines 4a and 4b	4c	0.
5	Total expenses. Add lines 3 and 4c . (This must equal Form 990, Part I, line 18.)	5	4,709,552.

Part XIII Supplemental Information.

Provide the descriptions required for Part II, lines 3, 5, and 9; Part III, lines 1a and 4; Part IV, lines 1b and 2b; Part V, line 4; Part X, line 2; Part XI, lines 2d and 4b; and Part XII, lines 2d and 4b. Also complete this part to provide any additional information.

PART III, LINE 4:

THE ORGANIZATION'S PERMANENT COLLECTION INCLUDES AMERICAN ART, ART OF THE ANCIENT AMERICAS, AND AFRICAN ART; THIS COLLECTION ADDRESSES THE OMA'S GOAL TO ACQUIRE UNIQUE, CULTURALLY DIVERSE AND INTERNATIONALLY RECOGNIZED COLLECTIONS TO FURTHER ITS EXEMPT PURPOSE AS AN EDUCATIONAL INSTITUTION.

PART V, LINE 4:

GENERATE EARNINGS TO FUND OPERATIONS.

PART X, LINE 2:

OMA IS EXEMPT FROM INCOME TAXES UNDER THE PROVISIONS OF SECTION 501 (C)(3) OF THE INTERNAL REVENUE CODE. ACCORDINGLY, NO PROVISION FOR FEDERAL AND

Part XIII Supplemental Information (continued)

STATE INCOME TAXES HAS BEEN RECORDED IN THE ACCOMPANYING FINANCIAL STATEMENTS.

OMA'S INCOME TAX RETURNS ARE SUBJECT TO REVIEW AND EXAMINATION BY FEDERAL AND STATE AUTHORITIES. OMA IS NOT AWARE OF ANY ACTIVITIES THAT WOULD JEOPARDIZE ITS TAX-EXEMPT STATUS. OMA IS NOT AWARE OF ANY ACTIVITIES THAT ARE SUBJECT TO TAX ON UNRELATED BUSINESS INCOME OR EXCISE OR OTHER TAXES.

PART XI, LINE 2D - OTHER ADJUSTMENTS:

DIRECT EXPENSES OF FUNDRAISING EVENTS	242,105.
COST OF GOODS SOLD OF MUSEUM SHOP SALES	274,095.
RENTAL EXPENSES	224,784.
TOTAL TO SCHEDULE D, PART XI, LINE 2D	740,984.

PART XII, LINE 2D - OTHER ADJUSTMENTS:

DIRECT EXPENSES OF FUNDRAISING EVENTS	242,105.
COST OF GOODS SOLD OF MUSEUM SHOP SALES	274,095.
RENTAL EXPENSES	224,784.
TOTAL TO SCHEDULE D, PART XII, LINE 2D	740,984.

Schedule G (Form 990) 2022

ORLANDO MUSEUM OF ART, INC.

59-0910352 Page 2

Part II Fundraising Events. Complete if the organization answered "Yes" on Form 990, Part IV, line 18, or reported more than \$15,000 of fundraising event contributions and gross income on Form 990-EZ, lines 1 and 6b. List events with gross receipts greater than \$5,000.

		(a) Event #1 FESTIVAL OF TREES	(b) Event #2 ART IN BLOOM	(c) Other events 2	(d) Total events (add col. (a) through col. (c))
		(event type)	(event type)	(total number)	
Revenue	1 Gross receipts	609,119.	131,920.	202,111.	943,150.
	2 Less: Contributions	472,569.	100,012.	127,211.	699,792.
	3 Gross income (line 1 minus line 2)	136,550.	31,908.	74,900.	243,358.
Direct Expenses	4 Cash prizes				
	5 Noncash prizes				
	6 Rent/facility costs				
	7 Food and beverages	30,826.	22,487.	42,086.	95,399.
	8 Entertainment	2,275.	9,421.	13,000.	24,696.
	9 Other direct expenses	55,884.	10,146.	55,980.	122,010.
	10 Direct expense summary. Add lines 4 through 9 in column (d)				242,105.
	11 Net income summary. Subtract line 10 from line 3, column (d)				1,253.

Part III Gaming. Complete if the organization answered "Yes" on Form 990, Part IV, line 19, or reported more than \$15,000 on Form 990-EZ, line 6a.

		(a) Bingo	(b) Pull tabs/instant bingo/progressive bingo	(c) Other gaming	(d) Total gaming (add col. (a) through col. (c))
Revenue	1 Gross revenue				
	2 Cash prizes				
Direct Expenses	3 Noncash prizes				
	4 Rent/facility costs				
	5 Other direct expenses				
	6 Volunteer labor	<input type="checkbox"/> Yes _____ % <input type="checkbox"/> No	<input type="checkbox"/> Yes _____ % <input type="checkbox"/> No	<input type="checkbox"/> Yes _____ % <input type="checkbox"/> No	
	7 Direct expense summary. Add lines 2 through 5 in column (d)				
	8 Net gaming income summary. Subtract line 7 from line 1, column (d)				

9 Enter the state(s) in which the organization conducts gaming activities: _____

a Is the organization licensed to conduct gaming activities in each of these states? ☐ Yes ☐ No

b If "No," explain: _____

10a Were any of the organization's gaming licenses revoked, suspended, or terminated during the tax year? ☐ Yes ☐ No

b If "Yes," explain: _____

Schedule G (Form 990) 2022

ORLANDO MUSEUM OF ART, INC.

59-0910352 Page 3

- 11** Does the organization conduct gaming activities with nonmembers? ☐ Yes ☐ No
- 12** Is the organization a grantor, beneficiary or trustee of a trust, or a member of a partnership or other entity formed to administer charitable gaming? ☐ Yes ☐ No
- 13** Indicate the percentage of gaming activity conducted in:
- | | | |
|--------------------------------------|------------|---|
| a The organization's facility | 13a | % |
| b An outside facility | 13b | % |
- 14** Enter the name and address of the person who prepares the organization's gaming/special events books and records:

Name _____

Address _____

- 15a** Does the organization have a contract with a third party from whom the organization receives gaming revenue? ☐ Yes ☐ No

b If "Yes," enter the amount of gaming revenue received by the organization \$ _____ and the amount of gaming revenue retained by the third party \$ _____

c If "Yes," enter name and address of the third party:

Name _____

Address _____

- 16** Gaming manager information:

Name _____

Gaming manager compensation \$ _____

Description of services provided _____

☐ Director/officer ☐ Employee ☐ Independent contractor

- 17** Mandatory distributions:

a Is the organization required under state law to make charitable distributions from the gaming proceeds to retain the state gaming license? ☐ Yes ☐ No

b Enter the amount of distributions required under state law to be distributed to other exempt organizations or spent in the organization's own exempt activities during the tax year \$ _____

Part IV Supplemental Information. Provide the explanations required by Part I, line 2b, columns (iii) and (v); and Part III, lines 9, 9b, 10b, 15b, 15c, 16, and 17b, as applicable. Also provide any additional information. See instructions.

59-0910352 Page 4

Part IV	Supplemental Information <i>(continued)</i>
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232084 04-01-22

SCHEDULE I
(Form 990)Department of the Treasury
Internal Revenue Service**Grants and Other Assistance to Organizations,
Governments, and Individuals in the United States**

Complete if the organization answered "Yes" on Form 990, Part IV, line 21 or 22.

Attach to Form 990.

Go to www.irs.gov/Form990 for the latest information.

OMB No. 1545-0047

2022**Open to Public
Inspection**

Name of the organization

ORLANDO MUSEUM OF ART, INC.

Employer identification number

59-0910352

Part I General Information on Grants and Assistance**1** Does the organization maintain records to substantiate the amount of the grants or assistance, the grantees' eligibility for the grants or assistance, and the selection criteria used to award the grants or assistance?☐ Yes☒ No**2** Describe in Part IV the organization's procedures for monitoring the use of grant funds in the United States.**Part II** Grants and Other Assistance to Domestic Organizations and Domestic Governments. Complete if the organization answered "Yes" on Form 990, Part IV, line 21, for any recipient that received more than \$5,000. Part II can be duplicated if additional space is needed.

1 (a) Name and address of organization or government	(b) EIN	(c) IRC section (if applicable)	(d) Amount of cash grant	(e) Amount of noncash assistance	(f) Method of valuation (book, FMV, appraisal, other)	(g) Description of noncash assistance	(h) Purpose of grant or assistance
UKRAINE HOUSE DC FOUNDATION 2134 KALORAMA RD NW WASHINGTON, DC 20008	87-2080907	501(C) (3)	14,068.	0.	N/A	N/A	GENERAL SUPPORT

2 Enter total number of section 501(c)(3) and government organizations listed in the line 1 table **1.****3** Enter total number of other organizations listed in the line 1 table **0.**

LHA For Paperwork Reduction Act Notice, see the Instructions for Form 990.

Schedule I (Form 990) 2022

Part III

Grants and Other Assistance to Domestic Individuals. Complete if the organization answered "Yes" on Form 990, Part IV, line 22.
Part III can be duplicated if additional space is needed.

(a) Type of grant or assistance	(b) Number of recipients	(c) Amount of cash grant	(d) Amount of non-cash assistance	(e) Method of valuation (book, FMV, appraisal, other)	(f) Description of noncash assistance

Part IV

Supplemental Information. Provide the information required in Part I, line 2; Part III, column (b); and any other additional information.

**SCHEDULE J
(Form 990)**Department of the Treasury
Internal Revenue Service**Compensation Information**

For certain Officers, Directors, Trustees, Key Employees, and Highest
Compensated Employees
Complete if the organization answered "Yes" on Form 990, Part IV, line 23.
Attach to Form 990.
Go to www.irs.gov/Form990 for instructions and the latest information.

OMB No. 1545-0047

2022Open to Public
Inspection

Name of the organization

ORLANDO MUSEUM OF ART, INC.

Employer identification number

59-0910352

Part I Questions Regarding Compensation

1a Check the appropriate box(es) if the organization provided any of the following to or for a person listed on Form 990, Part VII, Section A, line 1a. Complete Part III to provide any relevant information regarding these items.

- | | |
|--|--|
| <input type="checkbox"/> First-class or charter travel | <input type="checkbox"/> Housing allowance or residence for personal use |
| <input type="checkbox"/> Travel for companions | <input type="checkbox"/> Payments for business use of personal residence |
| <input type="checkbox"/> Tax indemnification and gross-up payments | <input type="checkbox"/> Health or social club dues or initiation fees |
| <input type="checkbox"/> Discretionary spending account | <input type="checkbox"/> Personal services (such as maid, chauffeur, chef) |

b If any of the boxes on line 1a are checked, did the organization follow a written policy regarding payment or reimbursement or provision of all of the expenses described above? If "No," complete Part III to explain

2 Did the organization require substantiation prior to reimbursing or allowing expenses incurred by all directors, trustees, and officers, including the CEO/Executive Director, regarding the items checked on line 1a?

3 Indicate which, if any, of the following the organization used to establish the compensation of the organization's CEO/Executive Director. Check all that apply. Do not check any boxes for methods used by a related organization to establish compensation of the CEO/Executive Director, but explain in Part III.

- | | |
|--|---|
| <input type="checkbox"/> Compensation committee | <input type="checkbox"/> Written employment contract |
| <input type="checkbox"/> Independent compensation consultant | <input checked="" type="checkbox"/> Compensation survey or study |
| <input type="checkbox"/> Form 990 of other organizations | <input checked="" type="checkbox"/> Approval by the board or compensation committee |

4 During the year, did any person listed on Form 990, Part VII, Section A, line 1a, with respect to the filing organization or a related organization:

- a** Receive a severance payment or change-of-control payment?
- b** Participate in or receive payment from a supplemental nonqualified retirement plan?
- c** Participate in or receive payment from an equity-based compensation arrangement?
- If "Yes" to any of lines 4a-c, list the persons and provide the applicable amounts for each item in Part III.

Only section 501(c)(3), 501(c)(4), and 501(c)(29) organizations must complete lines 5-9.

5 For persons listed on Form 990, Part VII, Section A, line 1a, did the organization pay or accrue any compensation contingent on the revenues of:

- a** The organization?
- b** Any related organization?
- If "Yes" on line 5a or 5b, describe in Part III.

6 For persons listed on Form 990, Part VII, Section A, line 1a, did the organization pay or accrue any compensation contingent on the net earnings of:

- a** The organization?
- b** Any related organization?
- If "Yes" on line 6a or 6b, describe in Part III.

7 For persons listed on Form 990, Part VII, Section A, line 1a, did the organization provide any nonfixed payments not described on lines 5 and 6? If "Yes," describe in Part III

8 Were any amounts reported on Form 990, Part VII, paid or accrued pursuant to a contract that was subject to the initial contract exception described in Regulations section 53.4958-4(a)(3)? If "Yes," describe in Part III

9 If "Yes" on line 8, did the organization also follow the rebuttable presumption procedure described in Regulations section 53.4958-6(c)?

Yes No

1b

2

4a

4b

4c

5a

5b

6a

6b

7

8

9

LHA For Paperwork Reduction Act Notice, see the Instructions for Form 990.

Schedule J (Form 990) 2022

Schedule J (Form 990) 2022

ORLANDO MUSEUM OF ART, INC.

59-0910352

Page 2

Part II Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees. Use duplicate copies if additional space is needed.

For each individual whose compensation must be reported on Schedule J, report compensation from the organization on row (i) and from related organizations, described in the instructions, on row (ii). Do not list any individuals that aren't listed on Form 990, Part VII.

Note: The sum of columns (B)(i)-(iii) for each listed individual must equal the total amount of Form 990, Part VII, Section A, line 1a, applicable column (D) and (E) amounts for that individual.

(A) Name and Title		(B) Breakdown of W-2 and/or 1099-MISC and/or 1099-NEC compensation			(C) Retirement and other deferred compensation	(D) Nontaxable benefits	(E) Total of columns (B)(i)-(D)	(F) Compensation in column (B) reported as deferred on prior Form 990
		(i) Base compensation	(ii) Bonus & incentive compensation	(iii) Other reportable compensation				
(1) DR. AARON DE GROFT FORMER DIRECTOR & CEO (THRU 6/22	(i)	153,282.	0.	0.	0.	0.	153,282.	0.
	(ii)	0.	0.	0.	0.	0.	0.	0.
	(i)							
	(ii)							
	(i)							
	(ii)							
	(i)							
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	(i)							
	(ii)							
	(i)							
	(ii)							
	(i)							
	(ii)							
	(i)							
	(ii)							

Schedule J (Form 990) 2022

Part III Supplemental Information

Provide the information, explanation, or descriptions required for Part I, lines 1a, 1b, 3, 4a, 4b, 4c, 5a, 5b, 6a, 6b, 7, and 8, and for Part II. Also complete this part for any additional information.

PART I, LINE 4A:

DR. AARON DE GROFT RECEIVED \$50,000 PAYOUT ACCORDING TO THE TERMS OF
HIS EMPLOYMENT CONTRACT. THIS WAS ACCRUED IN FISCAL YEAR 2022 AND WAS
PAID OUT IN JULY 2022.

SCHEDULE M
(Form 990)

Department of the Treasury
Internal Revenue Service

Noncash Contributions

Complete if the organizations answered "Yes" on Form 990, Part IV, lines 29 or 30.
Attach to Form 990.
Go to www.irs.gov/Form990 for instructions and the latest information.

OMB No. 1545-0047

2022

Open to Public
Inspection

Name of the organization

ORLANDO MUSEUM OF ART, INC.

Employer identification number

59-0910352

Part I Types of Property

	(a) Check if applicable	(b) Number of contributions or items contributed	(c) Noncash contribution amounts reported on Form 990, Part VIII, line 1g	(d) Method of determining noncash contribution amounts
1 Art - Works of art				
2 Art - Historical treasures				
3 Art - Fractional interests				
4 Books and publications				
5 Clothing and household goods				
6 Cars and other vehicles				
7 Boats and planes				
8 Intellectual property				
9 Securities - Publicly traded				
10 Securities - Closely held stock				
11 Securities - Partnership, LLC, or trust interests				
12 Securities - Miscellaneous				
13 Qualified conservation contribution - Historic structures				
14 Qualified conservation contribution - Other ...				
15 Real estate - Residential				
16 Real estate - Commercial				
17 Real estate - Other				
18 Collectibles				
19 Food inventory	X	14	22,671.	COMPARABLE SALES
20 Drugs and medical supplies				
21 Taxidermy				
22 Historical artifacts				
23 Scientific specimens				
24 Archeological artifacts				
25 Other (<u>EVENT SUPPLIES, </u>)	X	14	162.	COMPARABLE SALES
26 Other (_____)				
27 Other (_____)				
28 Other (_____)				

29 Number of Forms 8283 received by the organization during the tax year for contributions
for which the organization completed Form 8283, Part V, Donee Acknowledgement

29

30a During the year, did the organization receive by contribution any property reported in Part I, lines 1 through 28, that it
must hold for at least 3 years from the date of the initial contribution, and which isn't required to be used for
exempt purposes for the entire holding period?

b If "Yes," describe the arrangement in Part II.

31 Does the organization have a gift acceptance policy that requires the review of any nonstandard contributions?

32a Does the organization hire or use third parties or related organizations to solicit, process, or sell noncash
contributions?

b If "Yes," describe in Part II.

33 If the organization didn't report an amount in column (c) for a type of property for which column (a) is checked,
describe in Part II.

	Yes	No
30a		X
31	X	
32a		X
33		

LHA For Paperwork Reduction Act Notice, see the Instructions for Form 990.

Schedule M (Form 990) 2022

Supplemental Information.

Supplemental Information. Provide the information required by Part I, lines 30b, 32b, and 33, and whether the organization is reporting in Part I, column (b), the number of contributions, the number of items received, or a combination of both. Also complete this part for any additional information.

**SCHEDULE O
(Form 990)**Department of the Treasury
Internal Revenue Service**Supplemental Information to Form 990 or 990-EZ**Complete to provide information for responses to specific questions on
Form 990 or 990-EZ or to provide any additional information.

Attach to Form 990 or Form 990-EZ.

Go to www.irs.gov/Form990 for the latest information.

OMB No. 1545-0047

2022Open to Public
Inspection

Name of the organization

ORLANDO MUSEUM OF ART, INC.

Employer identification number

59-0910352

FORM 990, PART III, LINE 1, DESCRIPTION OF ORGANIZATION MISSION:

STIMULATE CREATIVITY, PASSION, AND INTELLECTUAL CURIOSITY BY CONNECTING
PEOPLE FROM ALL BACKGROUNDS AND EXPERIENCES WITH COMPELLING ART AND NEW
IDEAS.

FORM 990, PART III, LINE 4D, OTHER PROGRAM SERVICES:

OTHER MISC INCOME AND LOSSES FROM OPERATION OF THE MUSEUM GIFT SHOP.

EXPENSES \$ 0. INCLUDING GRANTS OF \$ 0. REVENUE \$ -58,864.

FORM 990, PART VI, SECTION A, LINE 1A:

THE EXECUTIVE COMMITTEE SHALL BE COMPOSED OF THE OFFICERS OF THE
CORPORATION, THE IMMEDIATE PAST CHAIR, CHAIRPERSONS OF STANDING COMMITTEES,
AND THE EXECUTIVE DIRECTOR. THE EXECUTIVE COMMITTEE REVIEWS THE MANAGEMENT
OF THE BUSINESS OF THE CORPORATION. THE EXECUTIVE COMMITTEE SHALL HAVE THE
AUTHORITY OF THE BOARD OF TRUSTEES IN THE MANAGEMENT OF THE BUSINESS OF THE
CORPORATION BETWEEN MEETINGS OF THE BOARD OF TRUSTEES, WHEN SUCH ACTION IS
NECESSARY AND IN THE BEST INTEREST OF THE CORPORATION (E.G., FOR THE
FINANCIAL BENEFIT OF THE CORPORATION, TO ACHIEVE A BENEFIT FOR THE
CORPORATION, TO AVOID A LOSS OR DISADVANTAGE TO THE CORPORATION, ETC.) THE
EXECUTIVE COMMITTEE SHALL KEEP MINUTES OF ITS PROCEEDINGS. THE MINUTES OF
MEETINGS WHERE ACTION WAS TAKEN BY THIS COMMITTEE - BETWEEN THE MEETINGS OF
THE BOARD OF TRUSTEES - MUST BE TRANSMITTED TO THE BOARD OF TRUSTEES WITHIN
72 HOURS OF SUCH MEETINGS. THE EXECUTIVE COMMITTEE SHALL REPORT ITS
ACTIVITIES TO THE BOARD OF TRUSTEES ON A REGULAR AND ONGOING BASIS.

FORM 990, PART VI, SECTION A, LINE 6:

LHA For Paperwork Reduction Act Notice, see the Instructions for Form 990 or 990-EZ.

Schedule O (Form 990) 2022

232211 10-28-22

Name of the organization

ORLANDO MUSEUM OF ART, INC.

Employer identification number

59-0910352

DUES PAYING AT VARIOUS LEVELS OF MEMBERSHIP.

FORM 990, PART VI, SECTION A, LINE 7A:

ANYONE INTERESTED IN THE PRACTICE, ENJOYMENT AND PROMOTION OF THE VISUAL ARTS SHALL BE ELIGIBLE FOR MEMBERSHIP AND MAY BECOME A MEMBER UPON PAYMENT OF APPROPRIATE DUES. MEMBERS ELECT THE TRUSTEES AT THE ANNUAL MEETING.

FORM 990, PART VI, SECTION A, LINE 7B:

MEMBERS APPROVE CHANGES IN THE ARTICLES OF INCORPORATION.

FORM 990, PART VI, SECTION B, LINE 11B:

THE FINANCE COMMITTEE AND EXECUTIVE DIRECTOR REVIEW AND APPROVE THE DRAFT OF FORM 990.

FORM 990, PART VI, SECTION B, LINE 12C:

A CONFLICT OF INTEREST ARISES WHENEVER A TRUSTEE, COMMITTEE MEMBER, EMPLOYEE OR VOLUNTEER ENGAGES IN AN ACTIVITY IN WHICH HIS/HER PERSONAL GAIN OR PRIVATE INTERESTS COMPETE WITH THOSE OF THE ESTABLISHED PURPOSE OF THE OMA. A CONFLICT OF INTEREST CAN ARISE WHEN AN OMA TRUSTEE, EMPLOYEE OR VOLUNTEER USES HIS/HER POSITION, STATUS OR PRIVILEGED "INSIDE INFORMATION" TO OBTAIN A COMPETITIVE ADVANTAGE OVER OTHERS, FOR PERSONAL GAIN, OR IN COMPETITION WITH THE OMA ITSELF. A TRUSTEE'S, EMPLOYEE'S OR VOLUNTEER'S ASSOCIATION WITH THE OMA MAY NOT BE USED AS A SPRINGBOARD FOR ADDITIONAL PERSONAL GAIN THAT WOULD NOT BE AVAILABLE EXCEPT FOR THE TRUSTEE'S, EMPLOYEE'S OR VOLUNTEER'S CONNECTION WITH THE OMA.

THE BOARD OF TRUSTEES WILL REVIEW, DETERMINE AND DECIDE ON ANY ISSUES OR QUESTIONS THAT MAY ARISE UNDER THE OMA'S CODE OF ETHICS INCLUDING MATTERS RELATING TO ANY CONFLICTS OF INTEREST. THE TRUSTEESHIP COMMITTEE WILL

Name of the organization	Employer identification number
ORLANDO MUSEUM OF ART, INC.	59-0910352

REPORT FROM TIME TO TIME TO THE BOARD OF TRUSTEES AS TO MATTERS BROUGHT BEFORE IT CONCERNING THIS CODE. IF ANY MATTER COMING BEFORE THE BOARD, ANY OTHER COMMITTEE, EMPLOYEE OR VOLUNTEER CONSTITUTES FOR ANY TRUSTEE, COMMITTEE MEMEBER, EMPLOYEE OR VOLUNTEER A CONFLICT OF INTEREST, THE TRUSTEE, COMMITTEE MEMEBER, EMPLOYEE OR VOLUNTEER SHALL IMMEDIATELY ADVISE THE FULL BOARD OR COMMITTEE OF SAID CONFLICT OF INTEREST AND SHALL ABSTAIN FROM VOTING ON SAID MATTER, IF APPLICABLE. UNLESS REQUESTED, SAID TRUSTEE, COMMITTEE MEMEBER, EMPLOYEE OR VOLUNTEER SHALL NOT BE PRESENT FOR ANY DISCUSSION OR VOTING ON SAID MATTER. THE MINUTES OF SAID MEETING SHALL REFLECT SAID MATTTER.

FORM 990, PART VI, SECTION C, LINE 19:
THE ORGANIZATION'S FINANCIAL STATEMENTS ARE AVAILABLE TO THE PUBLIC UPON REQUEST.

ORLANDO MUSEUM OF ART, INC.

FINANCIAL STATEMENTS

YEAR ENDED JUNE 30, 2023
(WITH COMPARATIVE TOTALS FOR THE
YEAR ENDED JUNE 30, 2022)



CPAs | CONSULTANTS | WEALTH ADVISORS

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ORLANDO MUSEUM OF ART, INC.
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YEAR ENDED JUNE 30, 2023
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED JUNE 30, 2022)

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INDEPENDENT AUDITORS' REPORT

Board of Trustees
Orlando Museum of Art, Inc.
Orlando, Florida

Report on the Audit of the Financial Statements

Opinion

We have audited the accompanying financial statements of Orlando Museum of Art, Inc. (OMA) (a nonprofit organization), which comprise the statement of financial position as of June 30, 2023, and the related statements of activities, functional expenses, and cash flows for the year then ended, and the related notes to the financial statements.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Orlando Museum of Art, Inc., as of June 30, 2023, and the changes in its net assets and its cash flows for the year then ended in accordance with accounting principles generally accepted in the United States of America.

Basis for Opinion

We conducted our audits in accordance with auditing standards generally accepted in the United States of America (GAAS). Our responsibilities under those standards are further described in the Auditors' Responsibilities for the Audit of the Financial Statements section of our report. We are required to be independent of Orlando Museum of Art, Inc., and to meet our other ethical responsibilities in accordance with the relevant ethical requirements relating to our audits. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Responsibilities of Management for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is required to evaluate whether there are conditions or events, considered in the aggregate, that raise substantial doubt about Orlando Museum of Art, Inc.'s ability to continue as a going concern for one year after the date the financial statements are available to be issued.

Auditors' Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion. Reasonable assurance is a high level of assurance but is not absolute assurance and therefore is not a guarantee that an audit conducted in accordance with GAAS will always detect a material misstatement when it exists. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control. Misstatements are considered material if there is a substantial likelihood that, individually or in the aggregate, they would influence the judgment made by a reasonable user based on the financial statements.

In performing an audit in accordance with GAAS, we:

- Exercise professional judgment and maintain professional skepticism throughout the audit.
- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, and design and perform audit procedures responsive to those risks. Such procedures include examining, on a test basis, evidence regarding the amounts and disclosures in the financial statements.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of Orlando Museum of Art, Inc.'s internal control. Accordingly, no such opinion is expressed.
- Evaluate the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluate the overall presentation of the financial statements.
- Conclude whether, in our judgment, there are conditions or events, considered in the aggregate, that raise substantial doubt about Orlando Museum of Art, Inc.'s ability to continue as a going concern for a reasonable period of time.

We are required to communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit, significant audit findings, and certain internal control related matters that we identified during the audit.

Report on Summarized Comparative Information

We have previously audited Orlando Museum of Art, Inc.'s 2022 financial statements, and we expressed an unmodified audit opinion on those audited financial statements in our report dated December 1, 2022. In our opinion, the summarized comparative information presented herein as of and for the year ended June 30, 2022, is consistent, in all material respects, with the audited financial statements from which it has been derived.



CliftonLarsonAllen LLP

Orlando, Florida
March 6, 2024

ORLANDO MUSEUM OF ART, INC.
STATEMENT OF FINANCIAL POSITION
JUNE 30, 2023
(WITH COMPARATIVE TOTALS AS OF JUNE 30, 2022)

	<u>2023</u>	<u>2022</u>
ASSETS		
CURRENT ASSETS		
Cash and Cash Equivalents	\$ 405,644	\$ 429,386
Promises to Give and Other Receivables	95,395	219,417
Museum Shop Inventory	42,387	49,361
Prepaid and Other Assets	<u>120,190</u>	<u>59,016</u>
Total Current Assets	663,616	757,180
ENDOWMENT ASSETS		
Cash and Cash Equivalents Designated or Restricted for Endowment	274,865	364,339
Investments Designated or Restricted for Endowment	<u>3,733,169</u>	<u>4,179,469</u>
Total Endowment Assets	4,008,034	4,543,808
BENEFICIAL INTEREST IN ASSETS HELD BY OTHERS	2,133,711	2,102,008
PROPERTY AND EQUIPMENT, NET	<u>6,607,147</u>	<u>6,996,319</u>
Total Assets	<u><u>\$ 13,412,508</u></u>	<u><u>\$ 14,399,315</u></u>
LIABILITIES AND NET ASSETS		
CURRENT LIABILITIES		
Accounts Payable and Accrued Expenses	\$ 504,863	\$ 221,090
Line of Credit	200,000	-
Current Portion of Note Payable	34,290	-
Deferred Revenue	<u>184,911</u>	<u>250,089</u>
Total Current Liabilities	924,064	471,179
LONG-TERM LIABILITIES		
Long-Term Portion of Note Payable	<u>155,524</u>	<u>-</u>
Total Long-Term Liabilities	155,524	-
Total Liabilities	1,079,588	471,179
NET ASSETS		
Without Donor Restrictions	4,288,173	5,740,667
With Donor Restrictions	<u>8,044,747</u>	<u>8,187,469</u>
Total Net Assets	<u>12,332,920</u>	<u>13,928,136</u>
Total Liabilities and Net Assets	<u><u>\$ 13,412,508</u></u>	<u><u>\$ 14,399,315</u></u>

See accompanying Notes to Financial Statements.

ORLANDO MUSEUM OF ART, INC.
STATEMENT OF ACTIVITIES
YEAR ENDED JUNE 30, 2023
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED JUNE 30, 2022)

			Total	
	Without Donor	With Donor	Year Ended	Year Ended
	Restrictions	Restrictions	June 30,	June 30,
			2023	2022
SUPPORT AND REVENUE				
Support:				
Contributions	\$ 191,425	\$ 95,264	\$ 286,689	\$ 492,528
Bequests	-	-	-	209,809
Contributed Nonfinancial Assets	95,879	-	95,879	113,169
Grants - Government and Others	272,578	100,500	373,078	315,784
Shuttered Venue Operators Grant	-	-	-	490,014
United Arts General Allocation	159,050	-	159,050	159,400
United Arts Matching and Designated Contributions	265,807	-	265,807	233,048
Change in Beneficial Interest in Assets Held by Others	-	31,703	31,703	(250,294)
Total Support	984,739	227,467	1,212,206	1,763,458
Revenue:				
Special Events Revenue	936,994	-	936,994	872,598
Special Events - Contributed Nonfinancial Assets	240,040	-	240,040	301,958
Education Fees	348,135	-	348,135	320,902
Investment Gain (Loss), Net	224,993	22,404	247,397	(682,282)
Museum Shop Sales	208,856	-	208,856	382,853
Rental Fees	387,898	-	387,898	312,022
Program Revenue	70,149	-	70,149	142,220
Membership Dues	202,328	-	202,328	206,834
Exhibition Admissions	308,028	-	308,028	439,637
Government Grants - Paycheck Protection Program Loan Forgiveness	-	-	-	246,492
Other Revenue	6,375	-	6,375	3,391
Total Revenue	2,933,796	22,404	2,956,200	2,546,625
Net Assets Released from Restrictions	279,593	(279,593)	-	-
Total Support and Revenue	4,198,128	(29,722)	4,168,406	4,310,083

See accompanying Notes to Financial Statements.

ORLANDO MUSEUM OF ART, INC.
STATEMENT OF ACTIVITIES (CONTINUED)
YEAR ENDED JUNE 30, 2023
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED JUNE 30, 2022)

	Without Donor Restrictions	With Donor Restrictions	Total Year Ended June 30, 2023	Year Ended June 30, 2022
EXPENSES				
Program Services:				
Exhibition	\$ 1,997,714	\$ -	\$ 1,997,714	\$ 2,097,380
Education	776,205	-	776,205	723,300
Member Programs	386,831	-	386,831	361,034
Museum Shop	274,095	-	274,095	354,024
Rental Program	224,784	-	224,784	198,820
Total Program Services	<u>3,659,629</u>	<u>-</u>	<u>3,659,629</u>	<u>3,734,558</u>
Special Events Operating Expenses	343,072	-	343,072	337,689
Supporting Services:				
Management and General	1,279,488	-	1,279,488	933,599
Fundraising	<u>368,433</u>	<u>-</u>	<u>368,433</u>	<u>427,325</u>
Total Supporting Services	<u>1,647,921</u>	<u>-</u>	<u>1,647,921</u>	<u>1,360,924</u>
Total Expenses	<u>5,650,622</u>	<u>-</u>	<u>5,650,622</u>	<u>5,433,171</u>
CHANGE IN NET ASSETS BEFORE CHANGES RELATED TO COLLECTION ITEMS NOT CAPITALIZED	(1,452,494)	(29,722)	(1,482,216)	(1,123,088)
Net Assets Released from Restrictions for Collection Items Purchased	113,000	(113,000)	-	-
Collection Items Purchased	<u>(113,000)</u>	<u>-</u>	<u>(113,000)</u>	<u>(26,645)</u>
CHANGE IN NET ASSETS	(1,452,494)	(142,722)	(1,595,216)	(1,149,733)
Net Assets - Beginning of Year	<u>5,740,667</u>	<u>8,187,469</u>	<u>13,928,136</u>	<u>15,077,869</u>
NET ASSETS - END OF YEAR	<u>\$ 4,288,173</u>	<u>\$ 8,044,747</u>	<u>\$ 12,332,920</u>	<u>\$ 13,928,136</u>

See accompanying Notes to Financial Statements.

ORLANDO MUSEUM OF ART, INC.
STATEMENT OF FUNCTIONAL EXPENSES
YEAR ENDED JUNE 30, 2023
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED JUNE 30, 2022)

	Program Expenses					
	Exhibition	Education	Member Programs	Museum Shop	Rental Program	Total Program
Salaries	\$ 458,416	\$ 228,736	\$ 121,047	\$ 79,724	\$ 74,544	\$ 962,467
Employee Benefits	25,646	19,947	5,699	11,398	5,699	68,389
Payroll Taxes	35,466	17,243	9,265	6,028	5,701	73,703
Total Salaries and Related Expenses	519,528	265,926	136,011	97,150	85,944	1,104,559
Activity Expenses	224,381	15,471	195,705	137,539	9,725	582,821
Events and Receptions	-	-	-	-	-	-
Contract Services	73,874	88,626	-	-	-	162,500
Insurance	59,916	-	-	-	-	59,916
Legal and Professional	-	-	-	-	-	-
Postage and Printing	5,482	3,239	2,584	74	-	11,379
Repair and Maintenance	8,667	-	-	1,649	-	10,316
Security	205,391	39,390	8,441	8,441	19,695	281,358
Supplies and Materials	74,122	43,527	898	2,633	-	121,180
Taxes, Licenses, and Fees	-	-	-	-	-	-
Telephone	3,518	3,518	3,518	3,518	3,518	17,590
Travel/Transportation/Meetings/Training	25,534	3,688	-	-	-	29,222
Miscellaneous Expenses	5,807	414	7,392	351	-	13,964
Subtotal	686,692	197,873	218,538	154,205	32,938	1,290,246
Total Expenses Before Allocations	1,206,220	463,799	354,549	251,355	118,882	2,394,805
Occupancy	322,519	102,754	9,921	11,229	56,606	503,029
Depreciation	245,558	78,234	7,553	8,549	31,527	371,421
Contributed Gifts and Services - Special Events	-	-	-	-	-	-
Contributed Gifts and Services - Other	-	95,879	-	-	-	95,879
Marketing and Promotions	223,417	35,539	14,808	2,962	17,769	294,495
Total Expenses	<u>\$ 1,997,714</u>	<u>\$ 776,205</u>	<u>\$ 386,831</u>	<u>\$ 274,095</u>	<u>\$ 224,784</u>	<u>\$ 3,659,629</u>

See accompanying Notes to Financial Statements.

ORLANDO MUSEUM OF ART, INC.
STATEMENT OF FUNCTIONAL EXPENSES (CONTINUED)
YEAR ENDED JUNE 30, 2023
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED JUNE 30, 2022)

	Special Events Expenses	Supporting Services Management and General	Fundraising	Total Supporting	Total Year Ended June 30, 2023	Year Ended June 30, 2022
Salaries	\$ 912	\$ 331,525	\$ 132,002	\$ 463,527	\$ 1,426,906	\$ 1,614,645
Employee Benefits	-	39,894	17,097	56,991	125,380	129,324
Payroll Taxes	69	24,567	9,160	33,727	107,499	115,616
Total Salaries and Related Expenses	981	395,986	158,259	554,245	1,659,785	1,859,585
Activity Expenses	-	-	-	-	582,821	682,684
Events and Receptions	232,006	-	1,340	1,340	233,346	219,391
Contract Services	-	-	17,291	17,291	179,791	214,113
Insurance	-	20,025	-	20,025	79,941	167,778
Legal and Professional	-	739,761	-	739,761	739,761	157,856
Postage and Printing	-	3,957	1,556	5,513	16,892	54,620
Repair and Maintenance	-	17,232	-	17,232	27,548	29,778
Security	-	-	-	-	281,358	244,843
Supplies and Materials	-	14,091	2,844	16,935	138,115	148,694
Taxes, Licenses, and Fees	-	10,477	26,095	36,572	36,572	5,360
Telephone	-	3,518	3,518	7,036	24,626	16,100
Travel/Transportation/Meetings/Training	-	9,463	3,627	13,090	42,312	96,070
Miscellaneous Expenses	-	30,029	3,512	33,541	47,505	63,522
Subtotal	232,006	848,553	59,783	908,336	2,430,588	2,100,809
Total Expenses Before Allocations	232,987	1,244,539	218,042	1,462,581	4,090,373	3,960,394
Occupancy	-	19,842	9,921	29,763	532,792	444,048
Depreciation	-	15,107	7,553	22,660	394,081	402,803
Contributed Gifts and Services - Special Events	78,387	-	132,917	132,917	211,304	301,958
Contributed Gifts and Services - Other	28,736	-	-	-	124,615	113,169
Marketing and Promotions	2,962	-	-	-	297,457	210,799
Total Expenses	\$ 343,072	\$ 1,279,488	\$ 368,433	\$ 1,647,921	\$ 5,650,622	\$ 5,433,171

See accompanying Notes to Financial Statements.

ORLANDO MUSEUM OF ART, INC.
STATEMENT OF CASH FLOWS
YEAR ENDED JUNE 30, 2023
(WITH COMPARATIVE TOTALS FOR THE YEAR ENDED JUNE 30, 2022)

	<u>2023</u>	<u>2022</u>
CASH FLOWS FROM OPERATING ACTIVITIES		
Change in Net Assets	\$ (1,595,216)	\$ (1,149,733)
Adjustments to Reconcile Change in Net Assets to Net Cash Provided (Used) by Operating Activities:		
Depreciation	394,081	402,803
Realized and Unrealized (Gains) Losses on Investments	(104,969)	744,680
Contributions Received for Endowment	(1,000)	(4,500)
Forgiveness of Debt for Paycheck Protection Program Loan	-	(246,491)
Decrease (Increase) in Beneficial Interest in Assets Held by Others	(31,703)	250,294
Contributions Received for Art Collections Purchases	113,000	26,645
Change in Operating Assets and Liabilities:		
Promises to Give and Other Receivables	124,022	(121,934)
Museum Shop Inventory	6,974	(12,817)
Prepaid and Other Assets	(61,174)	(18,125)
Accounts Payable and Accrued Expenses	283,773	136,901
Deferred Revenue	(65,178)	49,956
Net Cash Provided (Used) by Operating Activities	<u>(937,390)</u>	<u>57,679</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Investments Matured, Called, and Sold	2,655,760	5,150,413
Investments Purchased	(2,104,491)	(4,902,003)
Acquisition of Property and Equipment	(4,909)	(32,227)
Art Collection Purchases	<u>(113,000)</u>	<u>(26,645)</u>
Net Cash Provided by Investing Activities	433,360	189,538
CASH FLOWS FROM FINANCING ACTIVITIES		
Contributions Received for Permanent Endowment	1,000	4,500
Payments on Line of Credit	(50,000)	-
Payments on Long-Term Debt	(5,186)	-
Proceeds from Line of Credit	245,000	-
Proceeds from Long-Term Debt	200,000	-
Net Cash Provided by Financing Activities	<u>390,814</u>	<u>4,500</u>
NET CHANGE IN CASH, CASH EQUIVALENTS, AND RESTRICTED CASH	(113,216)	251,717
Cash, Cash Equivalents, and Restricted Cash - Beginning of Year	<u>793,725</u>	<u>542,008</u>
CASH, CASH EQUIVALENTS, AND RESTRICTED CASH - END OF YEAR	<u>\$ 680,509</u>	<u>\$ 793,725</u>
SUPPLEMENTAL DISCLOSURE OF CASH FLOW INFORMATION		
Cash Paid During the Year for Interest	<u>\$ 14,015</u>	<u>\$ 361</u>

See accompanying Notes to Financial Statements.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 1 ORGANIZATION

In the mid-1920s, a group of art enthusiasts, collectors, and artists came together for the express purpose of encouraging and promoting art and its appreciation throughout Central Florida. The Orlando Museum of Art, Inc. (OMA) was founded in 1924 as the Orlando Art Association and incorporated in 1926 as a nonprofit corporation. Today, the institution serves an estimated population of three million residents in Central Florida and visitors from around the world.

OMA's Mission is to inspire creativity, passion, and intellectual curiosity by connecting people with art and new ideas.

OMA's Vision is to be a creative change agent for education and the center for artistic engagement as well as a place for civic, cultural, and economic development.

OMA's Purpose is to interpret and present the most compelling art for the public to experience, and to positively affect people's lives with innovative and inspiring education programs that will endure as a cultural legacy in Central Florida.

To meet these objectives, OMA has dedicated itself to collecting, preserving, and interpreting notable works of art; to presenting exhibitions of local, regional, national, and international significance; to developing first-rate educational programs; and to developing creative and inclusive programs that reach every segment of its diverse audience.

OMA has maintained its national accredited status by the American Alliance of Museums since 1971 and is ranked by the state as one of the top major art museums in Florida for its demonstrated national leadership, program excellence, and statewide impact.

OMA has a number of support groups. According to OMA's bylaws:

The *Council of 101* (101) is a committee of the membership operating under the charter of OMA. 101 was formed in 1965 to further the cultural development and appreciation of the visual arts in the Central Florida area and to provide financial resources for OMA, which is the sole beneficiary of 101's fundraising efforts. The designated use of such resources is unrestricted operating support for the Museum's programming and operations. The accounts of 101 are included in the financial statements.

The bylaws also provide for additional committees of the membership that serve to advance OMA's mission and vision. The purpose of these committees is as follows:

The *Acquisition Trust* is instrumental in the acquisition of exceptional examples of Contemporary Art from 1945 to the present moment for the OMA permanent collection through purchase and gift.

The *Friends of American Art* is instrumental in the acquisition of exceptional examples of American Art from the 18th Century through 1945 for the OMA permanent collection through purchase and gift.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 1 ORGANIZATION (CONTINUED)

The *Associates* work to expand the membership at the museum through publicity and OMA's monthly 1st Thursday's program.

The *Volunteer Council* focuses on recruiting, retaining, and rewarding OMA volunteers.

The *Ambassadors* of the OMA provide funding without restrictions for operations, exhibitions, public programs, and educational initiatives. The OMA Ambassadors help to bring the highest quality visual art experiences, and art educational opportunities, for the engagement of the Central Florida community and its visitors.

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Accounting

The financial statements of OMA have been prepared on the accrual basis of accounting.

Cash and Cash Equivalents

In these financial statements, cash and cash equivalents include cash and all highly liquid debt instruments available for current use with maturities of less than three months at time of purchase. Included in cash and cash equivalents are bank deposits, certain amounts of which are not insured under Federal Deposit Insurance Corporation regulations.

Promises to Give and Other Receivables

Pledges receivable consist of unconditional promises to give from donors, which are recognized within net assets at their fair value when unconditional promises are received.

Management expects all pledges to be received during the next 12 months; accordingly, such receivables are not discounted. Management considers all accounts and pledges receivable collectable; therefore, there is no allowance for doubtful accounts. Contributed professional support services and materials, except for artwork (see Note 10), are recorded in the accompanying financial statements at their estimated fair value at the date of receipt by OMA.

Investments

Investments consist of certificates of deposit, money market funds, and mutual funds. Under current accounting standards, investments in marketable securities with readily determinable fair values and all investments in debt securities are valued in the statement of financial position at their fair value. Fair value is determined by reference to exchange or dealer-quoted market prices. If a quoted market price is not available, fair value is estimated using quoted market prices for similar investment securities. Changes in the fair value of securities are reflected as investment gains or losses in the accompanying statement of activities. Money market funds and certificates of deposit are recorded at cost which approximates fair value.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Beneficial Interest in Assets Held by Others

OMA is the beneficiary of two charitable remainder unitrusts held and administered by an independent corporate trustee. Under the terms of the trusts, OMA has the irrevocable right to receive all of the then remaining principal and income at the expiration of the trust term. The funds are to be used solely to add to OMA's permanent collection. The estimated fair value of the beneficial interest in the trusts is recognized as an asset and changes in the value are recognized as support with donor restrictions. OMA's estimate of fair value is based on fair value information provided by the trustee.

Fair Value Measurement

Fair value measurement applies to reported balances that are required or permitted to be measured at fair value under an existing accounting pronouncement. OMA emphasizes that fair value is a market-based measurement, not an entity-specific measurement. Therefore, a fair value measurement should be determined based on the assumptions that market participants would use in pricing the asset or liability and establishes a fair value hierarchy.

The fair value measurement standard defines fair value, establishes a framework for measuring fair value, establishes a fair value hierarchy based on the quality of inputs used to measure fair value, and requires expanded disclosures about fair value measurements.

OMA has categorized its investments, based on the priority of the inputs to the valuation technique, into a three-level fair value hierarchy. The fair value hierarchy gives the highest priority to quoted prices in active markets for identical assets or liabilities (Level 1) and the lowest priority to unobservable inputs (Level 3). If the inputs used to measure the financial instruments fall within different levels of the hierarchy, the categorization is based on the lowest level input that is significant to the fair value measurement of the instrument.

Financial assets and liabilities recorded on the statement of financial position are categorized based on the inputs to the valuation techniques as follows:

Level 1 – Financial assets and liabilities are valued using inputs that are unadjusted quoted prices in active markets accessible at the measurement date of identical financial assets and liabilities. The inputs include those traded on an active exchange, such as the New York Stock Exchange, as well as U.S. Treasury and other U.S. government and agency mortgage-backed securities that are traded by dealers or brokers in active over-the-counter markets.

Level 2 – Financial assets and liabilities are valued using inputs that are quoted prices for similar assets, or inputs that are observable, either directly or indirectly for substantially the full term through corroboration with observable market data. Level 2 includes private collateralized mortgage obligations, municipal bonds, and corporate debt securities.

Level 3 – Financial assets and liabilities are valued using pricing inputs which are unobservable for the asset, inputs that reflect the reporting entity's own assumptions about the assumptions market participants would use in pricing the asset. Level 3 includes private equity, venture capital, hedge funds, and real estate.

**ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023**

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Museum Shop Inventory

Inventory is stated at the lower of cost or net realizable value. Cost is determined using the first-in, first-out basis.

Deferred Revenue

Amounts received but not yet recognized as revenue are reported as deferred revenue. These amounts principally include deferred membership revenue and advanced rental deposits.

Net Assets

The financial statements have been prepared to focus on OMA as a whole and to present balances and transactions according to the existence or absence of donor-imposed restrictions. This has been accomplished by classification of net assets and transactions based on the existence or absence of donor or grantor-imposed restrictions. Accordingly, net assets and changes therein are classified and reported as follows:

Net Assets Without Donor Restrictions – Net assets that are both undesignated and designated in nature. Undesignated net assets without donor restriction are those currently available for use in the day-to-day operation of OMA and those resources invested in property and equipment. From time to time, the Board of Trustees may designate certain amounts of net assets without donor restriction to be utilized/invested to meet specific objectives of OMA.

Net Assets With Donor Restrictions – Net assets subject to donor- (or certain grantor) imposed restrictions. Some donor-imposed restrictions are temporary in nature, such as those that will be met by the passage of time or other events specified by the donor. Other donor-imposed restrictions are perpetual in nature, where the donor stipulates that resources be maintained in perpetuity. Generally, the donors of these assets that are maintained in perpetuity permit OMA to use all or part of the income earned on related investments for either unrestricted or specified purposes.

Revenue Recognition

Contributions and Grants

Contributions and grants are recognized as with donor restriction if they are received with donor stipulations that limit the use of the donated assets. When a donor restriction expires, net assets with donor restrictions are reclassified to net assets without donor restriction and reported in the statement of activities as net assets released from restrictions. When restrictions are met in the same period as the contribution is received, OMA records the contribution and the related expense as without donor restriction. Contributions of assets other than cash are recorded at their fair estimated value. Contributions of services are recognized if the services received (a) create or enhance nonfinancial assets or (b) require specialized skills, are provided by individuals possessing those skills, and would typically need to be purchased if not provided by donation.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Revenue Recognition (Continued)

Special Events Revenue

Special events revenue results from OMA and the Council of 101's efforts to produce a wide variety of events pertaining to exhibition openings, membership programs, and large annual fundraisers. The revenue is recognized in the period that the benefits and events are held.

Education Fees

Education fees result from educational programs, tours and workshops held by OMA. Revenue from these programs is recognized over time as the benefit of the educational program is received. As of June 30, 2023, OMA recorded \$83,864 of deferred revenue related to various educational programs.

Rental Fees

Rental fees result from facility rentals at the Museum. Facility rentals are recognized when the performance obligation of providing space for the event is satisfied. As of June 30, 2023, OMA recorded \$45,889 of deferred revenue related to facility rental fees.

Membership Dues

Membership dues are on an anniversary-date basis and are recognized ratably over the membership period. There are no distinct performance obligations and the general member benefits, including membership to the Museum, are considered a bundled group of performance obligations that are delivered to members throughout the membership period. As of June 30, 2023, OMA recorded \$55,626 of deferred revenue related to museum memberships.

Exhibition Admission Fees

Admission fees are from daily attendance and group visits to OMA and are recognized at the time of visit.

Contributed Nonfinancial Assets

Donated land, buildings, equipment, investments, and other noncash donations are recorded as contributions at their fair value at the date of donation. Contributions of donated or discounted services that create or enhance nonfinancial assets or that require specialized skills, are provided by individuals possessing those skills, and would typically need to be purchased if not provided by donation, are recorded at their fair values in the period received.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Contributed Nonfinancial Assets (Continued)

The noncash donations, included as program expenses in the accompanying financial statements, consisted of the following as of June 30:

	2023	2022	Utilization in Programs/Activities	Donor Restrictions	Valuation Techniques and Inputs
Food and Beverages	\$ 16,677	\$ 20,839	Programs events	None	Fair value estimated on the basis of current rates for comparable products
Household Goods	-	7,860	Programs events	None	Fair value estimated on the basis of current rates for comparable products
Services	107,938	84,470	Interior design, floral design, signage for events, entertainment, marketing, and other services	None	Fair value estimated on the basis of current rates for comparable products
Services and Goods	<u>211,304</u>	<u>301,958</u>	Fundraising events		
Total	<u>\$ 335,919</u>	<u>\$ 415,127</u>			

The Organization records the value of donated services when there is an objective basis available to measure the donation's value. In addition, many individuals' volunteer time and skills to perform a variety of tasks that assist the Organization, but these services do not meet the criteria for recognition as donated services.

Functional Allocation of Expenses

The costs of program, supporting services and special events activities have been summarized on a functional basis in the statement of activities. The statement of functional expenses presents the natural classification detail of expenses by function. Certain expenses, attributable to program, supporting services and special events, were allocated by management based upon an estimate of the time of the employees involved and/or a percentage of assets utilized.

Reclassifications

Certain reclassifications of amounts previously reported have been made to the accompanying consolidated financial statements to maintain consistency between periods presented. The reclassifications had no impact on previously reported net assets.

Income Taxes

OMA is exempt from income taxes under the provisions of Section 501(c)(3) of the Internal Revenue Code. Accordingly, no provision for federal and state income taxes has been recorded in the accompanying financial statements.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Income Taxes (Continued)

OMA's income tax returns are subject to review and examination by federal and state authorities. OMA is not aware of any activities that would jeopardize its tax-exempt status. OMA is not aware of any activities that are subject to tax on unrelated business income or excise or other taxes.

Property and Equipment

Property and equipment purchased or constructed by OMA is capitalized at cost if purchased or at estimated fair value if acquired by gift. OMA's policy is to capitalize property and equipment if the acquisition cost or estimated donated value exceeds \$2,000.

Depreciation of property and equipment is provided using the straight-line method over the estimated useful lives of the related assets, which are as follows:

Buildings and Improvements	5 to 43 Years
Furniture, Fixtures, and Equipment	3 to 7 Years

Use of Estimates

The preparation of financial statements in conformity with accounting principles accepted in the United States of America requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and the disclosures of contingent assets and liabilities at the date of the financial statements and the reported amounts of support and revenue and various expenses during the reporting period. Actual results could differ from those estimates.

Concentration of Credit Risks

The Organization maintains cash balances with one bank. The Organization's cash accounts at this bank are federally insured up to \$250,000 under Federal Deposit Insurance Corporation (FDIC) protection. As of June 30, 2023, balances in excess of the FDIC limit was \$18,373. Investments are not federally insured.

During fiscal year 2023, the Organization received approximately 35%, 14%, and 12% of its total support, from the United Arts of Central Florida, Orange County, and State of Florida.

Adoption of Accounting Pronouncement

In February 2016, The Financial Accounting Standards Board (FASB) issued Accounting Standards Update (ASU) 2016-02, *Leases (Topic 842)*. This new standard increases transparency and comparability among organizations by requiring the recognition of right-of-use (ROU) assets and lease liabilities on the statement of financial position. Most prominent among the changes in the standard is the recognition of ROU assets and lease liabilities by lessees for those leases classified as operating leases. Under the standard, disclosures are required to meet the objective of enabling users of financial statements to assess the amount, timing, and uncertainty of cash flows arising from leases.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Adoption of Accounting Pronouncement (Continued)

The Organization adopted the requirements of the guidance effective July 1, 2022, and has elected to apply the provisions of this standard to the beginning of the period of adoption.

Lease disclosures for the year ended June 30, 2022 are made under prior lease guidance in FASB ASC 840.

Comparative Financial Statements

These financial statements include summarized comparative prior-year information. That information is not presented by net asset class and does not contain sufficient detail to conform with accounting principles generally accepted in the United States of America (GAAP). Therefore, this information should be read in conjunction with OMA's audited financial statements for the year ended June 30, 2022.

Leases

The Organization determines if an arrangement is a lease at inception. Operating leases are included in right-of-use (ROU) assets – operating and lease liability – operating, and finance leases are included in right-of-use (ROU) assets – financing and lease liability – financing in the statements of financial position.

ROU assets represent the Organization's right to use an underlying asset for the lease term and lease liabilities represent the Organization's obligation to make lease payments arising from the lease. ROU assets and liabilities are recognized at the lease commencement date based on the present value of lease payments over the lease term. Lease terms may include options to extend or terminate the lease when it is reasonably certain that the Organization will exercise that option. Lease expense for operating lease payments is recognized on a straight-line basis over the lease terms. The Organization has elected to recognize payments for short-term leases with a lease term of 12 months or less as expense as incurred and these leases are not included as lease liabilities or right of use assets on the statements of financial position.

The individual lease contracts do not provide information about the discount rate implicit in the lease. Therefore, the Organization has elected to use a risk-free discount rate determined using a period comparable with that of the lease term for computing the present value of lease liabilities.

The Organization has elected not to separate nonlease components from lease components and instead accounts for each separate lease component and the nonlease component as a single lease component.

Subsequent Events

In preparing these financial statements, OMA has evaluated events and transactions for potential recognition or disclosure through March 6, 2024, the date the financial statements were available to be issued.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 3 LIQUIDITY AND AVAILABILITY OF FINANCIAL ASSETS

OMA's financial assets available for general expenditure, that is, without donor or other restrictions limiting their use, within one year of the statement of financial position date, comprise the following:

	2023	2022
Cash and Cash Equivalents	\$ 138,977	\$ 113,061
Promises to Give and Other Receivables	95,395	219,417
Endowment Spending-Rate Distribution Appropriation	186,997	239,990
Total	<u>\$ 421,369</u>	<u>\$ 572,468</u>

OMA's endowment funds consist of donor-restricted endowments and funds designated by the board as endowments. As described in Note 12, the endowment balance has a spending rate of 5% which can be transferred to the operating fund. Income from the Acquisition Trust Endowment is restricted for specific purposes and, therefore, is not subject to the spending policy for general expenditures. Approximately \$186,997 of appropriations from the endowment funds will be available within the next 12 months. Income from donor-restricted endowments in excess of the approved spending rate is not available for general expenditure until appropriated.

As part of Orlando Museum of Art's liquidity management, it has a policy to structure its financial assets to be available as its general expenditures, liabilities, and other obligations come due. To help manage unanticipated liquidity needs, Orlando Museum of Art has committed a line of credit in the amount of \$200,000, which it could draw upon. Additionally, Orlando Museum of Art obtained \$200,000 loan to be paid over five years.

Additionally, Orlando Museum of Art has a quasi-endowment of \$900,000 and additional Board Designated funds of \$70,151 from its quasi-endowment that could be made available if necessary.

NOTE 4 GRANTS – GOVERNMENT AND OTHERS

Grants – Government and others consisted of the following at June 30, 2023:

	Grant Award	Support Recognized
State of Florida - Division of Cultural Affairs	\$ 150,000	\$ 150,000
Orange County Florida - Various Grants	175,078	175,078
Other	48,000	48,000
Total	<u>\$ 373,078</u>	<u>\$ 373,078</u>

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 5 SPECIAL EVENTS

Net revenue from special events consisted of the following for the year ended June 30, 2023:

	Cash	In-Kind	Total
Revenue	\$ 936,994	\$ 240,040	\$ 1,177,034
Expenses:			
Operating	235,949	107,123	343,072
Fundraising	235,516	132,917	368,433
Total Expenses	<u>471,465</u>	<u>240,040</u>	<u>711,505</u>
Net Revenue	<u>\$ 465,529</u>	<u>\$ -</u>	<u>\$ 465,529</u>

NOTE 6 BENEFICIAL INTEREST IN ASSETS HELD BY OTHERS

Beneficial interest in assets held by others consists of two charitable remainder unitrusts (Trusts). The Trusts are administered by a third-party corporate trustee. Under the Trust agreement, OMA is the sole named beneficiary of the Trusts. Upon the expiration of the Trust term, the trustee shall distribute all of the then remaining principal and income of the Trusts for use by OMA solely to add to their permanent collection. Based on the donors' life expectancies and the use of a 2.9% discount rate, the present value of the future benefits expected to be received by OMA was estimated to be \$2,133,711 at June 30, 2023.

NOTE 7 FAIR VALUE MEASUREMENT

OMA uses fair value measurements to record fair value adjustments to certain assets and liabilities and to determine fair value disclosures.

Assets measured at fair value on a recurring basis at June 30, 2023:

	Level 1	Level 2	Level 3	Total
Mutual Funds:				
Domestic Equity	\$ 1,971,279	\$ -	\$ -	\$ 1,971,279
International Equity	320,014	-	-	320,014
Fixed Income	1,395,843	-	-	1,395,843
Beneficial Interest in Assets Held by Others	-	-	2,133,711	2,133,711
Total	<u>\$ 3,687,136</u>	<u>\$ -</u>	<u>\$ 2,133,711</u>	<u>\$ 5,820,847</u>

Money market funds and certificates of deposit in the amount of \$274,865 and \$46,033, respectively, are included in investments.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 7 FAIR VALUE MEASUREMENT (CONTINUED)

The following table represents a reconciliation of assets in which significant unobservable inputs (Level 3) were used to determine fair value for the year ended June 30, 2023:

Fair Value at June 30, 2022	\$ 2,102,008
Unrealized Gain in Beneficial Interest in Assets Held by Others	31,703
Fair Value at June 30, 2023	<u>\$ 2,133,711</u>

Fair value of beneficial interest in assets held by others was determined by computing the present value of required future distributions expected to be paid, using published life expectancy tables, a discount rate of 2.9%, and a historical rate of return of 5% as provided by the Trustee.

The following table represents significant unobservable inputs for the beneficial interest in the assets held by others:

Instrument	Fair Value		Principal Valuation Technique	Unobservable Inputs
	2023	2022		
Beneficial Interest in Asset Held by Others	\$ 2,133,711	\$ 2,102,008	FMV of Trust Investments	Time Period of Trust

NOTE 8 ART COLLECTIONS

In conformity with industry practice, art purchased and donated is not recorded in the accompanying statement of financial position. Even though not recorded, OMA's collections represent one of its most valuable assets. Items added to OMA's permanent collections totaled \$785,600 during the years ended June 30, 2023, based on estimated fair value at the date of receipt. Of this amount, \$672,600 was acquired through donations and \$113,000 was purchased. No items were de-accessioned. All donated art was accessioned into the permanent collection. The collections are made up of artifacts of historical significance and art objects that are held for educational, research, and curatorial purposes. Each of the items is cataloged, preserved, cared for, and not encumbered and activities verifying their existence and assessing their condition are performed continuously. The collections are subject to a policy that requires proceeds from their sales to be used to acquire other items for collections.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 9 PROPERTY AND EQUIPMENT

Property and equipment consisted of the following at June 30, 2023:

Land and Land Improvements	\$ 2,536,638
Building and Improvements	13,482,715
Furniture, Fixtures, and Equipment	<u>2,313,335</u>
Subtotal	18,332,688
Less: Accumulated Depreciation	<u>(11,725,541)</u>
Total	<u><u>\$ 6,607,147</u></u>

OMA's land and certain improvements were donated by the City of Orlando (the City). The land was donated with the restriction that its use be exclusively by OMA in accordance with its present purposes and that the land not be sold, leased, or otherwise disposed of without the written consent of the City (see Note 18).

NOTE 10 ENDOWMENTS

OMA follows a standard issued by the Financial Accounting Standards Board related to the classification of donor-restricted endowment funds. This standard provides guidance on the net asset classification of donor-restricted endowment funds for a nonprofit organization that are subject to an enacted version of the Uniform Prudent Management of Institutional Funds Act of 2006 (UPMIFA). It also provides additional disclosures about an organization's endowed funds.

OMA has several donor-restricted endowment funds. The majority of these were established for the purpose of providing income to support general operations. The Board of Trustees of OMA has interpreted the State of Florida UPMIFA as requiring preservation of the fair value of the original gift as of the gift date of the donor-restricted endowment funds absent explicit donor stipulations to the contrary. As a result of this interpretation, OMA classifies as net assets with donor restrictions (a) the original value of gifts donated to the permanent endowment, (b) the original value of subsequent gifts to the permanent endowment, and (c) accumulations to the permanent endowment made in accordance with the direction of the applicable donor gift instrument at the time the accumulation is added to the fund. The remaining portion of the donor-restricted endowment fund is classified in net assets depending on the existence or absence of donor-imposed restrictions.

OMA's endowment investment policy is focused on preservation of capital and investment vehicles are selected to protect the integrity of the corpus.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 10 ENDOWMENTS (CONTINUED)

The endowment net assets and activity for fiscal year 2023 consist of the following:

	Without Donor Restrictions	With Donor Restrictions	Total
Endowment Fund Balance as of June 30, 2022	\$ 1,529,329	\$ 3,014,479	\$ 4,543,808
Endowment Earnings to Board Designated Contributions	-	1,000	1,000
Transfer from Operating to Board Designated Management Fees	-	-	-
Appropriations	(17,375)	(1,348)	(18,723)
Earnings:	(784,261)	-	(784,261)
Interest and Dividends	147,622	12,117	159,739
Realized and Unrealized Gain (Loss)	94,836	11,635	106,471
Endowment Fund Balance as of June 30, 2023	<u>\$ 970,151</u>	<u>\$ 3,037,883</u>	<u>\$ 4,008,034</u>
	Without Donor Restrictions	With Donor Restrictions	Total
Donor-Restricted Endowment Funds	\$ -	\$ 3,037,883	\$ 3,037,883
Board-Designated Endowment Funds	970,151	-	970,151
Total	<u>\$ 970,151</u>	<u>\$ 3,037,883</u>	<u>\$ 4,008,034</u>

Fund Deficiencies

From time to time, the fair value of assets associated with individual donor-restricted endowment funds may fall below the level that the donor or UPMIFA requires OMA to retain as a fund of perpetual duration. There are no fund deficiencies as of June 30, 2023.

Investment Strategy, Return Objectives, and Risk Parameters

OMA invested its endowment fund in a balanced portfolio of debt and equity securities with the objective of preservation of capital and long-term capital appreciation. The balanced portfolio investment return objective is to produce real returns, net of inflation, over time at a moderate level of risk to invested capital.

Spending Policy and How Investment Objectives Relate to Spending

A board-approved policy transfers to the operating fund up to 5% of the endowment fund balance as of the end of the prior calendar year. This percentage was determined based on the overall needs of OMA balanced with the long-term investment return objectives for a fund to be held in perpetuity.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 11 DESIGNATED NET ASSETS WITHOUT DONOR RESTRICTIONS

Net assets without donor restriction that have been designated by OMA's governing board consisted of the following at June 30, 2023:

Designated Funds Functioning as an Endowment	\$ 900,000
Accumulated Endowment Earnings Designated by the Board	70,151
Designated as Additional Matching Funds for the State of Florida Cultural Endowment Program	-
Total	<u>\$ 970,151</u>

NOTE 12 NET ASSETS WITH DONOR RESTRICTIONS

Net assets with donor restrictions are restricted for the following purposes or periods as of June 30, 2023:

Subject to Expenditure for Specified Purpose:	
Purchasing Art	\$ 151,004
Future Exhibitions	77,500
Facilities Improvements	-
Educational Programs	26,868
Other	81,143
Total	<u>336,515</u>

Subject to the Passage of Time:	
Beneficial Interests in Charitable Trusts Held by Others	2,133,711
Donations for Operating Expenses in Next Fiscal Year	-
Total	<u>2,133,711</u>

Endowments:	
Subject to Endowment Spending Policy and Appropriation:	
Earnings on Endowment Funds	17,396
Original Donor-Restricted Gift Amount to be Maintained in Perpetuity:	
Florida Cultural Endowment	2,400,000
Operating Endowment	275,587
Acquisition Trust Endowment	298,868
Scholarship Endowment	46,032
Total Endowments	<u>3,037,883</u>

Not Subject to Spending Policy or Appropriation:	
Land and Land Improvements	<u>2,536,638</u>
Total Net Assets with Donor Restrictions	<u>\$ 8,044,747</u>

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 12 NET ASSETS WITH DONOR RESTRICTIONS (CONTINUED)

Included in net assets with donor restriction are several donor-restricted endowment funds. OMA's endowments consist of a Florida Cultural Endowment and various other endowments for long-term use. The Florida Cultural Endowment was originally set up with two matching grants from the state of Florida, requiring OMA to raise \$360,000 for each grant and for the state of Florida to match \$240,000 for each grant, for a total of \$1,200,000. In fiscal year 2007, a third matching grant of \$240,000 was received to match additional endowment funds of \$360,000 raised by OMA. In fiscal year 2012, OMA raised an additional match of \$360,000 for the endowment fund. OMA received the fourth matching grant of \$240,000 in 2015. OMA keeps a minimum balance of the \$2,400,000 original contribution in the donor-restricted endowment account, as required by the state of Florida.

NOTE 13 401(K) RETIREMENT PLAN

OMA has a 401(k) retirement plan that is available to all of its employees who meet minimum age and length of service requirements. The plan has a December 31 year-end.

OMA can make a discretionary matching contribution of up to 5% of eligible participant wages. For the 2023 plan year, OMA made matching contributions of \$5,451.

NOTE 14 RELATED PARTY TRANSACTIONS

During the year ended June 30, 2023, \$66,809 was received as contributions from Board of Trustees members.

NOTE 15 LINE OF CREDIT

On May 18, 2015, OMA took out a line of credit with a bank for borrowings up to \$200,000, payable on demand. Interest accrues at a variable rate equal to the bank's prime rate. The loan is secured by all deposits and investments. There was a balance of \$195,000 due on the line as of June 30, 2023. Interest expense paid on the line of credit was approximately \$14,000 during the year ended June 30, 2023.

NOTE 16 LONG-TERM DEBT

On March 30, 2023, OMA entered into a note payable agreement with Truist Bank for \$200,000 due in monthly payments of principal and interest payments of \$4,071 at a fixed rate of interest of 7.99% with a maturity date of April 5, 2028. The note payable is collateralized by certain inventory, chattel paper, accounts, equipment, and general intangibles. The loan is secured by all deposits and investments. The balances and amount paid as of June 30, 2023 are as follows:

**ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023**

NOTE 16 LONG-TERM DEBT (CONTINUED)

<u>Description</u>	<u>Amount</u>
Truist Note Payable	\$ 200,000
Portion repaid in FY 2023	(5,186)
Subtotal	194,814
Less: Current Portion	(34,290)
Total	<u>\$ 160,524</u>

Maturities of long-term debt as of June 30, 2023 are as follows:

<u>Year Ending December 31,</u>	<u>Amount</u>
2024	\$ 34,290
2025	37,212
2026	40,341
2027	43,733
2028	39,238
Thereafter	-
Total	<u>\$ 194,814</u>

NOTE 17 LEASES

Lease Agreements - ASC 842

The Organization leases equipment for various terms under long-term, non-cancelable lease agreements. The equipment leases expire at various dates through 2023 and 2026.

The following tables provides quantitative information concerning the Organization's leases.

Lease cost:

Finance lease cost:

Amortization of right-of-use assets	\$ 6,981
Interest on lease liabilities	230
Total lease cost	<u>\$ 7,211</u>

Other information:

Cash paid for amounts included in the measurement of lease liabilities

Operating cash flows from financing leases \$ 230

Financing cash flows from financing leases \$ 8,395

Weighted-average remaining leases term - financing leases

-

Weighted-average discount rate - financing leases

7.99%

Weighted-average discount rate - operating leases

7.99%

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 17 LEASES (CONTINUED)

Lease Agreements - ASC 842 (Continued)

A maturity analysis of annual undiscounted cash flows for lease liabilities as of June 30, 2023, is as follows:

<u>Year Ending August 31</u>	Operating Leases	Finance Leases
2024	\$ 1,170	\$ 10,174
2025	1,170	10,032
2026	1,170	10,032
2027	97	836
2028	-	-
Thereafter	-	-
Total Lease Payments	3,607	31,074
Less: Imputed Interest	3,607	30,932
Present Value of Lease Liabilities	<u>\$ -</u>	<u>\$ 142</u>

NOTE 18 CONTRIBUTED NONFINANCIAL ASSET LEASE

OMA owns the land on which it is situated and leases adjacent land from the City of Orlando. The land is utilized as parking in Loch Haven Park and maintained to benefit the residents of the City of Orlando. Under the terms of the lease, which expires in 2057, annual rent is \$1. The contributed value of the lease is not presented in the financial statements.

NOTE 19 GOING CONCERN

The Organization believes their resources owned currently and to be obtained in the future will be sufficient to fund operations as a going concern. Management's evaluation of the events and conditions and management's plan regarding these matters are that they have mitigated this substantial doubt by their cash flow plan. The financial statements do not include any adjustments that might result from the outcome of this uncertainty.

NOTE 20 RISKS AND UNCERTAINTIES

The Organization is subject to federal audits to determine compliance with grant funding requirements. In the event that expenditures would be disallowed, repayment could be required. Government grants require the fulfillment of certain conditions as set forth by applicable laws, rules, and regulations, and in the grant agreements. Failure to fulfill the conditions could result in the return of the funds to grantor.

ORLANDO MUSEUM OF ART, INC.
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2023

NOTE 21 SUBSEQUENT EVENTS

The Organization was notified on October 31, 2023 that they were one of the recipients of a disbursement of funds under the Kit Knotts Trust. The Organization received \$ \$1,826,795 in funds that are restricted for purchasing and maintaining the art of the Organization.



Facility Assessment for Orlando Museum of Art Modernization Program – Interim Report

November 23, 2021



Prepared For
Orlando Museum of Art Modernization Program
Dr. DeGroft,

Prepared By
Gary Kreisler - Senior Solutions Advisor
Trane Orlando Office



November 23, 2021

Aaron H. DeGroot, Ph.D.
Director and CEO
Orlando Museum of Art
2416 North Mills Ave
Orlando, FL 32803

Re: **Facility Assessment for Orlando Museum of Art Modernization Program –
Interim Report**

Dear Dr. DeGroot,

Thank you for the honor to be selected to prepare the *Facility Assessment of the Infrastructure of the Existing Orlando Museum of Art*, which includes a condition assessment; recommendations for repairs, upgrades, or replacements; pricing proposals and qualification documentation of the following systems: (progress copy included in Attachment "A")

- Complete HVAC system, including but not limited to, the building automation system (BAS), Air Handling Units, duct work, piping, valves
- All exterior and interior lighting
- Miscellaneous general trades including but not limited to acoustical ceiling and drywall replacement
- Miscellaneous concrete, paver, building envelope repairs and/or replacement
- Roofing replacement
- EIFS (Exterior Insulation Finishing System) repairs and refreshment
- Storefront systems
- Waterproofing
- Optional sustainable scopes including solar, EV charging stations, etc.
- Confirmation of scopes related to PACE Funding criteria (if required)

To assist TRANE with the analysis of the OMA's existing systems, we have engaged the following professionals from specialty design, engineering and trade providers with the expertise and experience directly related to the design, construction, maintenance, and performance of a safe, sustainable, and resilient facility with similar demands of the OMA:

- LAM Partners LLC., Architectural Lighting Design
- L&S Lighting/Electrical Enterprises, LLC
- ARC Associates, Inc., (Roofing and Building Envelope Design)



- Coastal Mechanical Services, LLC
- Engineered Cooling Systems, Inc.
- MK Structural Engineers, Inc.
- Affiliated Engineers. Inc. (MEP)

As we discussed in August, additional time was required and granted to submit our findings due to the need to engage additional engineering and specialty systems providers to address hidden structural and mechanical conditions and the re-creation of missing building plans and specifications for early phases of the existing museum along with production interruptions resulting from our team's individual COVID impacts.

We are currently nearing completion of the assessment and are now coordinating with partners to gather detailed budget pricing to support our final copy of the report and our approach to delivering a *"Turnkey Design-Build Solution"*.

We have carefully prequalified specialty mechanical, electrical, roofing, and general contractors with proven experience and success working in and on secure, occupied facilities to provide accurate costing proposals taking into consideration the following:

- Each contractor shall be responsible for all elements within their major work element as required to attain a complete, operable system. Additionally, and critical to the success of this project is the awareness and acknowledgement of the presence of museum employees and guests of all ages at various times and the protection of various priceless works of art either in storage or exhibited in any one of several galleries within the facility or located around the grounds.
- Each contractor and their employees will submit to similar background checks and badging required for working around school age children on occupied public schools in the State of Florida.
- Additionally, each contractor shall acknowledge that all work is to occur within or adjacent to existing facilities with varied hours of operation, on a *City of Orlando* managed multi-tenant campus.
- Pricing proposals shall take into consideration schedule and cost impacts related to preventing or scheduling around interruptions to utilities, traffic, etc. to avoid conflicts with any Lock Haven Park tenant activities.
- All work shall be performed in accordance with all laws, codes, ordinances, regulations, etc. of City of Orlando Florida, Orlando Utilities and Orange County Florida, the State of Florida, and Local authorities having jurisdiction.

At the conclusion of this assessment, scheduled for delivery in January 2021, Trane will present the complete assessment with pricing to support our *"good-better-best"* approach to addressing the energy and facility improvements in time for the upcoming Centennial Celebration in 2024.



Each of the providers (general, roofing, HVAC/mechanical, and electrical contractors) will include all required items to perform the implementation of the complete scope of work while following all aspects of Trane's extensive safety and quality control protocols.

Each of the providers will adjust delivery and installation schedules to accommodate museum activities, exhibits and special events.

Trane is poised to assist you, your staff and Board to lead the necessary improvements to exceed the demands of your landmark facility while creating a showcase for sustainability and resiliency as well as for works of masters from across the centuries and the globe. Trane with U.S. headquarters in Davidson, N.C. brings efficient and sustainable climate innovations to buildings of all types across the United States and world-wide.

Locally, in Florida, Trane employs almost 1200 employees working in seven major offices and dozens of services and parts locations. In Central Florida, Trane employs over 100 technicians, engineers and support staff located in Maitland Center, a short drive from the Orlando Museum of Art. Trane routinely provides complex turnkey projects serving as a general contractor with 500 million dollars of bonding capacity for a long list of clients both public and private across Central Florida.

The Orlando Museum of Art (OMA) has been a landmark in the Orlando community for almost 100 years and for many, is the center of culture and art in Central Florida. For more than a century Trane has been synonymous with technology that maximizes the comfort and energy efficiency of showcase facilities of all types. Together Trane and our partners look forward to recreating the museum's prominence for the next century.

With warmest regards,

Florida Trane

A handwritten signature in blue ink, appearing to read "G. Kreisler".

Gary H. Kreisler
Senior Solutions Advisor
Student and Faculty Liaison



Orlando Museum of Art- Conditions Assessment (Interim Report)

0.0 Executive Summary

The recommendations included in this study will include a clear articulation of the positive effects on energy performance and environmental impact. This report will provide valuable data to facilitate the next steps to address reduced energy consumption, lower utility expenses, and a smaller carbon footprint, based upon how they align with the museum's commitment to sustainability. Trane will provide analysis to benchmark the museum's current utility and environmental performance versus OMA peers and quantify the potential impacts of the recommendations on utility expenses and meeting institutional sustainability goals.

Air system upgrades for Gallery Spaces will be characterized as a "Good", "Better", and "Best" approach, to allow for incremental cost/benefit analysis on the part of the owner. The "Good" option will focus on system controls, functionality of existing system configuration, and achieving significant energy savings through system modifications. The "Better" option will include the system improvements contemplated in the "Good" option plus additional system configuration modification to bring existing systems and components into as close compliance to the latest museum design standards as possible without complete system replacement. The "Best" option will include complete system replacements as necessary to bring system configuration into compliance with the latest museum critical space design criteria. Exceptions and additions for specific air systems will be noted as need to address any non-standard system applications.

1.0 Narrative Outline

This narrative package is divided within the following folders:

- 1.0 Narrative Outline
- 2.0 Building Envelope Improvements
 - Roof Replacement
 - EFIS Repair/Replacement
 - Glazing Repair/Replacement
 - Door Replacement
- 3.0 Lighting System Upgrades
 - Gallery Spaces
 - Public/Common Spaces
 - Retail Spaces
 - Meeting Room Spaces
 - Private Offices
 - Vaults and Art Storage
 - Back of House
- 4.0 HVAC/Electrical System Upgrades



- System Modification
 - Equipment Replacement
 - Electrical System Upgrade
- 5.0 Building Automation
 - Ensemble/Trane SC HVAC Controls
 - BACNet Integrations
 - Trane Intelligent Services
- 6.0 Budgetary Pricing



2.0 Building Envelope Improvements

A/R/C Associates Incorporated was engaged to provide an evaluation of the existing envelope systems employed at OMA. This systems evaluation included roofing, exterior walls, windows, exterior doors, and EFIS material and included recommendations on repair and/or replacement. The entire report from A/R/C Associates will be included as Exhibit in the final narrative.

2.1 Roofing Systems

The OMA facility has been expanded and consolidated with several major renovations over the course of approximately 50 years. Each renovation has added building area to the footprint of the facility and significantly impacted the elevation and roof lines of the complex. As a result, the existing roofing system at OMA consist of three (3) major different roof applications applied to twenty-two (22) different roof elevations. These major roof systems include:

- Aggregate surface built up roofing
- Mineral surfaced and coated modified bitumen roofing
- Thermoplastic single ply membrane (TPO) roofing

Each of these systems are at or beyond scheduled useable life and are recommended for immediate replacement, as the integrity of repair could not be insured.

1. Aggregate Surface Building Up Roofing

a. Existing Conditions

The roofs are approximately 30 years and are beyond their anticipated service life. Due to the advanced age and poor condition, repairs are not recommended. Replacement with a new roof system is the best course of action. There is significant granule loss on the surface of the cap sheet.

b. Replacement Scope of Work

Roofing-Aggregate Surfaced Coal Tar Pitch Built Up Roof Membrane:

- Remove all gravel, built up roofing, flashing, and insulation down to the existing roof deck.
- Remove existing base and counter flashing at wall structure.
- Replace/repair lightweight insulating concrete (LWIC) where damaged.
- Nail a vented base sheet to LWIC.
- Raise counterflashing on wall structure to create a 10" base flashing. Repair wall as needed.
- Foam Adhere a 3" base layer of isocyanate insulation.
- Foam Adhere a ¼" per foot tapered isocyanate insulation system.
- Foam Adhere a ½" gypsum cover board.
- Replace existing roof drains throughout roof area. Ensure proper slope to allow proper roof drainage. Add tapered insulation board as required to maintain proper slope.
- Torch apply a 180 mill smooth surface modified bitumen interply.



- Torch apply a second 180 mill smooth surface modified bitumen interply.
- Torch apply a 180 mill mineral surfaced modified bitumen cap sheet.
- Install new stainless-steel copings with fully solder/welded transitions.

2. Modified Bitumen Roofing

a. Existing Conditions

The roofs are also worn and approaching the end of their service life. Replacement is recommended due to the age, condition, and short remaining life.

b. Replacement Scope of Work

Roofing-Coated Modified Bitumen, Roof Level 9 (Existing Roof Top Mechanical Room):

- Recommend removal of the existing steep sloped roof system, and sloped roof deck and framing to expose the existing parapet walls.
- Remove existing base and counter flashing at wall structure.
- Extend the perimeter CMU masonry bearing wall vertically about eight feet.
- Install new roof framing and metal roof deck.
- Raise counterflashing on wall structure to create a 10" base flashing. Repair wall as needed.
- Mechanically fasten a 3" base layer of isocyanate insulation.
- Foam Adhere a ¼" per foot tapered isocyanate insulation system.
- Foam Adhere a ½" gypsum cover board. Replace existing roof drains throughout roof area. Ensure proper slope to allow proper roof drainage. Add tapered insulation board as required to maintain proper slope.
- Torch apply a 180 mill smooth surface modified bitumen interply.
- Torch apply a second 180 mill smooth surface modified bitumen interply.
- Torch apply a 180 mill mineral surfaced modified bitumen cap sheet.
- Install new stainless-steel copings with fully solder/welded transitions.

Roofing-Mineral Surfaced Modified Bitumen, Roof Level 20 (Existing steeply sloped area):

- Remove all modified bitumen roofing, flashing, and insulation down to the existing roof deck.
- Nail a vented base sheet to lightweight insulating concrete.
- Foam adhere a 3" base layer of isocyanate insulation.
- Foam Adhere a ¼" per foot tapered isocyanate insulation system.
- Foam Adhere a ½" gypsum cover board.
- Replace existing roof drains throughout roof area. Ensure proper slope to allow proper roof drainage. Add tapered insulation board as required to maintain proper slope.
- Torch apply a 180 mill smooth surface modified bitumen interply.
- Torch apply a second 180 mill smooth surface modified bitumen interply.
- Torch apply a 180 mill mineral surfaced modified bitumen cap sheet
- Install new stainless-steel copings with fully solder/welded transitions.



3. Thermoplastic Single Ply Membrane

a. Existing Conditions

The single ply roof system in place appears to be a TPO material that was installed over a recovery board and coal tar built up roof system. This means that there are two roof systems in place. The building code will require that both roofs are replaced. The quality of the installation is marginal. The roofs are recommended for replacement with other roofing work being performed.

b. Replacement Scope of Work

Roofing-TPO Single Ply Roof Membrane:

- Remove the existing TPO single ply roof membrane system.
- Remove existing recovery board.
- Remove all gravel, built up roofing, flashing, and insulation down to the existing roof deck.
- Remove existing base and counter flashing at wall structure.
- Nail a vented base sheet to lightweight insulating concrete.
- Raise counterflashing on wall structure to create a 10" base flashing. Repair wall as needed.
- Adhere a 3" base layer of isocyanate insulation.
- Adhere a ¼" per foot tapered isocyanate insulation system.
- Adhere a ½" gypsum cover board.
- Torch apply a 180 mill smooth surface modified bitumen interply.
- Torch apply a second 180 mill smooth surface modified bitumen interply.
- Torch apply a 180 mill mineral surfaced modified bitumen cap sheet.
- Install new stainless-steel copings with fully solder/welded transitions.

2.2 Exterior Wall Systems

The original building of the Orlando Museum of Art was constructed in the 1960's. Major renovations and enlargement of the building were performed in 1990 and 1995. Several other additions and alterations have been performed as well. The exterior wall system of the building consists of brick veneer. An exterior insulation and finish system (EIFS) has been used for accents and detailing around the building. The windows currently in place are primarily aluminum frame with insulated glass. The doors located around the building are few and primarily constructed out of steel or aluminum.

1. Brick Veneer

a. Existing Conditions

The brick veneer overall was observed as being in fair to good condition. The brick mortar joints around the building appear to be in good condition currently. The conditions that were observed primarily pertain to brick control joints and wall mounted accessories. The true vertical control joints overall were observed as in fair condition with little sealant degradation occurring. The bulk of the control joints observed however are of a staggered joint that follows the mortar joints. It is believed that this type of control joint was utilized



for the purpose of blending the control joint in with the adjacent mortar joints. The second issue observed pertains to sealant conditions where wall mounted accessories such as hose bibb and fire alarm boxes that penetrate the brick veneer. In some cases, sealant is lacking and needs to be applied. In other cases where sealant exist, the sealant is showing.

b. Repair Scope of Work

Brick veneer repair work is as follows:

- Thoroughly clean brick veneer with a manufacturer approved cleaning agent and cleaning process. Due care is to be taken with high pressure washer or other potentially destructive means.
- In horizontal control joints, remove all existing sealant and backer rods and replace with new.
- In vertical control joints, remove all existing sealant and backer rods and replace with new.
- At all wall mounted devices (Lights, hose bibs, etc) remove all existing sealant. Repair mortar where there is damage. Install new sealant around all devices where service conduit or piping penetrates brick veneer

2. Exterior Insulation and Finish System (EFIS)

a. Existing Conditions

The EIFS (Exterior Insulation and Finish System) which is located at many areas around the building, overall is considered in poor condition. The issues observed consist of gouges, cracking in the surface as well as thinning and fading elastomeric coating. The gouges observed primarily occur on the east and north sides of the building in an area located and are thought to be a result of impact from possibly lawn equipment. This speculation is based on consistent patterns observed in their locations. These patterns consist of the affected areas occurring at the same elevation along the base of the exterior walls where there is minimal area between the EIFS and adjacent trees promoting a tight fit for lawn equipment. Additionally, there are locations where the sealant joint between the EFIS and the concrete slab on grade is 3" in depth, which is not an approved application by the manufacturer. As stated, the overall finish of the EIFS is showing signs of age due to UV exposure, movement, and physical damage. This condition is most prevalent at the top horizontal surfaces of the EIFS windowsills building. In these areas the finish has degraded to a point where the expanded styrene insulation, which makes up the body of the EIFS system is becoming exposed. The exposed expanded polystyrene can receive water. The last issue observed with the EIFS system pertains to the sealant applied at joints between the EIFS system and the adjacent brick veneer. These sealants are showing signs of decay and separation. This includes vertical joints, joints located on both side of the EIFS windowsills and along the base of the EIFS system where sealants have been used to seal between the EIFS system and adjacent concrete walkways and where concrete projects out from the building at grade.



b. Repair Scope of Work

EFIS repair work for areas with gouges in material:

- Around affected areas, squarely cut and remove exterior membrane and polystyrene insulation material.
- Replace removed polystyrene material with new EPS insulation. Bond new EPS insulation to underlying structure and to the polystyrene insulation surrounding the cavity created by the removal of affected materials.
- Apply polyester reinforcement matt over new EPS insulation patch and overlap only surrounding polystyrene insulation.
- Apply base brown coat suitable for the application over repair area.
- Apply elastomeric coating suitable for the application over the brown coat.

EFIS repair work for areas of sealant joints above ground grade:

- For above grade sealant joints, remove existing failed sealant and backer rods in affected joints.
- Replace backer rods and sealant

EFIS repair work for areas of sealant joints which contact concrete slab at ground grade:

- Around the affected areas, squarely cut and remove existing oversized sealant joint and exterior membrane and polystyrene insulation material to allow a 6" minimum working space.
- Install stainless steel metal (L)flashings, tied into the horizontal concrete using a "V" crimp fabricated along the outer edge of the horizontal flange.
- Score vertical concrete structure horizontally and embedded flashing into a saw cut using a high-quality bonding agent.
- Replace removed polystyrene material with new EPS insulation. Bond new EPS insulation to underlying structure and to the polystyrene insulation surrounding the cavity created by the removal of affected materials. Use the flange of the "L" flashing as the bottom form for the new EIFS system.
- Apply polyester reinforcement matt over new EPS insulation patch and overlap only surrounding polystyrene insulation.
- Apply base brown coat suitable for the application over repair area.
- Apply elastomeric coating suitable for the application over the brown coat.

General EFIS restoration beyond repair of damaged areas:

- Thoroughly clean EFIS surface with a manufacturer approved cleaning agent and cleaning process. Due care is to be taken with high pressure washer or other potentially destructive means.
- Spray or roll apply an exterior grade primer layer per manufacturer recommendations.
- Apply elastomeric coating suitable for the application over the primer coat.



3. Glazing and Glass Storefronts

a. Existing Conditions

The store front glass windows which are primarily located on the east and west sides of the building appear to have double paned, insulated glass. These windows are displaying signs of age, consisting of perimeter framing sealants starting to decay as well as formation of condensation showing internally between the double glass panes.

The fixed glass windows, which make up most of the windows around the building, are considered in fair condition. A few issues, primarily pertaining to sealants were observed. The sealants used to seal the perimeter of the window framing are showing signs of age consisting of decay and shrinkage resulting in separation. Many of the windows observed appear to have been wet glazed, which is the application of sealants at the joint between the exterior side of the window glass and the framing. There are a few however where this does not appear to have been performed. These windows are located primarily in wall section areas existing above the primary roof line.

b. Repair Scope of Work

Repair work for Store Front Glass:

- Thoroughly clean store front system with a manufacturer approved cleaning agent and cleaning process. Due care is to be taken with high pressure washer or other potentially destructive means.
- Remove and replace existing window sealants from around windows and from exterior joints between window glass and aluminum framing.
- At locations where condensation appears, remove and replace the existing glass panels and sealants replace with new.

Repair work for Fixed Glass Windows:

- Thoroughly clean window system with a manufacturer approved cleaning agent and cleaning process. Due care is to be taken with high pressure washer or other potentially destructive means.
- Remove and replace existing window sealants from around windows and from exterior joints between window glass and aluminum framing.
- Wet seal window glass to surrounding aluminum frame

4. Exterior Doors

a. Existing Conditions

Non-store front exterior doors are located at various places around the perimeter elevation of the museum complex. These doors generally are either emergency egress pathways or means to enter mechanical or back of house locations. These doors are typically recessed under canopies and are painted to blend with the surrounding surfaces. Apart from the double door exiting onto the roof from the 2nd floor mechanical equipment room housing AHU 2, these doors appear to be in fair to good condition and are only in need of cleaning and routine maintenance.



b. Repair Scope of Work

Exterior door repair or replacement:

- Clean all exterior doors with a low-pressure washer and manufacturer approved cleaning agent.
- Remove and replace existing sealant between the door frame and surrounding wall opening.
- Adjust, repair, or replace door closers and locksets as needed.
- Replace existing double 4'-0" door existing the 2nd floor mechanical equipment room onto the roof at AHU 2. Remove all existing door components including frame and threshold. New door to meet all applicable building and wind codes for the City of Winter Park and State of Florida. Door to be installed with primer finish and then painted with oil-based satin finish paint to blend with surrounding wall area.

3.0 Lighting System Upgrades

LAM Partners LLC were engaged to provide an evaluation of the lighting systems at OMA and to make design recommendations. This system evaluation included interior gallery space lighting and controls, interior non-gallery space lighting and controls, and exterior building and grounds lighting. LAM Partners' full report will be contained in Exhibit B of the final narrative. In the museum environment, lighting is as much an architectural feature as it is an energy consuming system. Lighting is used to illuminate art and exhibits, draw attention to items of special interest, create mood, presence, and atmosphere, build anticipation and excitement as well as to provide for safety and occupant comfort and egress. To this end, LAM Partners, not only evaluated and made recommendations on the lighting as a utility and service, but also made recommendations regarding architectural features within the gallery. However, OMA is currently engaged with an architectural team, who are evaluating the interior and exterior of the complex for planning of a future renovation. As of this report, Trane has no insight into what this future architectural initiative will hold for the facility as it pertains to potential ceiling and interior space alterations and makes commenting on architectural features and improvements impractical. As such, Trane will make recommendations regarding the lighting systems from the perspective that architecturally, the ceilings and spaces will remain as they are currently designed and installed. We will make recommendations regarding acoustical ceiling grid and tiles, but only within the confines of the current footprint and application.

3.1 Gallery Spaces

Within the gallery spaces, the ceiling system can be divided into three categories, Baffle Ceiling, High Acoustical Tile Ceiling, and Low Acoustical Tile Ceiling. Each ceiling system has direct impact on the lighting system application.



1. Baffle Ceiling Area

a. Existing Conditions

The ceiling application consist of a suspended architectural egg-crate baffle system with black painted structure and system services above. The lighting system consist of a surface mounted track system within the recessed groove on the bottom edge of the baffle system. Individual pieces of art are illuminated by incandescent/halogen track heads installed in the recessed track system. Suspended incandescent or CFL cylinder downlights are positioned in the open spaces of the baffle grid. 'Bug-eye' emergency lighting with remote battery packs. Lighting controls are manually controlled through a combination of switch-based contractor controls located in adjacent electrical rooms and diming switches located in various location.

b. Lighting Scope of Work

Remove existing track system from the recessed grooves in the baffle system and replace with museum-grade track system and track heads. Replace downlight cylinders with dimmable LED downlight cylinders. The downlights would be used for general lighting, security lighting, and setup/cleanup lighting, and emergency lighting only, not event lighting. Lighting control to be provided by new architectural building level lighting control system capable of interfacing with the facility Building Automation System (BAS). Gallery track system to be dimmable via dedicated on-board diming control on a fixture by fixture of area basis, via web enabled lighting control package.

2. Acoustical Tile Ceiling Area

a. Existing Conditions

The ceiling application consist largely of a suspended acoustic ceiling tile (ACT) system with inverted waffle-pattern tiles, which are no longer in production. The grid system is a basic 'T' style grid. There is finished drywall ceilings around the perimeter. Some tiles are stained, missing, faded, or damaged and the museum is running low on available replacement tiles. The lighting system consist of surface mounted track on the ACT, typically along the grid lines. There are recessed downlights in center-tile positions.

b. Lighting Scope of Work

Remove and replace the existing ACT ceiling system with a 2'x4' grid pattern and install replica baffle 2'x2' pattern acoustical tiles. Replace all existing track system and track head fixtures with new LED track system. Repair drywall ceiling as needed and paint, color to be coordinated with the museum architect. Lighting control to be provided by new architectural building level lighting control system capable of interfacing with the facility Building Automation System (BAS). Gallery track system to be dimmable via dedicated on-board diming control on a fixture by fixture of area basis, via web enabled lighting control package.



3.2 Non-Gallery Spaces

Non-Gallery spaces encompasses several different functions and associated ceiling and lighting systems. Roughly, the non-gallery spaces can be divided into categories of Public Common Spaces, Retail Spaces, Meeting Rooms, Art Studios, Auditorium, Private Offices, Vaults & Art Storage, Back of House.

1. Public Common Spaces

a. Existing Conditions

The areas comprising the public common spaces include the Entry Hall, Rotunda, Gallery Hall, and Chihuly. These spaces employ suspended ACT systems surrounded by drywall soffits. Recessed downlights provide the main functional lighting in each space. In the Entry Hall/Rotunda there are perimeter custom torchieres with integral uplights meant to wash the ceiling. There is a small PL fluorescent lamp in the bottom of each as well, which makes the bottom lens glow. In the Gallery Hall / Chihuly Exhibit area, there are surface mounted tracks around the perimeter to light the walls. There is a ring of downlights in the soffit around the circular skylight as well as a ring of uplights in the sidewall of the skylight well. Finally, there are surface mounted tracks on the skylight mullions which light the Chihuly. Between these two spaces is a multi-plaque donor wall that is currently illuminated with two lines of halogen / retrofit LED PAR downlights.

b. Lighting Scope of Work

As mentioned in the introduction to Section 3.0 Lighting Systems Upgrades, LAM Partners made several recommendations regarding architectural changes associated with lighting applications. These recommendations will be included in the final Exhibit B, which contains their full report. Trane is in full support of instituting these or similar changes to the architectural spaces within the museum. However, without a coordinated effort with the architectural planning effort underway, defining a vision and direction for these changes would be difficult if not futile. As such, in this narrative, Trane will address the lighting and ceiling systems as they are currently defined within the museum spaces.

- Entry Hall/Rotunda
 - Replace existing downlights with adjustable LED accent downlights
 - Add RGBW cove lighting between radiused ceiling planes
 - Replace existing custom torchiere light sources with new custom uplights
 - RGBW LED floods (to be incorporated into existing custom shrouds.
 - Add new decorative LED pendant(s).
 - Provide lighting control integrated into facility wide lighting control platform.
- Gallery Hall/Chihuly
 - Replace the existing track systems on the skylight mullions with the museum grade track systems.
 - Replace existing downlights with LED downlights.
 - Replace perimeter track systems new LED track system.



- Provide lighting control integrated into facility wide lighting control platform.
- Donor Wall/Hall
 - Replace existing ceilings with new ACT ceiling system.
 - Replace existing downlights with linear LED wall washers along donor wall.
 - Replace existing general illumination downlights with LED downlights.
 - Provide lighting control integrated into facility wide lighting control platform.

2. Retail Space – Gift Shop

a. Existing Conditions

The gift shop contains a combination of open ceiling with black painted structure and system services above and small 'clouds' of ACT. There are a variety of lighting systems in use in this space, including troffers, downlights, track, and pendants.

b. Lighting Scope of Work

The lighting scope of work for the Gift Shop is as follows:

- Replace existing track systems with new Lightolier (non-museum-grade) track and track heads.
- Replace the existing T-8 troffer with new LED door kits.
- Replace the existing downlights with new LED can lights.

3. Meeting Spaces

a. Existing Conditions

The meeting spaces are located immediately adjacent to the Rotunda. These room offer flexible room configurations as is common in convention spaces, where the space can be one large space or can be divided down to 3 separate meeting rooms via flexible wall partitions. The ceiling system is a combination of drywall soffits around the perimeter with ACT ceiling systems in the center of each meeting space. The lighting system consist of 2'x4' T-8 fluorescent troffer fixtures suspended in the ACT grid and recessed downlights in the drywall soffit areas. The is a dimming system to allow dimming capability of each meeting space.

b. Lighting Scope of Work

The lighting scope of work for the meeting spaces is as follows:

- Replace the existing T-8 troffer with new LED door kits.
- Replace the existing downlights with new LED can lights.
- Add new linear LED wall wash slot fixtures
- Add adjustable LED accent downlights.



4. Art Studios

a. Existing Conditions

The lighting system consist of a combination of a track system suspended from the structural ceiling and suspended 2'x4' T-8 fluorescent troffers, with black painted structure and system services above.

b. Lighting Scope of Work

The lighting scope of work for the art studio is as follows:

- Replace existing track systems with new Lightolier (non-museum-grade) track and track heads.
- Replace the existing T-8 troffer with new LED door kits.

5. Auditorium

a. Existing Conditions

The Auditorium is located immediately off the Rotunda and Donor Hall. The auditorium has a seating capacity of approximately 250 and provides a source of revenue for the museum as the space is rented to a local church and various community events. The ceiling system is a combination of ACT in the upper ceiling area, drywall bulkheads on the out-board side of the seating and open ceiling with black painted structure and system services above around the perimeter. Lighting is provided by downlights in the upper ACT ceiling and within the open ceiling area around the perimeter. Local dimming control is provided.

b. Lighting Scope of Work

The lighting scope of work for the auditorium is as follows:

- Remove existing ACT ceiling systems and replace with new architectural acoustic baffle system.
- Add new suspended linear slot fixtures between the baffles.
- Add new suspended oval-flood downlight cylinders over the aisles for egress.
- Add new suspended track (in acoustic baffles system) and museum-grade track fixtures.

6. Private Offices/Corridors

a. Existing Conditions

There are private offices on both on the 1st floor and the 2nd floor. The ceiling and lighting system consist of ACT ceiling system with recessed 2x4 T-8 troffer lighting fixtures. There is limited track lighting system on the 2nd floor in the entry lobby and corridors in the executive offices.

b. Lighting Scope of Work

The lighting scope of work for the private offices is as follows:

- Remove existing ACT ceiling systems and replace with new architectural 2x4 acoustic grid system and install replica baffle 2'x2' pattern acoustical tiles.



- Replace recessed 2x4 parabolic troffers with dimmable volumetric 2x4 LED troffers.
- Replace surface mounted track with new Lightolier (non-museum-grade) track and track head

7. Vaults and Art Storage

a. Existing Conditions

The ceiling system in the vaults and art storage area is 2x4 acoustical grid. The lighting system consist of pendant hung troffers with T-8 fluorescent fixtures, operated on motion sensors. Some UV-limiting gels may be in use and the use of occupancy sensors should help limit exposure of the art to UV light. However, any exposure to UV does contribute to the overall degradation of fade-able works of art over time.

b. Lighting Scope of Work

The lighting scope of work for the private offices is as follows:

- Retrofit the existing T-8 troffer fixture with new LED door kits.

8. Back of House

a. Existing Conditions

The Back of House spaces include the carpentry shop, the documents storage area, mechanical rooms and electrical rooms. The ceiling systems in these areas are open to the structural pan supporting the 2nd floor slab or roof, depending on location. The lighting system are 4' T-8 fluorescent fixtures.

b. Lighting Scope of Work

The lighting scope of work for the private offices is as follows:

- Retrofit the existing T-8 troffer fixture with new LED driver and bulb

3.3 Exterior Building and Grounds Lighting

Exterior lighting is of vital importance to the success of a modern museum. The exterior lighting illuminates and accents the building and complex to set the theme of any current show or exhibition or to celebrate a season during the year. The exterior lighting highlight banners and signage as a means of public outreach of happenings at the museum. The exterior lighting showcases exterior sculptures and artwork. And exterior lighting provides for safety for the public and museum staff. The exterior lighting systems can broadly be divided into areas of Street-Facing Façade, Entry Plaza and Façade, Building Perimeter, Secondary Entrances, and Site Sculpture.

1. Street Facing Façade

a. Existing Conditions

There are currently 3 layers of lighting on the N Mills Ave. street-facing façade:

- backlit self-illuminated channel letters (for the Museum signage)



- select floodlights used to highlight special event banners directly beneath the signage
- color changing decorative lighting at the architectural 'crown'

The floodlighting currently in use uses legacy sources and it stemmed up in the lawn area, which makes it prone to damage when mowing. The optics in the current floodlight are wide as well. Some more controlled optics would better help to focus the light.

b. Lighting Scope of Work

The lighting scope of work for the exterior street facing facade is as follows:

- The signage lighting, being self-contained, is acceptable to leave as-is. Any future upgrades to the signage can simply incorporate upgrades to the sign itself.
- Replace existing RGB "crown" lighting with marine-grade RGBW LED fixtures, 1 per pocket in the "crown".
- Replace the existing flood lighting with stake-mounted LED wall wash fixtures located close to the façade.

2. Entry Plaza and Facade

a. Existing Conditions

The current entry plaza utilizes decorative/functional lighting poles along the curb, with temporary string lights pulled between the building and the poles. In-grade uplights at the curved rotunda flank the entry doors along the outer façade while the inset soffit contains downlights over each entry door. Similar to the street-facing façade 'crown', a similar color-changing detail is used at the rotunda 'crown'. Some limited landscape and fountain lighting is present but in a state of disrepair/damage.

b. Lighting Scope of Work

The lighting scope of work for the entry plaza and facade is as follows:

- Replace existing RGB 'crown' lighting with marine-grade RGBW fixtures, 1 per pocket.
- Replace in-grade uplights and Rotunda perimeter columns with new RGBW in grade uplights.
- Replace existing pole lights with new multi-function 20' poles, equipped with:
 - anchor points for a new catenary system overhanging the plaza space
 - new adjustable RGBW flood fixtures with snoots for special events
 - new adjustable white-light flood fixtures to illuminate the drop-off lane
 - new adjustable white -light spot fixture to highlight any sculpture in the plaza
- Replace existing landscape lighting with new stake-mount marine-grade tree uplights.
- Replace existing fountain lighting with new RGBW underwater fixtures.
- Replace downlights in the Rotunda soffit above the entry doors.



3. Building Perimeter

a. Existing Conditions

Lighting around the perimeter of the building, in areas away from doors and the aforementioned façade areas is very limited or non-existent. At least one solar powered flood light has been installed on the south, lawn-facing side of the building as a security measure.

b. Lighting Scope of Work

The lighting scope of work for the building perimeter is as follows:

- Add new wall-mounted downlight-only sconces or flood fixtures to illuminate the building perimeter and around emergency egress exits.
- Add new tree uplights along the south lawn-facing façade of the building to provide a backdrop for the lawn and to subtly illuminate the perimeter of the property.
- Add new tree uplights along the north façade of the building to mask the view of the adjacent mechanical yard from the street.

4. Secondary Entrances

a. Existing Conditions

Nearly all the secondary service entrances and all of the emergency exits have some lighting provided. At egress doors, recessed legacy-source downlights in the soffits should provide adequate security and safety lighting in an emergency. The loading dock has lighting both in the covered dock itself and over the door. There are also a few wallpacks in the yard adjacent to the dock. There is one service door to the north of the main entrance plaza that has no exterior lighting that could possibly benefit from added light. That service door also conceals the main building switchgear and better lighting to facilitate emergency access would be beneficial. Additionally, as the service door is set into the façade adjacent to the main entry plaza, a bit of façade lighting could help to enhance the overall appearance of the building as viewed from the parking lot.

b. Lighting Scope of Work

The lighting scope of work for the secondary entrances is as follows:

- Replace existing downlights at emergency egress points with new LED downlights.
- Add new downlight-only LED sconces at the mechanical yard.
- Add new wall-mounted sconces along the façade adjacent and to the north of the entry plaza and replace those at the loading dock area.



5. Site Sculptures

a. Existing Conditions

There are 4 large-scale pieces of sculpture on the site – two in the entry plaza and two in the lawn areas. The pieces in the lawn are currently illuminated from several stem-up flood lights set back in the lawn and positioned around each base. Some of the fixtures are functional and some are not. The sculptures in the entry plaza, set on the paved surface, are currently unlit.

b. Lighting Scope of Work

The lighting scope of work for the site sculptures is as follows:

- Replace and reposition existing legacy-source flood fixtures with marine-grade stake mount adjustable LED flood fixtures at each sculpture.
- Add custom metal shrouds around each upright to protect fixtures and to block views of and glare from said fixtures.

4.0 HVAC/Electrical System Upgrades

Air systems for OMA are divided into two broad categories of “Gallery Spaces” and “Non-Gallery Spaces” for the purpose of this narrative and for project execution. “Gallery Spaces” units are considered critical spaces and will be configured and controlled accordingly. “Non-Gallery Spaces” are considered non-critical spaces and will be configured as typical comfort cooling/heating applications.

Gallery space air systems are identified as the following systems:

- AHU-1/OAU-1
- AHU-2/OAU-2
- AHU-5/OAU-3
- AHU-6/OAU-1
- AHU-9
- AHU-10

These systems are currently configured as constant volume AHUs with chilled water-cooling coils. AHU-1, AHU-2, AHU-5, and AHU-6 are configured as multizone systems, with face and bypass damper assemblies within the AHU and downstream reheat HHW zone coils and controls. Gallery space zones are also equipped with dry steam point of use humidifiers downstream from the HHW zone coils. Dry steam humidifiers are local control only, while reheat HHW coils are BAS controlled. These units are also equipped with dedicated outside air system to precondition outside air prior to entry into the air handling system. The dedicated outside air systems are equipped with pre-HHW coil, cooling coil, and reheat HHW coil. AHU-9 and AHU-10 have heating hot water (HHW) coils located in the AHUs and have no downstream zone control.

Non-Gallery space air systems are identified as the following systems:

- AHU-3
- AHU-4



- AHU-7
- AHU-8
- AHU-11
- AHU-RR

The configuration of these systems varies based on location and application. See table 4.1 AHU Systems Schedule for additional details on unit location, configuration, and areas served.

4.1 AHU Systems Schedule

Unit	Zone	Location/Area Served	Humidifier	BAS/Local	Elec/HHW
AHU-1		Southeast 1 st Floor MER		BAS	NA
	Zone 1-1	Magruder II Gallery	x	BAS	HHW
	Zone 1-2	Clive Gallery	x	BAS	HHW
	Zone 1-3	Weyand Gallery	x	BAS	HHW
	Zone 1-4	Magruder I Gallery	x	BAS	HHW
	Zone 1-5	Lockheed Martin Gallery	x	BAS	HHW
	Zone 1-6	North Repose	x	BAS	HHW
	Zone 1-7	South Repose	x		HHW
OAU-1		AHU-1/6 Outside Air		BAS	HHW
AHU-2		Southwest 2 nd Floor MER		BAS	NA
	Zone 2-1	Collections Management	x	BAS	HHW
	Zone 2-2	South Overlook		BAS	HHW
	Zone 2-3	Vault C	x	BAS	HHW
	Zone 2-4	Exhibitions Hallway/Vault B	x	BAS	HHW
	Zone 2-5	Security Office/Art Workroom		BAS	HHW
	Zone 2-6	Exhibitions Offices		BAS	HHW
OAU-2		AHU-2 Outside Air		BAS	HHW
AHU-3		Southwest 2 nd Floor MER			
		Carpentry Shop		BAS	HHW



AHU-4		Ceiling Hung Above Education Ofc		Local	Elec
	Zone VVT-1	Education Office NW		Local	NA
	Zone VVT-2	Education Office SW		Local	NA
	Zone VVT-3	Education Office Hallway/SE		Local	NA
	Zone VVT-4	Education Office Curator		Local	NA
	Zone VVT-5	Education Office Lobby		Local	NA
	Zone VVT-6	AHU-4 Bypass Duct		Local	NA
AHU-5		Northeast 1 st Floor MER		BAS	NA
	Zone 5-1	Lakeview Promenade/Overlook	x	BAS	HHW
	Zone 5-2	McKean Gallery	x	BAS	HHW
	Zone 5-3	Andersen Gallery	x	BAS	HHW
OAU-3		AHU-5 Outside Air		BAS	HHW
AHU-6		Southeast 1 st Floor MER		BAS	NA
	Zone 6-1	Grand Gallery/Central Hall	x	BAS	HHW
	Zone 6-2	Brooker Gallery	x	BAS	HHW
AHU-7		Northwest 2 nd Floor MER		BAS	HHW
	Zone 7-?	1 st Floor Meeting Rm 1		Local	Elec
	Zone 7-?	1 st Floor Meeting Rm 2		Local	Elec
	Zone 7-?	1 st Floor Meeting Rm 3		Local	Elec
	Zone 7-?	1 st Floor Kitchen/Storage		Local	Elec
	Zone 7-?	1 st Floor Hallway Bathrooms/Office		Local	Elec
	Zone 7-?	1 st Floor Hallway Storage A		Local	Elec
	Zone 7-?	1 st Floor Hallway Storage B		Local	Elec
	Zone 7-?	1 st Floor Hallway Storage C		Local	Elec
	Zone 7-?	1 st Floor Hallway Storage D		Local	HHW
	Zone 7-?	1 st Floor Hallway Mail Room		Local	HHW
	Zone 7-?	1 st Floor Art Studio A		Local	HHW
	Zone 7-?	1 st Floor Art Studio B		Local	HHW
	Zone 7-?	1 st Floor Art Studio C		Local	HHW



	Zone 7-?	1 st Floor Art Studio Hallway		Local	Elec
	Zone 7-?	2 nd Floor East Offices/Break Rm		Local	Elec
	Zone 7-?	2 nd Floor South Loop Offices/Lobby		Local	Elec
	Zone 7-?	2 nd Floor Executive Dir Office		Local	Elec
	Zone 7-?	2 nd Floor West Loop Offices		Local	Elec
	Zone 7-?	2 nd Floor North Loop Offices		Local	Elec
	Zone 7-?	2 nd Floor Library		Local	Elec
	Zone 7-?	2 nd Floor North Core Offices		Local	Elec
	Zone 7-?	2 nd Floor West Core Offices		Local	Elec
AHU-8		Northwest 2 nd Floor MER		BAS	HHW
	Zone 8-1A	Rotunda		BAS	Elec
	Zone 8-1B	Rotunda		BAS	Elec
	Zone 8-1C	Rotunda		BAS	Elec
	Zone 8-1D	Rotunda		BAS	Elec
	Zone 8-?	1 st Floor Auditorium West		Local	Elec
	Zone 8-?	1 st Floor Donor Hallway		Local	Elec
	Zone 8-?	1 st Floor Security Storage		Local	Elec
	Zone 8-?	1 st Floor Gift Shop		Local	Elec
AHU-9		Dog House MER – Unit 3			
		Crawford Gallery		BAS	HHW
AHU-10		Dog House MER – Unit 4			
		Clive Gallery		BAS	HHW
AHU-11		Ceiling Hung Above A/V Booth			
		Auditorium		Local	Elec
AHU-RR		Ceiling Hung Above Men’s Room		Local	Elec



4.2 Air System Modifications – Gallery Spaces

Air system upgrades for Gallery Space will be characterized as a “Good”, “Better”, and “Best” approach, to allow for incremental cost/benefit analysis on the part of the owner. The “Good” option will focus on system controls, functionality of existing system configuration, and achieving significant energy savings through system modifications. The “Better” option will include the system improvements contemplated in the “Good” option plus additional system configuration modification to bring existing systems and components into as close compliance to the latest museum design standards as possible without complete system replacement. The “Best” option will include complete system replacements as necessary to bring system configuration into compliance with the latest museum critical space design criteria. Exceptions and additions for specific air systems will be noted as need to address any non-standard system applications.

1. “Good” System Modifications

a. AHU Refurbishment

This scope will be applied to AHU 1, 2, 5, and 6 and OAU 1, 2 and 3. AHU 9, 10, and RR will be addressed separately. Units will be repaired and refurbished as follows:

- Sand and grind the interior and exterior surfaces of (9) AHUs and (2) OAUs to remove corrosion and create adhesion for the coating system
- Interior surfaces to include walls, ceilings, floors, fan housing, drain pans and fan section framework.
- Install new coated chilled water coils provided by Trane
- Coils to be coated to reduce future corrosion
- Clean and coat filter racks
- Repair and/or provide new drain pans as required
- Dampers will be cleaned (not coated)
- Provide and install new insulation on the interior of air handlers if applicable
- Replace corroded sheet metal where necessary
- Units will be painted with rust penetrating primer
- Units will be painted with a final top coating
- Excludes providing new AHU support springs
- 1 year warranty on the coil is included
- 3 year warranty on the refurbishment is included

b. AHU Replacement

This scope will be applied to AHU 9, 10, and RR. AHU 9 and 10 are located in the architectural doghouse, which is located on the roof above the Crawford Gallery. They were installed in the 1967 renovation, where the roof top heat pump system from original construction was replaced with a chilled water system. The areas served by these units has been revised due to subsequent renovations at the Museum and their connected load is significantly less than the original design. Currently, this units serve only the Crawford Gallery and a portion of the Clive Gallery. These units are located within a confined space, where proper service is impossible, and access is very difficult. This predicates the need to relocate them out of the doghouse and onto the adjacent roof as a new roof top (RTU)



application. Due to the resigned connected load, it will be possible to combine these units into a single AHU, which will reduce both construction cost and maintenance cost.

AHU RR is installed within the men's restroom, on the 1st floor adjacent to the Clive Gallery, behind the customer service desk. This unit is installed in an architectural void accessed by removing the paper towel dispenser. The unit is ceiling hung, cooling only unit which serves the men's and women's restrooms and the adjacent storage and services spaces. It will be possible to remove this unit from the system and support the cooling/heating load of these space from the new roof top unit will be installed adjacent to the doghouse.

The installation scope of work is as follows:

- Disconnect existing chilled water and hot water piping from the existing units. Demo pipe as necessary for existing unit removal and for providing chilled water services to the new RTU.
- Demo and remove existing ductwork within the confined space on the lower level of the doghouse.
- Disconnect existing electrical service from exiting units and remove existing power conduit and wire to the electrical panel.
- Demo and remove the existing AHUs in their entirety.
- Provide and install a new structural support rack, which will be mechanically bonded to the structural roof system. Installation will be coordinated with the ongoing roofing project to allow proper installation of pitch pans and pipe/conduit sleeving.
- Provide and install new Trane Performance Climate Changer (PCC) RTU size to support the combined total load of AHU 9, 10, and RR. Unit to be chilled water application with four (4) unit fan wall with variable frequency drives (VFD) to allow the unit to modulate supply fan capacity to meet load conditions. Unit filtration will be MERV 13. Structural support and tie down to per local code.
- Install four (4) new Trane variable air volume zone (VAV) boxes within the upper level of the doghouse space as described. Units will be configured with zone heating hot water (HHW) coils, zone supply air control damper, and factory installed Trane building automation system (BAS) controller and input/output devices. Two (2) boxes will be installed in the ductwork system for AHU 9, serving either side of the Crawford Gallery. One (1) box will be installed in the ductwork system for AHU 10, service the Clive Gallery. One (1) box will be installed within the upper level of the doghouse and connected to the ductwork system associated with AHU RR.
- Install new ductwork system from the new Trane PCC RTU into the upper level of the doghouse space. New ductwork to be double walled metal ductwork with encapsulated insulation on the exterior of the system. Ductwork within the doghouse will be metal with external insulation wrap. Ductwork will be provided for both supply and return air systems. Provide structural roof stands as necessary to support the ductwork. Ductwork will be routed through the wood framed roof structure for both supply and return. Ductwork penetrations will be



sleeved with galvanized metal sleeves and will be properly flashed to prevent roof leaks and water penetration. This work will be coordinated with the ongoing roofing project to allow for proper installation.

- Connect new supply air ductwork to the new VAV boxes within the doghouse upper level. Connect the new return air ductwork to the existing return air ductwork within the doghouse upper level.
- Provide and install new supply air and return air ductwork from the doghouse to the existing ductwork system for AHU RR. New ductwork to be metal with external insulation wrap.
- Install new system CHW and HHW from existing doghouse service to new RTU location. In interior spaces, the new piping is to be wrapped with 2" foamglass insulation, with mastic joints, paper wrapped straight lengths and PVC wrapped corners. In exterior applications, the new piping is to be wrapped with 2" foamglass insulation with mastic joints and aluminum jacketing. Provide directional labeling per MCA for all new system piping.
- BAS requirements will be addressed in a separate section, but in general add BAS devices to control the AHU and VAV box for each area served by the system. Add BAS programming to provide control of the zone supply air flow, supply air temperature, and space humidity to add or reduce capacity based on space conditioning needs.

2. "Better" System Modifications

a. AHU Refurbishment

The AHU Refurbishment scope of work for the "Better" system modification option will include all of the scope of work anticipated for the "Good" system modification option, plus the following additions. The "Better" System modifications will include supply air fan (SAF) modifications for AHU 1, 2, 5, and 6, which are constant volume face and bypass multi-zone systems. Currently, the unit SAFs are single motor units connected by a shaft to a single air foil centrifugal fan operating on a constant volume configuration. Electrically, the motors are controlled through a line voltage electrical motor starter. These units will be modified to include fan wall applications with VFD SAF control.

This installation scope of work is as follows:

- Electrically disconnect units from the SAF motor starter and remove motor starter
- Remove existing SAF motor.
- Remove existing SAF fan, shaft assembly and motor/fan frame.
- Install new fan wall bracket assembly and seal around bracket assembly to prevent air leakage.
- Install new plug fan assemblies within the fan bracket assembly. Fan configurations will be 4 to 6 fans, depending on unit size.
- Install new Variable Frequency Drive in place of the existing AHU SAF motor starter. Electrically connect new VFD to the new fan wall SAFs.
- BAS requirements will be addressed in a separate section, but in general add BAS devices to control the AHU supply fan array for each system. Add BAS



programming to provide control of the unit supply air flow, supply air temperature, and space humidity to add or reduce capacity based on space conditioning needs

b. AHU Replacement

The AHU Replacement scope of work for the “Better” system modification option will be the same as for the “Good” system modification option.

c. AHU System Configuration Modifications

System configuration modifications included in the “Better” system option will include conversion of the multizone face and bypass application for AHU 1, 2, 5, and 6 and associated outdoor air units to a variable volume system application. This will allow for reduced fan energy consumption and will allow the system capacity to vary as load requirements vary, thus improving energy performance. This system will also allow for more precise space temperature and humidity control, which will enhance the system performance for preservation of the art and artifacts contained in the galleries and vaults. Additionally, conversion of the OAU to energy recovery units will allow the use of previously conditioned space air to pre-condition incoming outside air before being exhausted to the atmosphere. This will further allow modification of outside air intake and system exhaust to allow ventilation to meet the variable occupancy needs of the galleries.

The AHU installation scope of work is as follows:

- Remove the existing mixing box and face and bypass damper section on the AHU.
- Remove the existing low-pressure ductwork from the AHU to the location of the zone reheat coil for each zone.
- Remove the existing zone reheat coil for each zone.
- Remove the existing dry steam humidifier for each zone.
- Install new medium pressure discharge plenum box on AHU supply section, in place of the removed face and bypass damper section.
- Install new Trane variable air volume zone (VAV) boxes. Units will be configured with zone heating hot water (HHW) coils, zone supply air control damper, and factory installed Trane building automation system (BAS) controller and input/output devices.
- Install new medium pressure ductwork from new discharge plenum to each zone VAV box location.
- Reconnect HHW to new VAV box and re-insulate pipe to match existing.
- Install new Trane provided dry steam humidifier for each zone where unit previously existed.
- All new ductwork will be medium pressure sheetmetal ductwork with external insulation wrap. Repair existing insulation as necessary to match existing.
- BAS requirements will be addressed in a separate section, but in general add BAS devices to control the VAV box for each gallery area served by the system. Add BAS programming to provide control of the zone supply air flow, supply air



temperature, and space humidity to add or reduce capacity based on space conditioning needs.

The OAU installation scope of work is as follows:

- Remove the existing OAU units from within each mechanical equipment room (MER).
- Remove existing RA duct exhaust fan from ductwork system.
- Install new roof curb on the roof structure above the MER for new energy recovery ventilator unit (ERV) to be installed. Installation will be coordinated with the ongoing roofing project to allow proper installation of pitch pans and pipe/conduit sleeving.
- Remove the existing motor-starters for the OAU unit and return air duct exhaust fans.
- Remove existing HHW and CHW system piping servicing the existing OAU as needed. Reroute existing piping through the new roof curb to provide HHW and CHW service to new ERV.
- Remove existing system ductwork as needed for new installation. Install new system exhaust ductwork through new roof curb to provide system return air to new ERV. Install new system OA supply ductwork from existing AHU mixed air plenum to new roof curb to provide system OA to AHU.
- Install new ERV on new roof curb and connect HHW, CHW, electrical service and ductwork to new unit. Structural support and tie down to per local code.
- BAS requirements will be addressed in a separate section, but in general add BAS devices to measure space CO₂ in each gallery area served by the system. Add BAS programming to provide control of the ERV to add or reduce capacity based on space ventilation needs.

3. “Best” System Modifications

a. AHU Refurbishment

There will be no AHU Refurbishment scope included in the “Best” system option for the Gallery Airside Systems.

b. AHU Replacement

The AHU Replacement scope of work for AHU 9, 10, and RR included for the “Best” system modification option will be the same as for the “Good” system modification option.

This AHU Replacement scope will additionally be applied to gallery units AHU 1, 2, 5, and 6 and their associated OAUs. The existing AHUs will be replaced with new Trane Performance Climate Changer (PCC) units. These units will be configured with fan walls of 4 to 6 fans, depending on unit size. This will enhance system controls, reduce energy consumption, and allow for system redundancy in the event of fan failure for these critical spaces. The units will be configured with split 1/3, 2/3 chilled water coils to allow more precise part load control for when the gallery spaces are largely unoccupied. The units



will be configured with a fix plate energy recovery module within the AHU, which will allow the use of exhaust air to pre-condition incoming outside air prior to being exhausted to the atmosphere. This will further allow modification of outside air intake and system exhaust to allow ventilation to meet the variable occupancy needs of the galleries without the need to install a rooftop ERV as was included in the “Better” system option.

The installation scope of work is as follows:

- Disconnect existing chilled water and hot water piping from the existing units. Demo pipe as necessary for existing unit removal and for providing chilled water services to the new AHU.
- Disconnect existing electrical service from exiting units and remove existing power conduit and wire to the electrical panel.
- Demo and remove the existing AHUs in their entirety.
- Modify existing housekeep pad to proper position and set new PCC AHU.
- Provide and install new Trane PCC AHU. Unit to be chilled water application with four (4) to six (6) unit fan wall with variable frequency drives (VFD) to allow the unit to modulate supply fan capacity to meet load conditions. Unit filtration will be MERV 13. Structural support and tie down to per local code.
- Remove existing system ductwork as needed for new installation. Install new system exhaust ductwork fix plate heat exchange module to provide react air to new energy recovery module. Install new system OA supply ductwork from existing OAU intake to fix plate heat exchange module to provide system outside air to unit.
- Connect new supply air ductwork to the new VAV boxes within the MER. Connect the new return air ductwork to the existing return air ductwork within the MER. New ductwork to be metal with external insulation wrap.
- Install new system CHW and HHW from existing unit service to new AHU location. In interior spaces, the new piping is to be wrapped with 2” foamglass insulation, with mastic joints, paper wrapped straight lengths and PVC wrapped corners. Provide directional labeling per MCA for all new system piping.
- BAS requirements will be addressed in a separate section, but in general add BAS devices to control the AHU and VAV box for each area served by the system. Add BAS programming to provide control of the zone supply air flow, supply air temperature, and space humidity to add or reduce capacity based on space conditioning needs.

c. AHU System Configuration Modifications

System configuration modifications included in the “Best” system option will include system modification included in the “Better” option with regard to ductwork modifications and VAV box installation. AHU modifications will be accomplished with the provision of a new AHU, as described above.

The ductwork modification scope of work is as follows:

- Remove the existing low-pressure ductwork from the AHU to the location of the zone reheat coil for each zone.



- Remove the existing zone reheat coil for each zone.
- Remove the existing dry steam humidifier for each zone.
- Install new medium pressure discharge plenum box on AHU supply section.
- Install new Trane variable air volume zone (VAV) boxes. Units will be configured with zone heating hot water (HHW) coils, zone supply air control damper, and factory installed Trane building automation system (BAS) controller and input/output devices.
- Install new medium pressure ductwork from new discharge plenum to each zone VAV box location.
- Reconnect HHW to new VAV box and re-insulate pipe to match existing.
- Install new Trane provided dry steam humidifier for each zone where unit previously existed.
- All new ductwork will be medium pressure Sheetmetal ductwork with external insulation wrap. Repair existing insulation as necessary to match existing.
- BAS requirements will be addressed in a separate section, but in general add BAS devices to control the VAV box for each gallery area served by the system. Add BAS programming to provide control of the zone supply air flow, supply air temperature, and space humidity to add or reduce capacity based on space conditioning needs.

4.3 Air System Modifications – Non-Gallery Spaces

Air system upgrades for Non-Gallery Space will be characterized as a “Good”, “Better” and “Best” approach, to allow for incremental cost/benefit analysis on the part of the owner. The “Good” option will focus on system controls, functionality of existing system configuration, and achieving significant energy savings through system modifications. The “Better” option will include the system improvements contemplated in the “Good” option plus additional system configuration modification to bring existing systems and components into as close compliance to the latest museum design standards as possible without complete system replacement. The “Best” option will include complete system replacements as necessary to bring system configuration into compliance with the latest HVAC design criteria. Exceptions and additions for specific air systems will be noted as need to address any non-standard system applications.

1. “Good” System Modifications

a. AHU Refurbishment

This scope will be applied to AHU 3, 4, 7, 8, and 11. Units will be repaired and refurbished as follows:

- Sand and grind the interior and exterior surfaces of (9) AHUs and (2) OAU to remove corrosion and create adhesion for the coating system
- Interior surfaces to include walls, ceilings, floors, fan housing, drain pans and fan section framework.
- Install new coated chilled water coils provided by Trane
- Coils to be coated to reduce future corrosion
- Clean and coat filter racks



- Repair and/or provide new drain pans as required
- Dampers will be cleaned (not coated)
- Provide and install new insulation on the interior of air handlers if applicable
- Replace corroded sheet metal where necessary
- Units will be painted with rust penetrating primer
- Units will be painted with a final top coating
- Excludes providing new AHU support springs
- 1 year warranty on the coil is included
- 3 year warranty on the refurbishment is included

b. AHU System Configuration Modifications

System configuration modifications included in the “Good” system option will include replacement of VAV boxes for AHU 4 in the Art Education department. The existing zone boxes are proprietary to the Carrier system and are under local control only. These boxes utilize an outdated plunger style zone damper that is not compatible with any BAS based VAV box controller in the market, Trane or otherwise. Additionally, the AHU 4 system is configured as a variable air distribution system supply by a constant volume AHU. To accomplish this, a bypass duct is connected from the system supply to system return ductwork to allow bypass air to be diverted from the supply to the return, controlled by a similar proprietary plunger style damper. This control approach maintains a constant supply fan air flow, which consumes excess energy during low load conditions. The new system configuration will convert the system to a true VAV application with variable speed supply air fan, elimination of bypass ductwork and control of new industry standard VAV boxes.

The installation scope of work will include the following:

- Remove the existing proprietary VAV boxes.
- Remove the existing bypass ductwork and associated control box.
- Remove existing AHU motor-starter.
- Install new Trane variable air volume zone (VAV) boxes. Units will be configured cooling only, with zone supply air control damper, and factory installed Trane building automation system (BAS) controller and input/output devices.
- Install new ductwork as necessary to install new boxes. Patch holes and penetrations in existing ductwork and repair insulation to match existing.
- Install new Trane VFD for AHU supply fan control.
- BAS requirements will be addressed in a separate section, but in general add BAS devices to control the VAV box served by the system. Add BAS programming to provide control of the zone supply air flow and supply air temperature to add or reduce capacity based on space conditioning needs.

An additional system configuration modification included in the “Good” system option will include the conversion of existing constant volume AHUs to single zone VAV applications. This will apply to AHU 3 in the Carpentry Shop and AHU 11 in the



Auditorium. Currently these systems utilize a constant volume supply fan, regardless of load conditions in the space, and modulate CHW supply and HHW supply to maintain unit discharge conditions. By modifying the supply fan operations to variable volume, the unit total output can be modulated to match space load demands and reduce the use of excess supply fan energy.

The installation scope of work will include the following:

- Remove existing AHU motor-starter.
- Install new Trane VFD for AHU supply fan control.
- BAS requirements will be addressed in a separate section, but in general add BAS devices to control the supply air fans serving the system. Add BAS programming to provide control of the unit supply air flow to match space demand. Modulate supply air temperature to add or reduce capacity based on space conditioning needs.

An additional system configuration modification included in the “Good” system option will include the installation of BAS automated controls on the existing locally controlled VAV boxes for AHU 7 and 8. If you refer to the table in section 4.1, the majority of the VAV boxes supporting AHU 7 and 8 are not part of the existing Niagara based BAS. These units operate strictly by local electro/mechanical thermostats and provide on data or communications to the BAS to allow optimized operations of the system. The existing local VAV boxes were manufactured by Envirotec and are compatible with most industry standard BAS VAV box zone controllers and applications, including the Trane BAS. Therefore, VAV box replacement will not be necessary. The existing local controller will be replaced with a Trane BAS VAV box controller, unitizing the existing power supply and damper. The existing damper actuator will be replaced with a compatible Trane actuator. This will allow the system to collect data from each VAV box for system optimization and will allow the individual zones to be incorporated into the new BAS and participate in all the functionality including graphics, trend data, remote access, and critical alarming.

The installation scope of work will include the following:

- Remove existing local VAV box controller and zone thermostat.
- Remove the existing rotational zone damper actuator.
- Install new Trane BAS VAV box application controller, utilize existing box power supply.
- Install new Trane damper actuator.
- Connect Trane BAS VAV box controller to existing supply air velocity probe and calibrate airflow readings.
- Connect Trane BAS VAV box controller to new zone damper actuator.
- Install new Trane wireless zone temperature sensor



2. “Better” System Modifications

a. AHU Refurbishment

The AHU Refurbishment scope of work for the “Better” system modification option will include all of the scope of work anticipated for the for the “Good” system modification option, plus the following additions. The “Better” System modifications will include supply air fan (SAF) modifications for AHU 7 and 8, which are variable volume systems. Currently, the unit SAFs are single motor units connected by a shaft to a single air foil centrifugal fan operating on a variable volume configuration based on duct static pressure. These units will be modified to include fan wall applications with VFD SAF control.

This installation scope of work is as follows:

- Electrically disconnect units from the SAF motor starter and remove existing VFD.
- Remove existing SAF motor.
- Remove existing SAF fan, shaft assembly and motor/fan frame.
- Install new fan wall bracket assembly and seal around bracket assembly to prevent air leakage.
- Install new plug fan assemblies within the fan bracket assembly. Fan configurations will be 4 to 6 fans, depending on unit size.
- Install new Variable Frequency Drive in place of the existing AHU SAF motor starter. Electrically connect new VFD to the new fan wall SAFs.
- BAS requirements will be addressed in a separate section, but in general add BAS devices to control the AHU supply fan array for each system. Add BAS programming to provide control of the unit supply air flow, supply air temperature, and space humidity to add or reduce capacity based on space conditioning needs

b. AHU System Configuration Modifications

System configuration modifications included in the “Better” are the same as those included in the “Good” option above.

3. “Best” System Modifications

a. AHU Refurbishment

The AHU Refurbishment scope of work for the “Best” system modification option will include all of the scope of work anticipated for the for the “Better” system modification option except for units included in the AHU Replacement scope.

b. AHU Replacement

The AHU Replacement scope of work for AHU 7 is included for the “Best” system modification option. AHU 7 shows significant deterioration in the unit housing, drain pan, and chilled water coils. While AHU 7 is a viable candidate for refurbishment, the unit application remains complicated by the vastness of the area served by the unit. AHU 7



serves all of the 2nd floor executive suite and a large portion of the 1st floor non-gallery area, see the table in section 4.1 for details. System performance is further complicated due to use of a plenum return application, where return air paths are obstructed by above ceiling structures such as ductwork, VAV boxes, electrical conduit and lighting fixtures.

System performance and control could be greatly enhanced by splitting AHU 7 into two separate smaller units to allow separated conditioning for the 1st floor and the 2nd floor spaces. The units would remain as variable volume applications. The new units will be configured with split 1/3, 2/3 chilled water coils to allow more precise part load control for when the spaces are largely unoccupied. The new AHU 7 will be sized and configured for the 2nd floor executive offices only. The new AHU for the 1st floor space will be designated as AHU 12 for the purpose of this document and will be located in the 1st floor plenum in the hallway outside of the art studios.

The installation scope of work is as follows:

- Disconnect existing chilled water and hot water piping from the existing unit. Demo pipe as necessary for existing unit removal and for providing chilled water services to the new AHU.
- Disconnect existing electrical service from existing units and remove existing power conduit and wire to the electrical panel.
- Remove existing system ductwork as needed for new installation.
- Demo and remove the existing AHU in their entirety.
- Modify existing housekeep pad to proper position and set new PCC AHU.
- Within the existing 2nd floor MER, provide and install new Trane PCC AHU size for new AHU 7 load. Unit to be chilled water/hot water application with four (4) to six (6) unit fan wall with variable frequency drives (VFD) to allow the unit to modulate supply fan capacity to meet load conditions. Unit filtration will be MERV 13. Structural support and tie down to per local code.
- Connect new supply air ductwork to the new unit within the MER. New ductwork to be metal with external insulation wrap. Return air is a room plenum return. Install new plenum box to ceiling level to promote system hygiene.
- Install new system CHW and HHW from existing unit service to new AHU, including new chilled water control and hot water control valves. In interior spaces, the new piping is to be wrapped with 2" foamglass insulation, with mastic joints, paper wrapped straight lengths and PVC wrapped corners. Provide directional labeling per MCA for all new system piping.
- Within the existing 1st floor ceiling above 1st floor hall at art studio, provide and install new Trane PCC AHU size for new AHU 12 load. Unit to be chilled water/hot water application with four (4) to six (6) unit fan wall with variable frequency drives (VFD) to allow the unit to modulate supply fan capacity to meet load conditions. Unit filtration will be MERV 13. Unit to be supported from the existing roof structure. Structural support and tie down to per local code.
- Provide new chilled water and hot water piping. Hot water piping source is available in the art studio hallway. Chiller water piping source is available at the chilled water riser entering the building from the chiller plant on the north side of the building. In interior spaces, the new piping is to be wrapped with 2"



- foamglass insulation, with mastic joints, paper wrapped straight lengths and PVC wrapped corners. Provide directional labeling per MCA for all new system piping.
- Provide condensate pump at unit and pipe condensate to the exterior of the building.
 - Connect new supply air ductwork to the new unit at the point where the existing AHU 7 supply air ductwork penetrates from the 2nd floor to the 1st floor. Existing ductwork is 24" round, new ductwork to match. New ductwork to be metal with external insulation wrap. Return air is to be a plenum return. Install new plenum box to ceiling level to promote system hygiene.
 - Provide new electrical service from the main switchgear in the kitchen sallyport on the west side of facility. Install new electrical breaker to match system load requirements. Run new conduit and wire from main switchgear to new Unit 12 location.
 - Install new Trane VFD to provide supply fan control for new AHU 12. Electrically connect to supply and demand side wiring to provide completed system.
 - BAS requirements will be addressed in a separate section, but in general add BAS devices to control the AHU and VAV box for each area served by the system. Add BAS programming to provide control of the zone supply air flow, supply air temperature, and space humidity to add or reduce capacity based on space conditioning needs. New Trane PCC will be provided with factory installed control devices and BAS controller.

4.4 Electrical System Upgrades – Facility Wide Emergency Power

The utility electrical service which supplies electrical power to the OMA facility is a typical commercial building application. A primary transformer, which is owned and maintained by OUC, is sited on the north perimeter of the property along East Rollins Street. Primary power is supplied to the transformer, typically at 13.2kva, which is then stepped down to the secondary building level voltage, which is 480v, 3 phase for OMA. The secondary feeds exit the transformer underground and run to the building primary switchgear, which is in the electrical room off of the kitchen sally port on the west side of the facility. Upon entering the main switchgear, power is terminated on a main breaker, which provides whole building overload protection, and then distributes to various loads within the building, either directly or through additional step-down transformers.

The initial system design did not include any means for providing emergency power to the facility, in the event OUC lost the primary electrical feed due to a service outage, which could happen during inclement weather or due to utility equipment failure. After the initial design and installation of the electrical system for the facility, the system was modified to allow a limited means of providing emergency power to the museum. This approach included providing a dedicated standby generator breaker in the main electrical switchgear and service taps to the exterior of the switchgear cabinet. In this configuration, in the event of a utility power failure, the main switchgear breaker must be unlocked and switch "off", to disconnect the building from the incoming utility power secondary feeds. A mobile standby generator must be secured and delivered to the driveway outside the kitchen sally port and electrically connected with free run cabling to the generator service taps located on the outside of the main switchgear cabinet. Once the generator is connected and started



up, the dedicated generator breaker must be unlocked and switched “on”, effectively connecting the generator service taps to energize the main switchgear bus by back feeding through the dedicated generator breaker. This configuration limited by the availability of a rental generator, availability of diesel fuel in a potential time of crisis, the size of the dedicated generator breaker and electrical service cabling and allows for “survival” level operation of the facility only. Loads within the museum must be manually switched “off” at breakers to limit amount of electrical load which can be applied to the standby generator, to not overload the dedicated generator breaker or the generator itself. This is a very labor-intensive process and requires facilities staff to have full awareness of dynamics of the application during a stressful event of loss of utility power. Additionally, this approach to providing emergency power is not consistent with the latest design standard for critical museum spaces.

A modern standby power system compliant with the current design standards for critical museum spaces will include a permanently installed standby generator, an automatic transfer switch, and emergency or essential power service to the facility. The generator would contain a minimum of 3 days (72 hours) of fuel contained within the generator equipment skid, to minimize fuel supply concerns. The automatic transfer switch would continuously monitor incoming electrical utility service and in the event of a loss of utility power, the system would start the generator, validate proper unit operation, and switch the building load to the generator, all without any human intervention or need for facility staff to be present.

In a new construction application, the building electrical loads would be segregated into “essential” and “non-essential” loads, in order minimize the capacity requirements of the backup generator system. During normal utility operations, both essential and non-essential loads would be operated from the normal power system distribution system. In the event of loss of utility power and initiation of emergency generator operations, only the essential power loads would be connected to the generator system. Non-essential loads would be dormant and non-operational until the restoration of utility power. To accomplish this functionality, the facility electrical system would be divided into essential and non-essential busses and dedicated power services distributed throughout the facility for both forms of electrical service. Additionally, during the design process, a decision matrix would to be created to define what electrical loads are essential and what loads are non-essential. An example of this decision matrix would be in a chiller plant with multiple chillers and pumps, where a limited number of chillers and pumps would be connected to the essential power service to allow limited cooling capacity and the balance would be connected to non-essential power service. So that, in the event of a loss of utility power, the equipment connected to the essential power service would be operational while the balance would be dormant until the restoration of utility power. The same decision matrix process would apply to air systems, lighting systems, elevator systems, to name just a few.

As stated, this afore outlined system approach is typical for new construction application, where installation of complete electrical service is contemplated in the cost of construction. In this way, there is no duplication of equipment or labor during the installation process and the size of the emergency generator, automatic transfer switch, and essential electrical switchgear can be limited by the electrical load identified during the decision matrix process. However, in a retrofit application,



as is anticipated at OMA, segregated approach can become quite complicated and cost prohibitive. The complete electrical distribution system is in place with no division between essential and non-essential services. To provide such a segregated approach, a completely new switch gear section with automated transfer switch must be installed, which at OMA is very space limited in the sally port electrical room. Additionally, from the new essential switchgear, new electrical distribution has to be run throughout the building to parallel the exiting electrical distribution to provide essential breaker panels co-located where any existing electrical panels are located. Then, electrical loads which have been deemed essential must be re-wired from the existing electrical panel to the new essential electrical panel.

A more cost-effective approach for an emergency power retrofit application such as OMA is to take a whole building approach, where the entire facility is considered essential load. This would eliminate the need to introduce new switchgear into the building electrical system or to run a parallel electrical distribution system throughout the building for division of essential and non-essential loads. Work would be limited to the outside of the building associated with the generator and automatic transfer switch installation and connection to the existing utility secondary power feed. This eliminates a significant cost associated with labor and materials within the facility but does require the installation of a much larger generator.

Specific to OMA, the scope of work associated with this whole building approach would be as follows:

- Removal of the existing bicycle parking and associated sidewalks and pads. Bicycle parking will be relocated to the sidewalk running down the west side of the building.
- Remove existing vegetation and trees necessary for installation of concrete pads to support installation of standby generator and automatic transfer (ATS) switch skid. Where feasible, trees to be relocated to other areas of the OMA property. Where not feasible, replacement trees to be planted on the OMA property in compliance with local landscaping codes.
- Sprinkler systems to be capped outside the area of construction to allow continued system operation during construction. Sprinkler system to be re-installed around new emergency generator pad area upon completion of construction.
- Excavate, backfill, and compact pad area as required by local codes to meet nuclear density test standards.
- Form and pour new concrete pad for emergency generator and automatic transfer switch skid.
- Install generator/ATS pad brick screen wall around 3 sides of pad installation. Provide decorative metal gate on parking lot side of pad, to allow for maintenance access and service.
- Excavate and run new secondary power feed from existing utility power transformer to new ATS. Power interruptions to be coordinated with OUC and with OMA staff.
- Set new emergency generator and ATS equipment skids. Structural tie down to be per local and State codes for uplift and wind load.
- Connect electrical system to new generator and ATS equipment skids, per local codes and manufacturer guidelines.
- Connect generator and ATS equipment to new Trane BAS to allow for full monitoring of emergency generator/ATS operations through the automation system functionality.



- Perform complete commissioning and start up of generator/ATS system, per manufacturer recommendations. Load test completed system with full museum electrical load to insure full functionality. Utility power interruptions to be coordinated with OUC.
- Restore area sidewalks, irrigation, and planting beds to match existing upon completion of construction operations.

5.0 Building Automation

The system upgrades for OMA will include a complete replacement of the existing Niagara based JACE automation system with a Trane Ensemble building automation system (BAS). The new Trane BAS assume control of all AHU's, chiller, boilers, DOAS, zone/terminal units, and steam humidifiers. The new system will be a web-enabled platform to allow user access to the system through secured applications from any internet connected smartphone, tablet, or computer. This scope of work includes the DDC controls upgrade of approximately 16 AHUs, 3 outdoor air systems, 53 control zones/terminal units, 1 Chiller Plant, and 1 Boiler Plant plus integration to lighting control, fire alarm, and security systems. Within this section and associated exhibit are located scope narratives, sequence of operations and the complete design development package for the new controls installation, including system layouts, point lists, wiring diagrams, and DDC device details.

For execution of 5.0 Building Automation System, Trane will provide the following equipment:

- Trane BAS DDC control panels
- Belimo chilled water control valves
- Belimo hot water control valves
- Belimo damper actuators
- Duct temperature sensors
- Space temperatures
- Duct humidity sensors
- Space humidity sensors
- Trane TRS Variable Frequency Drives (VFD)
- Replacement supply fan motors

For execution of 5.0 Building Automation System, the Trane BAS installation contractors will provide and install all equipment and materials not specifically designated as Trane provided materials. The following list is for illustrative purposes only and is not to be considered exhaustive:

- Electrical conduit, junction boxes, hangers, and accessories
- Electrical wiring and cabling
- Electrical power wiring to new Trane control panels
- Electrical installation and power to new supply fan motors as scheduled
- Electrical to provide new load center for Royal Tower casino penthouse AHUs
- Mechanical water piping, hangers, and accessories
- Mechanical piping manual/automatic isolation and balancing valves
- Mechanical local piping instrumentation and gauges
- Mechanical pipe insulation
- Mechanical ductwork sheet-metal, hangers, and accessories



- Mechanical ductwork insulation
- Mechanical controls and isolation dampers

Low voltage electrical contractor will install new Trane control panels, conduit and wiring and/or cabling to new Trane field devices, such as temperature, humidity, valve actuators, damper actuators, and air flow sensors as defined within the Trane BAS proposal package.

High voltage electrical contractor will install conduit and wire to provide power to new Trane control panels and remove power from existing system control panels after they are removed from operation. New variable frequency drives and disconnect means to be installed on Unistrut structure at each AHU location. Installation to be completed with future AHU replacement scope in consideration. New AHU supply fans are to be installed and wired per the replacement schedule.

Mechanical contractor will install new chilled water and hot water valves as defined in the folder 4.0 HVAC/Electrical System Upgrades. All cost associated with mechanical and electrical installation, and valve replacement are to be included in that line item for the FIMs as defined above.

System Control General Overview

As with all electronic computing equipment from time to time it is required to upgrade the equipment to obtain faster/better processors and memory supporting newer firmware and software. These new abilities allow for the safe and secure expansion of the systems out into the world of IOT (Internet Of Things). Our world is becoming ever more connected. Billions of intelligent devices and machines generate massive amounts of data, creating a bridge between real and virtual worlds. Turning these vast amounts of data into value is a key factor for success.

Utilization of our Trane Tracer® SC+ & Synchrony™ Control System based Building Automation System (BAS) complete with custom graphics. The system interface will be web based with user access via any standard internet browser. Unit and terminal control will be accomplished through our BACnet® Tracer™ UC Programmable Controller lines. Deployment of Trane WCI Coordinators which incorporate secured BACnet® / Zigbee® wireless communications as part of an Air-Fi™ backbone within the building to avoid rewiring whenever the spaces are reconfigured or expanded. Enterprise trending, alarming and energy optimization will be accomplished using our Tracer® Ensemble™ Cloud Database.

Chilled Water System

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Provide relays, current sensors, pressure transmitters and temperature sensors for specified system control.
- Valve(s), actuator(s), flow meter(s), and BTU meter(s) will be retained and are presumed to be good and in working condition.
- BACnet® MS/TP communication integration to interface to the chiller controllers.
- Chilled water dual turbine flow meter w/ BTU meter.

Hot Water System

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Provide relays, current sensors, pressure transmitters and temperature sensors for specified system control.
- BACnet® MS/TP communication integration to interface to the boiler controllers.



Miscellaneous Points, Systems, Interfaces, and Interlocks

- One (1) global OA temperature and humidity sensor

Gallery Spaces: Good

(1) VAV Air Handling Units w/ CHW Cooling Coils (AHU-NEW DOGHOUSE)

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Provide relays, current switches, pressure transmitters and temperature sensors for specified system control.
- Provide Chilled/Heating water valves with actuators.
- Outside air flow monitoring stations.
- Outside and return air damper actuators as needed.

(4) Multi-Zone Air Handling Units w/ CHW Cooling Coils (AHU-1, AHU-2, AHU-5 & AHU-6)

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Provide relays, current switches, pressure transmitters and temperature sensors for specified system control.
- Chilled/Heating water valves with actuators will be retained and are presumed to be good and in working condition.
- Outside air flow monitoring stations.
- Outside and return air damper actuators as needed.

(4) VAV Terminal Units

- Factory mounted controls.
- Air-Fi™ zone temperature sensors with display.

Gallery Spaces: Better/Best

(5) VAV Air Handling Units w/ CHW Cooling Coils (AHU-1, AHU-2, AHU-5, AHU-6, AHU-NEW DOGHOUSE)

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Provide relays, current switches, pressure transmitters and temperature sensors for specified system control.
- Chilled/Heating water valves with actuators will be retained and are presumed to be good and in working condition.
- Outside air flow monitoring stations.
- Outside and return air damper actuators as needed.

(3) Outside Air Handling Units w/ CHW Cooling Coils (OHU-1, OHU-2, OHU-3 & OHU-4)

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Provide relays, current switches, pressure transmitters and temperature sensors for specified system control.
- Chilled/Heating water valves with actuators will be retained and are presumed to be good and in working condition.
- Outside air flow monitoring stations.
- Outside and return air damper actuators as needed.



(14) VAV Terminal Units

- Factory mounted controls.
- Air-Fi™ zone temperature sensors with display.

Non-Gallery Spaces: Good

(3) VAV Air Handling Units w/ CHW Cooling Coils (AHU-4, AHU-7 & AHU-8)

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Provide relays, current switches, pressure transmitters and temperature sensors for specified system control.
- Chilled/Heating water valves with actuators will be retained and are presumed to be good and in working condition.
- Outside and return air damper actuators as needed.

(2) SZVAV Air Handling Units w/ CHW Cooling Coils (AHU-3 & AHU-11)

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Provide relays, current switches, pressure transmitters and temperature sensors for specified system control.
- Chilled/Heating water valves with actuators and will be retained and are presumed to be good and in working condition.
- Outside and return air damper actuators as needed

(6) VAV Terminal Units

- Factory mounted controls.
- Air-Fi™ zone temperature sensors with display.

(30) VAV Terminal Units

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Existing dampers, flow bars and heater assemblies will be retained and are presumed to be good and in working condition.
- Wireless Communication Interfaces (WCIs)
- Discharge air temperature sensors
- Air-Fi™ zone temperature sensors with display.

Non-Gallery Spaces: Better

(3) VAV Air Handling Units w/ CHW Cooling Coils (AHU-4, AHU-7 & AHU-8)

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Provide relays, current switches, pressure transmitters and temperature sensors for specified system control.
- Chilled/Heating water valves with actuators will be retained and are presumed to be good and in working condition.
- Outside and return air damper actuators as needed.

(2) SZVAV Air Handling Units w/ CHW Cooling Coils (AHU-3 & AHU-11)

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.



- Provide relays, current switches, pressure transmitters and temperature sensors for specified system control.
- Chilled/Heating water valves with actuators will be retained and are presumed to be good and in working condition.
- Outside and return air damper actuators as needed.

(6) VAV Terminal Units

- Factory mounted controls.
- Air-Fi™ zone temperature sensors with display.

(30) VAV Terminal Units

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Existing dampers, flow bars and heater assemblies will be retained and are presumed to be good and in working condition.
- Wireless Communication Interfaces (WCIs)
- Electric heating control/HW reheat control valves as needed
- Discharge air temperature sensors
- Air-Fi™ zone temperature sensors with display.

Non-Gallery Spaces: Best

(1) VAV Air Handling Units w/ CHW Cooling Coils (AHU-12)

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Provide relays, current switches, pressure transmitters and temperature sensors for specified system control.
- Provide Chilled/Heating water valves with actuators.
- Outside air flow monitoring stations.
- Outside and return air damper actuators as needed.

(3) VAV Air Handling Units w/ CHW Cooling Coils (AHU-4, AHU-7 & AHU-8)

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Provide relays, current switches, pressure transmitters and temperature sensors for specified system control.
- Chilled/Heating water valves with actuators will be retained and are presumed to be good and in working condition.
- Outside air flow monitoring stations.
- Outside and return air damper actuators as needed.

(2) SZVAV Air Handling Units w/ CHW Cooling Coils (AHU-3 & AHU-11)

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Provide relays, current switches, pressure transmitters and temperature sensors for specified system control.
- Chilled/Heating water valves with actuators will be retained and are presumed to be good and in working condition.
- Outside air flow monitoring stations
- Outside and return air damper actuators as needed.



(6) VAV Terminal Units

- Factory mounted controls.
- Air-Fi™ zone temperature sensors with display.

(30) VAV Terminal Units

- Provide and install one (1) BACnet® controller and enclosure as needed for specified system control.
- Existing dampers, flow bars and heater assemblies will be retained and are presumed to be good and in working condition.
- Wireless Communication Interfaces (WCIs)
- HW reheat control valves as needed
- Discharge air temperature sensors
- Air-Fi™ zone temperature sensors with display.

Orlando Museum of Art Modernization Program

*Program Review and Options to Move
Forward with Trane Work Scope*

Presented by: Gary H. Kreisler
Date: February 6, 2023



TRANE
TECHNOLOGIES

Agenda

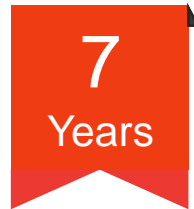
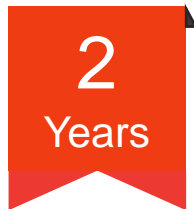
- Team Introduction
- Project Challenges
- Process to Address Changes
- Recommended Solution
- Project Review
- Next Steps

Why Trane

- Global Technology Firm Founded in 1913
- Over \$10B in Annual Revenue
- Over 800 Employees Serving 9 Locations in Florida
- Office Located in Maitland
- Proven Design and Build Provider
- World Class Results for Critical Environments

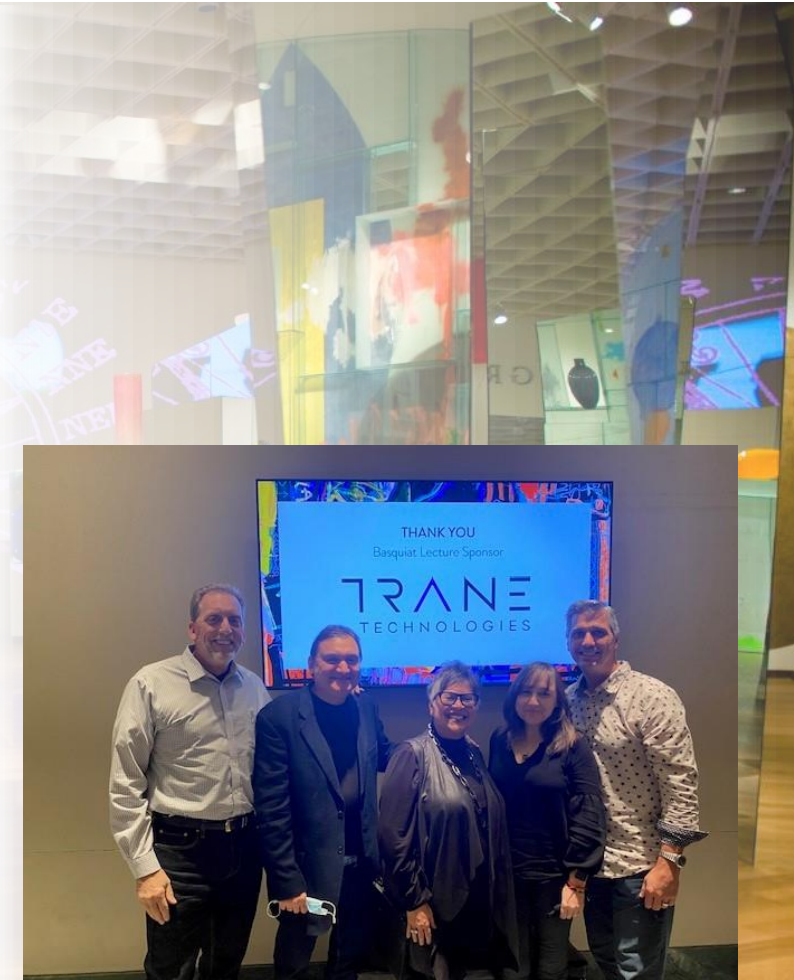


MEMBER OF
Dow Jones
Sustainability Indices
In Collaboration with RobecoSAM



Company of the Year

CEO **[ACTION]** FOR
DIVERSITY & INCLUSION



**\$10 Million Philanthropic
Giving In 2022**

Team Members

Trane Team



Gary Kreisler
Senior Solutions
Advisor



Aaron Ditty
Lead Project
Manager



Lant Dubose
Project Development
Engineer Manager



Jack Walsh
Operations
Leader



Cam Griffith
Quality Control
Leader



Kenyon Holmes
Contract Leader

Over 200 Years of Design-Build
Construction Experience



Industry Partners



Mechanical/Electrical
Engineering Services



A/R/C
Associates
Incorporated
Established 1982

Roofing and Building
Envelope Architects



Lighting
Design Consultants

Challenges



Poor Indoor Environment



Inefficient Infrastructure
Near Failure



Escalating Maintenance
and Operating Costs



Limited Capital to
Accomplish Goals



❑ **Risks:**

- Staff Frustration with constant maintenance issues
- Reduced Revenue Opportunities
- Degradation of Cultural Mission
- ***Building system failure and art reputation damage***

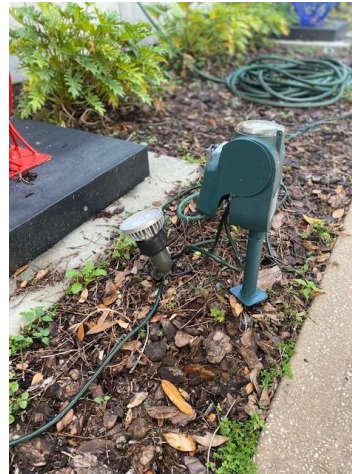
❑ **Desired Outcomes:**

- Ease of Operation
- Reduced maintenance/service calls
- Energy savings
- ***Safe, dry, comfortable environment for showcasing world-class art***

Challenges Addressed

Trane led in-depth analysis performed by industry experts to review:

- Complexity of operations and proposed operational changes
- Cost-benefit / lowest life cycle cost of ownership
- Installation risk analysis and downtime of critical spaces
- Multiple financial alternatives
- Energy efficiency effects of scope
- Ease of service/maintainability
- Evaluate current market conditions
- Reviewed multiple technical options



Existing Conditions – HVAC/Electrical Systems



Study performed by Trane in conjunction with MEP consulting engineer: Affiliated Engineers, Inc.

Air Systems

Existing Conditions – AHUs are all in need of refurbishment or replacement:

- Gallery Spaces (critical) - AHU-1/OAU-1, AHU-2/OAU-2, AHU-5/OAU-3, AHU-6/OAU-1, AHU-9, AHU-10
 - Constant Volume with Chilled Water coils
 - AHU-1, AHU-2, AHU-5, and AHU-6 are multi-zone with downstream reheat with downstream humidifiers, dedicated outside air units
 - AHU-9 and AHU-10 with downstream reheat
- Non-Gallery Spaces (considered non-critical) - AHU-3, AHU-4, AHU-7, AHU-8, AHU-11, AHU-RR, systems vary



Temperature manually set too low



Ancient ACME AHU (1960s)



Doghouse mechanical room too small to maintain/repair AHUs



AHU access through bathroom towel dispenser



AHU coil is rusted and at end of useful life

Existing Conditions – HVAC/Electrical Systems



Study performed by Trane in conjunction with MEP consulting engineer: Affiliated Engineers, Inc.

Building Automation System (BAS)

Existing Conditions:

- No programming, system control or scheduling utilized - only temperature control
- Existing System Software/Hardware no longer supportable due to age
- No connection to humidifiers – manual control of humidity in space



Existing Conditions – *Roofing Systems (by others)*



Study performed by Trane in conjunction with building envelope engineer: ARC Associates

Existing Conditions:

- Multiple renovations over past 50 years that has impacted roofing design
- Three different roof applications applied to 22 roof elevations – all at or beyond useable life, replacement required
 - Aggregate surface built up roofing (Aggregate) – 30 years old – beyond useful life
 - Mineral surfaced and coated modified bitumen roofing (Bitumen) – worn, at or near end of life
 - Thermoplastic single ply membrane roofing (TPO) -- TPO installed over existing tar roof with poor installation with replacement needed – code requires both roofs removed, and new roof installed



Examples of Bitumen roof beyond useful life



Examples of TPO roof beyond useful life

Trane Work Scope Details for HVAC

- Concentrates on System Control, Functionality of Existing Systems, and Energy Savings
 - Units refurbished to like new, firm fixed price, minimal additional engineering, fastest lead time and install, least downtime, least installation risk, simple controls and operation, all new controls, 20-year solution, least costly
 - Systems remain constant volume, refurbishes existing vs. new equipment except in a few cases

Includes all New Trane Building Automation and Intelligent Services throughout the building

Gallery Spaces

- AHU 1, 2, 5, and 6 and OAU 1, 2 and 3: Refurbish air handlers to like-new condition and keep as constant volume
- AHU 9, 10 and RR are in confined spaces that cannot be serviced: Remove all 3 and combine them into 1 new Rooftop Unit (RTU) and needed duct / mechanical / piping and VAV units to serve all spaces

Non-Gallery Spaces

- AHU 3, 4, 7, 8, and 11 - Refurbish air handlers to like-new condition and keep as constant volume
- Replace VAV boxes for AHU 4, 7, and 8 (existing system is antiquated, uses unsupported controls and AHU 4 uses excess energy)
- Convert AHU 3 and 11 from CV to single-zone
- Insert controls on AHU 7 and 8 VAV boxes (currently controlled by antiquated thermostats)



Trane Intelligent Services

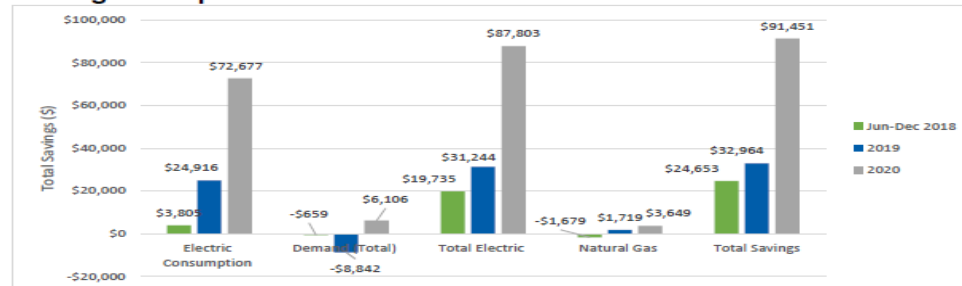
Expert control for precise indoor air quality, occupant wellness, sustainability and energy efficiency

Transform Data Into Intelligence

- Leverage building data with analytics and remote inspections by an Intelligent Services Engineer
- Monitor temperature and humidity levels through customized dashboarding and reporting capabilities
- Prioritize service work through data-driven fault detection and diagnostics
- Reduce energy costs and track savings
- Remotely access connected building systems via smartphone, tablet or laptop through Trane Connect, Trane's secure web-based portal

KPI	Feb-20	Feb-21	% Change
EUI (kBtu/ft ²)	104.32	75.67	37.9%
ECI (\$/ft ²)	\$2.14	\$1.73	23.5%
Electric (kBtu/ft ²)	92.58	66.94	38.3%
Nat Gas (kBtu/ft ²)	11.73	9.17	28.0%

Savings Comparison



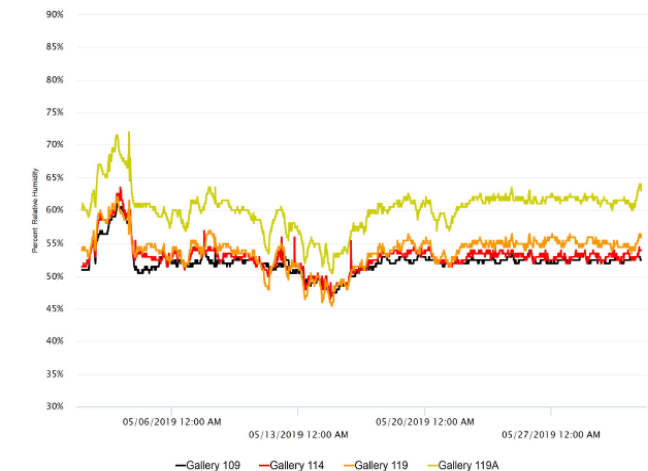
History Museum - 1st Floor - Monthly Humidity

Monthly Averages

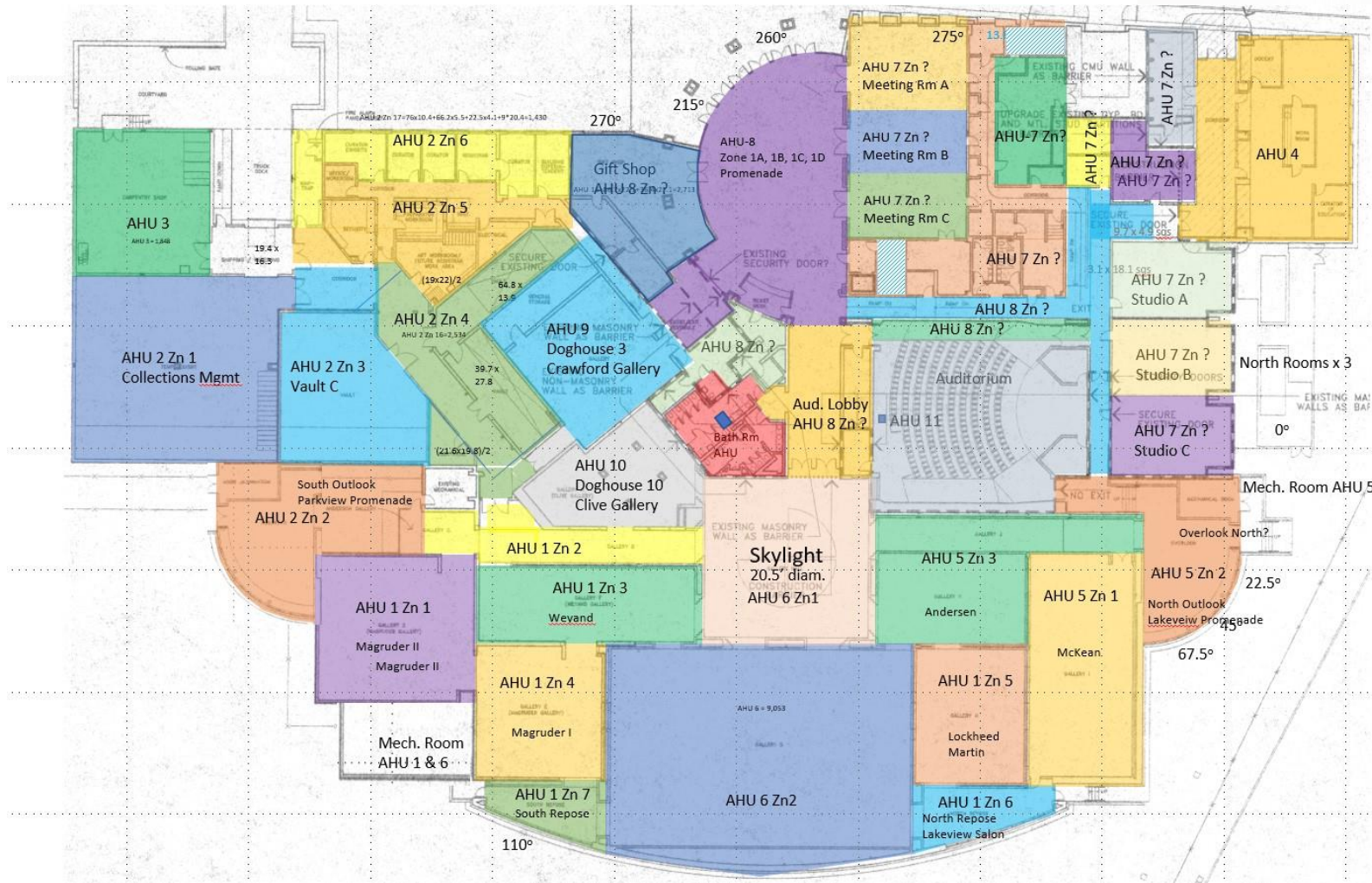
Month Name	Gallery 109 %	Gallery 114 %	Gallery 119 %	Gallery 119A %
May	52.3	53.0	54.0	60.3

Weekly Averages

Date	Gallery 109 %	Gallery 114 %	Gallery 119 %	Gallery 119A %
04/28/2019	55.0	56.3	56.8	64.1
05/05/2019	52.1	52.9	53.6	59.6
05/12/2019	50.5	51.1	51.2	57.0
05/19/2019	52.5	53.2	54.5	60.9
05/26/2019	52.4	53.0	55.2	61.6



Trane HVAC Project Phasing



Methodology to Recommended Project

All of this led us to the following recommendation:

- Address energy and maintenance costs
- Add resilience, improve comfort, and control
- Manage the risk of failure

Trane Work Scope

- Leverage existing constant volume HVAC system design
- Improve HVAC control and provides real-time monitoring for operational excellence
- Reduces construction time and minimizes installation risk

Work Scope by Other

- Install energy-efficient roofing



Recommended Project

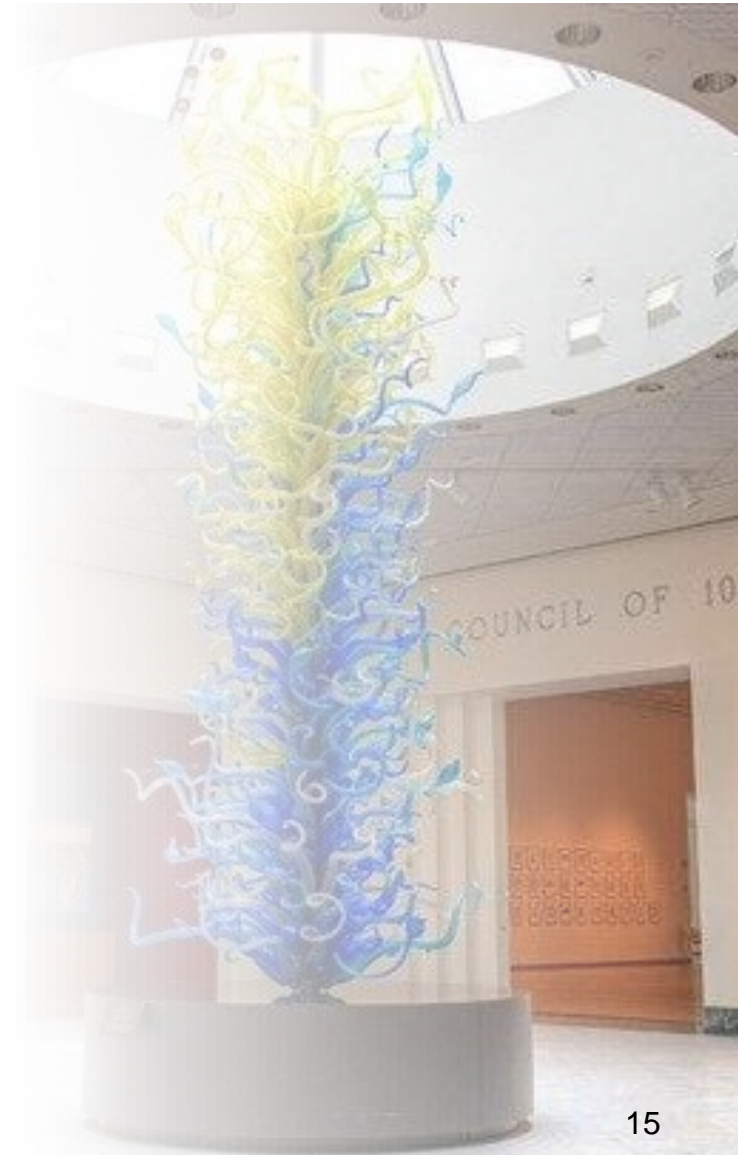
Base Recommended Project	Pricing	Installing Contractor	What this fixes
HVAC Renovation	\$3,500,000	Trane	HVAC at or near end of useful life, adds 20+ years life
Roof Replacement	\$3,300,000	Advanced Roofing, A/R/C (Joe Williams) - Architect /Owners Rep (\$200K)	Roof at end of useful life, adds 25 years life

*Amounts are NTE, not to Exceed



Proposed Project Financing (if required): Property Assessed Clean Energy (PACE)

- Off-Book / Off-Balance Sheet
- Prepayment options available
- Paid once per year as an assessment on the property tax bill
- Financing tied to property, not balance sheet, non-recourse
- Reviewed competitive term sheets from PACE financing providers
 - Proposed PACE offer summary provided on next slide



Next Steps – Trane HVAC Work Scope

- OMA initiates the financing (45-day process)
- Board approves action to repair roof and HVAC, prepare final documents (2/28/23)
- Trane re-submits the final contract (3/7/23)
- Board approves final contract (3/15/23)
- OMA closes on PACE financing with Trane support
- Project implementation begins
- On-going support services provided
- Trane/OMA continue to work together to implement the project to accommodate ongoing museum activities with minimal disruptions



Contacts:



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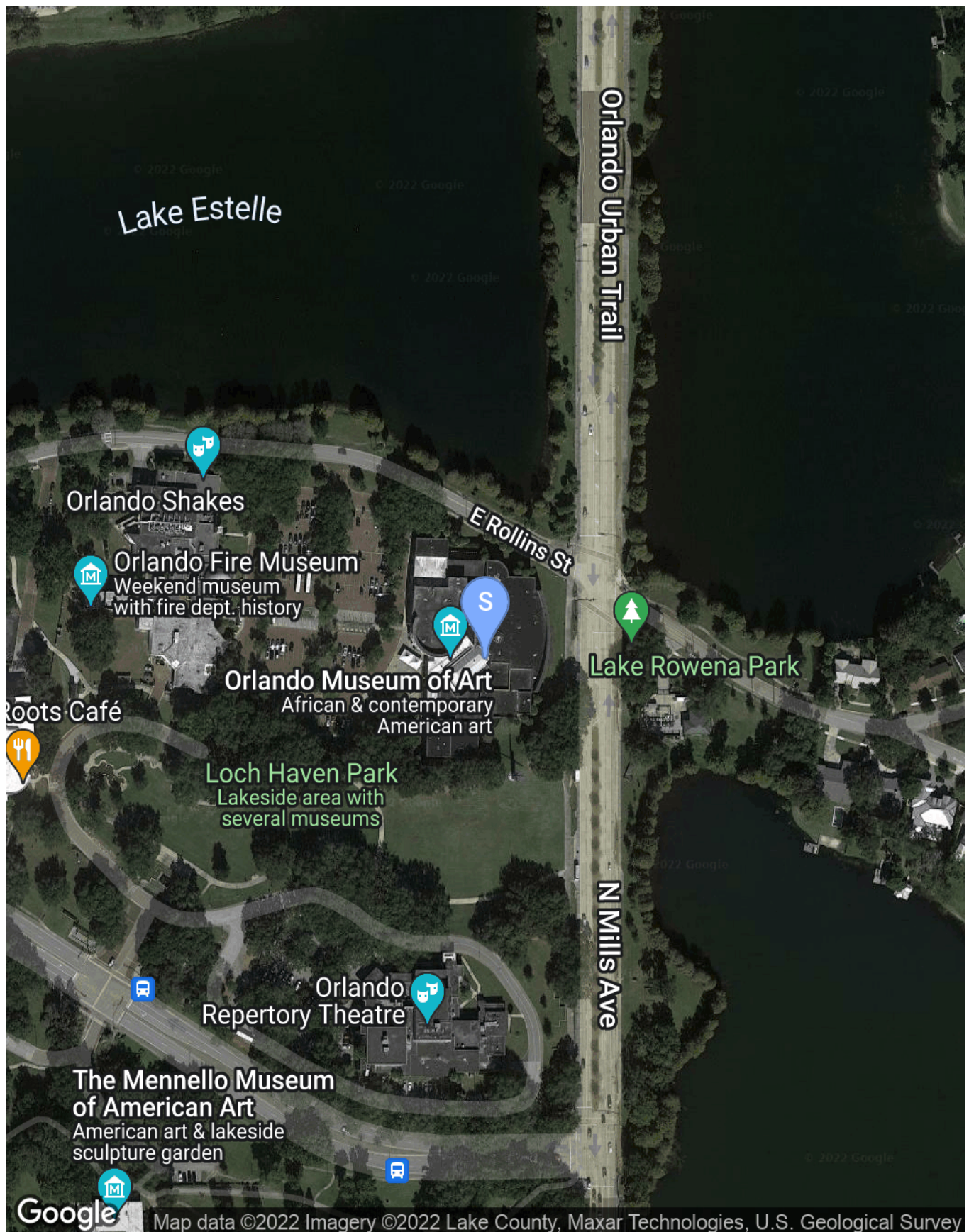
Maitland, FL 32751



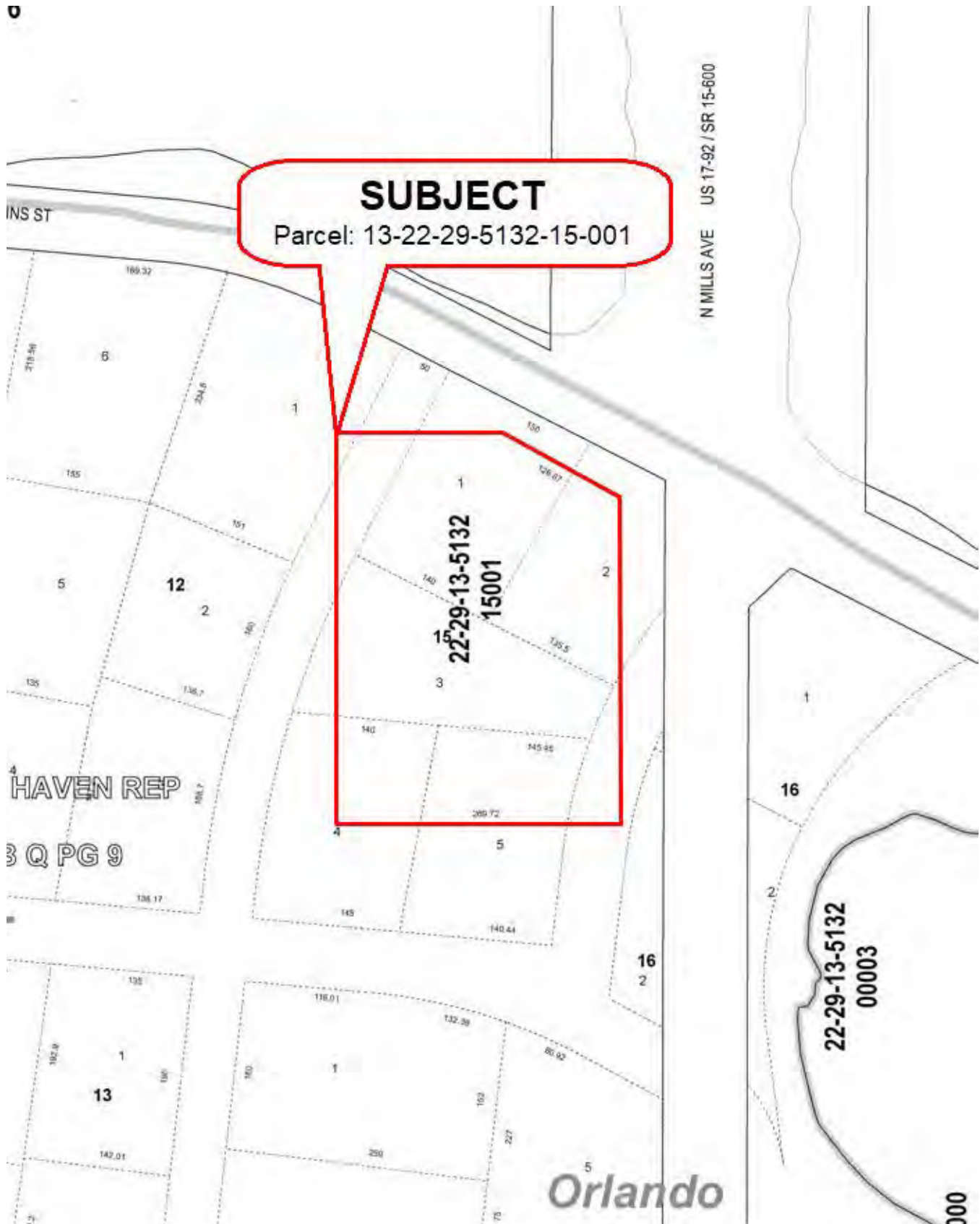
ORLANDO MUSEUM OF ART, INC.
PROJECT BUDGET

Expenditures	Total		
	TDT Grant Funds	Balance Provided by Other Funds	Project
Professional Services			
Owners Rep estimated		\$ 286,931	\$ 286,931
Replacement/ Repairs			\$ -
HVAC	\$ 3,500,000	0	\$ 3,500,000
Roof Replacement	\$ 3,100,000	0	\$ 3,100,000
FIS/Storefront Repairs	\$ 486,640	0	\$ 486,640
			\$ -
Equipment			\$ -
Temporary Air for humidity control	\$ 150,000	0	\$ 150,000
			\$ -
			\$ -
Subtotals of Expenditures	\$ 7,236,640	\$ 286,931	\$ 7,523,571
Total Project Expenditures	\$ 7,236,640	\$ 286,931	\$ 7,523,571

Income			
Anticipated Private Support	\$ -	\$ 286,931	\$ 286,931
Government Support	0	0	\$ -
Applicant Cash	0	\$ -	\$ -
TDT Grant Request Amount	\$ 7,236,640	0	\$ 7,236,640
Total Project Income	\$ 7,236,640	\$ 286,931	\$ 7,523,571



PLAT MAP – FEE SIMPLE SITE

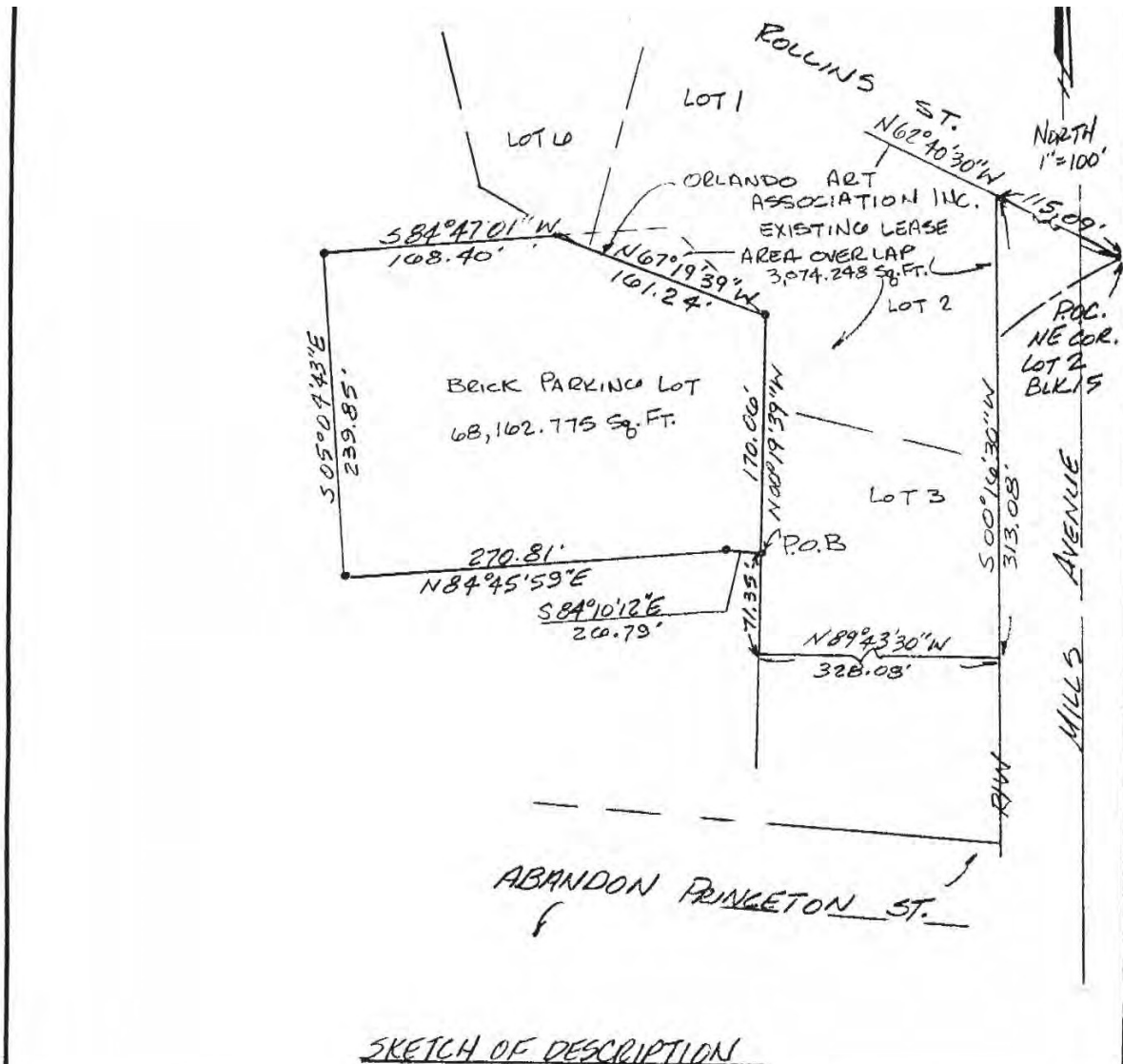


AERIAL IMAGE



PARKING LOT SITE SKETCH – LEASEHOLD SITE

Sourced from lease

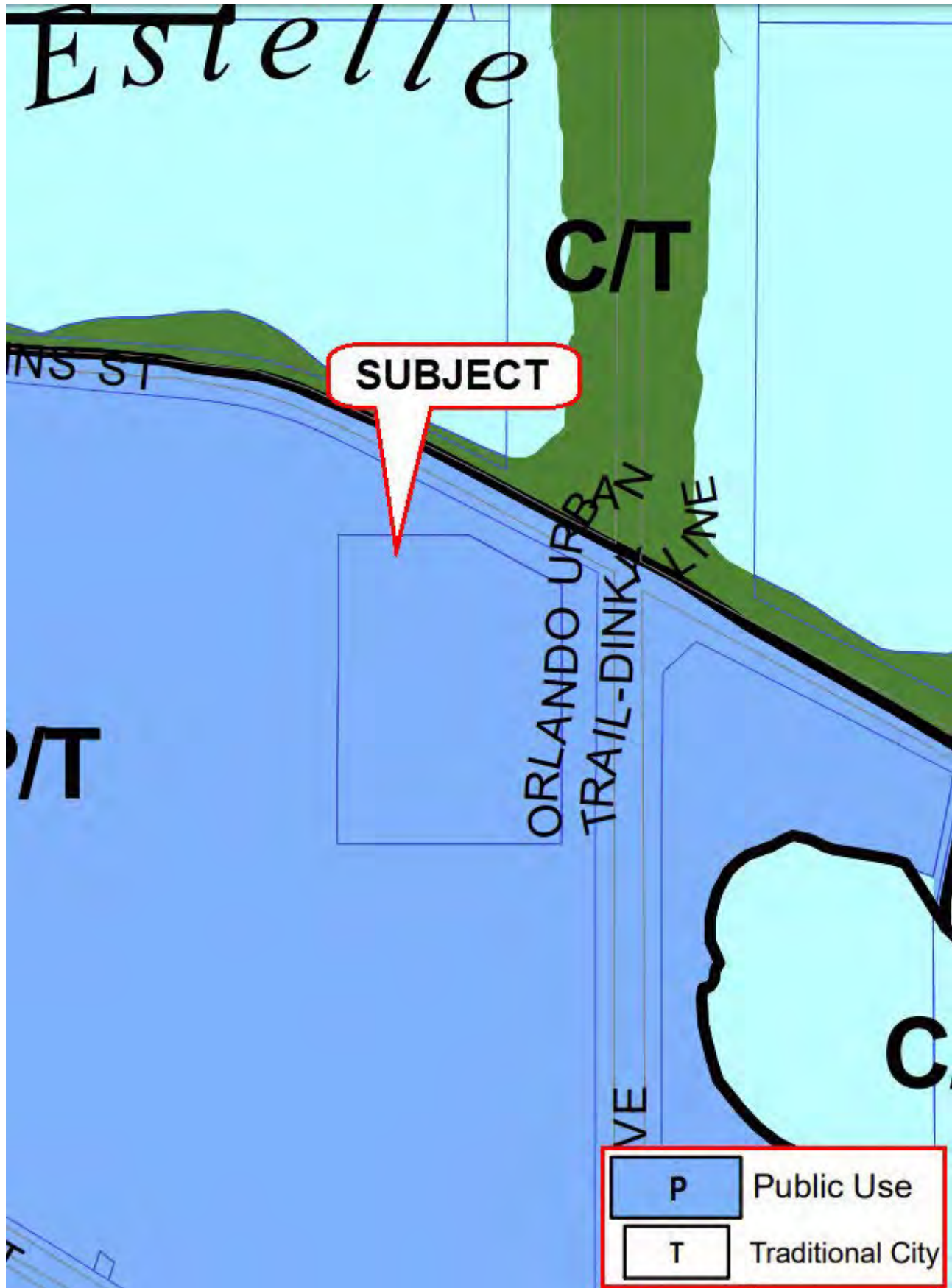


REV. NO.	DESCRIPTION OF REVISION	CHK'D	DATE	APPROVED	DATE
BUREAU OF ENGINEERING CITY OF ORLANDO, FLORIDA					
TITLE: ORLANDO ART ASSOCIATION PROPOSED LEASE		SURVEY: B. GILBERT	DRAWN: LSR	CHECKED:	
PROPERTY OWNER: CITY OF ORLANDO		DOC. NO.	MAP KEY: 119-E 499	DWG. NO.	
DATE: 12/15/87		SCALE: 1"=100'		DATE: 12/15/87	

Delineation lines are approximate

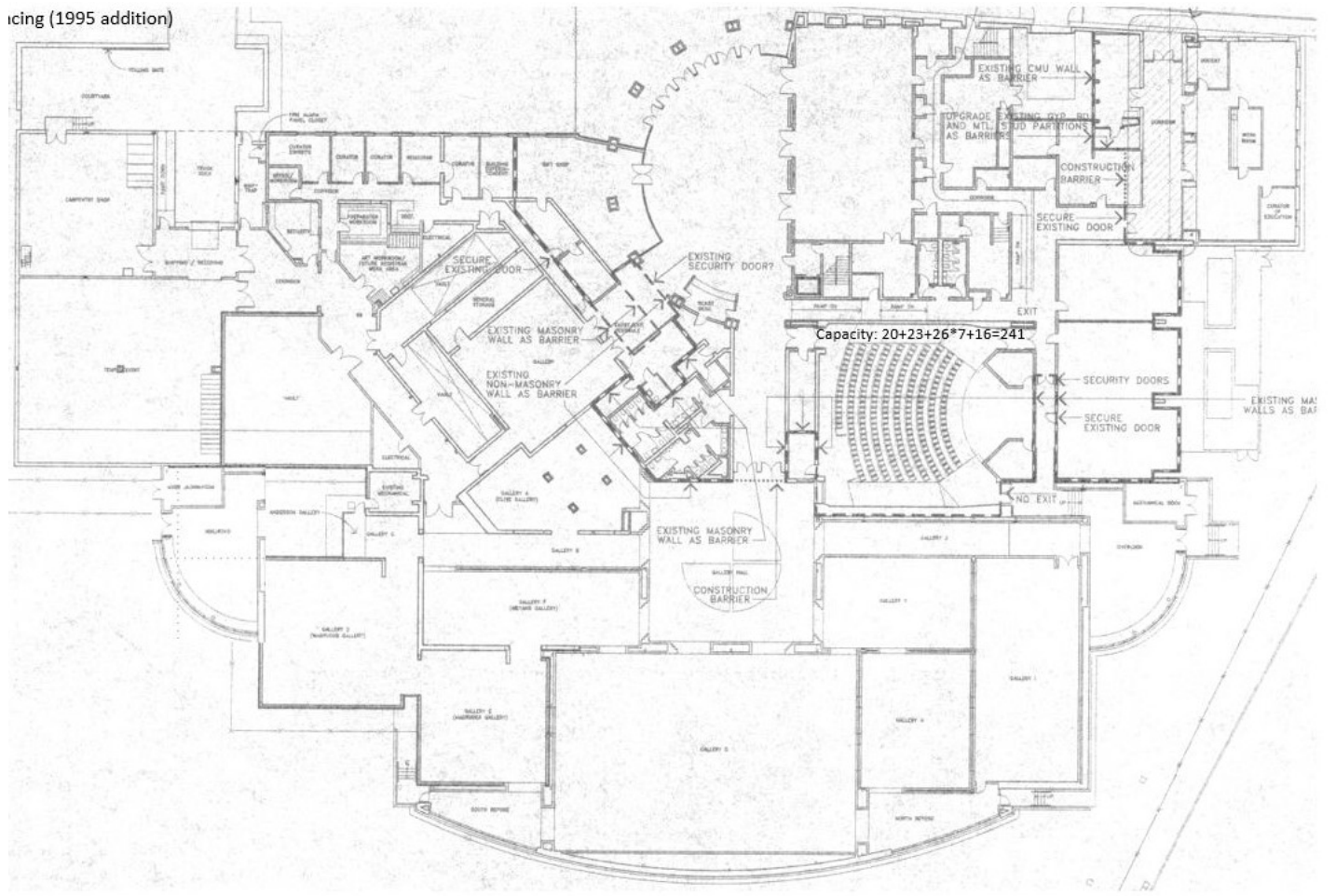


ZONING MAP

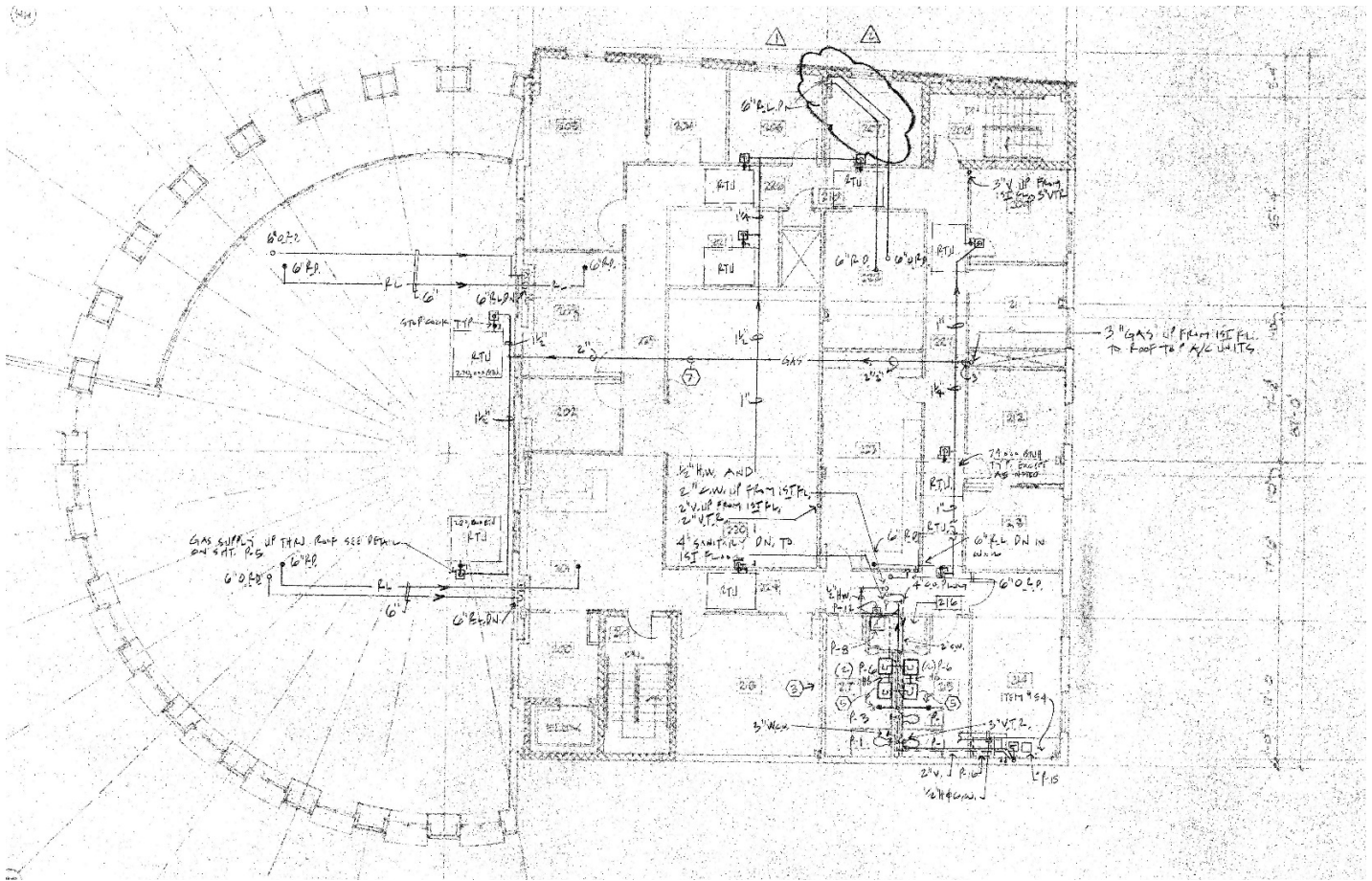


FLOOR PLAN – FIRST FLOOR

icing (1995 addition)



FLOOR PLAN – SECOND FLOOR OFFICE



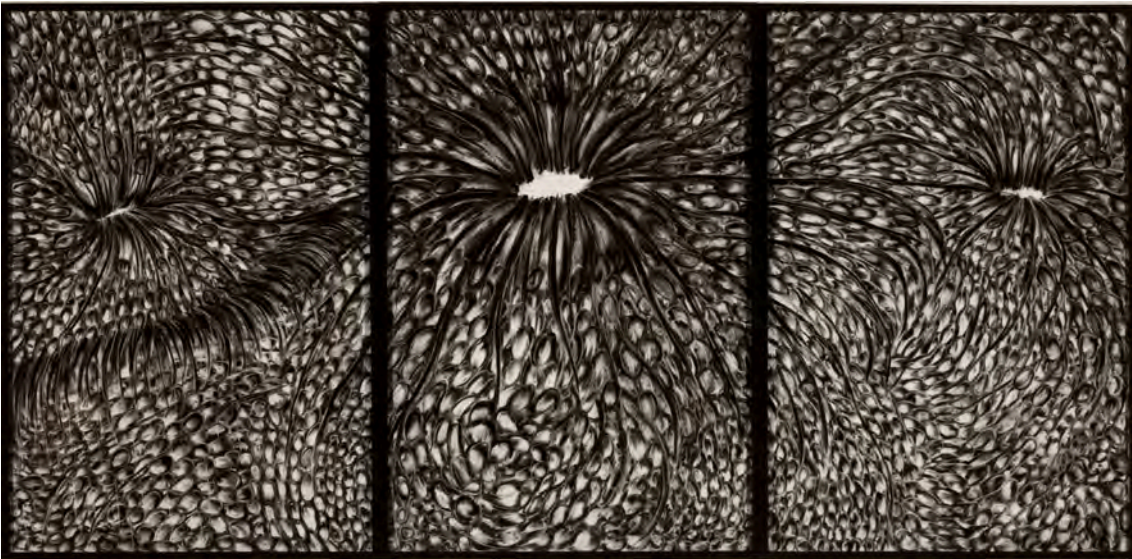


ADVE

THINGS TO DO > ARTS

SUBSCRIBER ONLY

A ‘treasure trove’: Orlando Museum of Art receives major gift of 314 works



“TBD (Triptych)” by French artist Mâhki Xenakis used soft pastel on paper to create “TBD (Triptych).” The 2010 work has been donated to Orlando Museum of Art by Dr. James Cottrell and Joseph Lovett. (© Mâhki Xenakis via Orlando Museum of Art)



By [MATTHEW J. PALM](#) | mpalm@orlandosentinel.com | Orlando Sentinel
PUBLISHED: April 4, 2024 at 5:28 p.m. | UPDATED: April 4, 2024 at 7:28 p.m.

[Orlando Museum of Art](#) has received a significant gift of more than 300 pieces, including works by [Robert Mapplethorpe](#) and [Keith Haring](#), that greatly expands and diversifies its permanent holdings. The gift also opens a relationship with a New York City museum, sparks new educational opportunities and offers the beleaguered institution a morale-boosting sign of support from the art world.

"It's a brilliant collection," says the museum's recently installed chief curator, [Coralie Claeysen-Gleyzon](#). "I can't tell you how excited we are."

The gift, mostly paintings and mixed-media work with some sculptures and photographs, comes from a pair of New York City-based collectors and activists who have a particular interest in LGBTQ issues. Claeysen-Gleyzon said the [Cottrell-Lovett Collection](#) not only comes at a "pivotal moment for the OMA" but could help fight homophobia and other forms of discrimination by acting "as a catalyst for broader societal change."

Dr. James Cottrell and Joseph Lovett have been collecting art since 1976; the museum has had a relationship with the couple since hosting an exhibit of some of their pieces in 2004. In 2016, the museum presented a follow-up exhibition and afterward retained 63 works on long-term loan.



This photogravure with watercolor is by noted American artist Robert Mapplethorpe, who died in 1989. Known as "Untitled #4," it has been given to the Orlando Museum of Art by Dr. James Cottrell and Joseph Lovett. (© Robert Mapplethorpe Foundation via Orlando Museum of Art)

The gift greatly — and suddenly — increases the breadth of the museum's 3,120-piece permanent collection, boosting it by 10 percent. A comparison with the more measured and usual pace of the museum's collecting organizations illustrates the dramatic gain to the museum by the additional 314 works: The museum's Acquisition Trust has contributed 60 pieces over 40 years, the Friends of American Art have added 12 pieces over 30 years, and the Council of 101 has purchased 208 art prints in 50 years.

But even more than the size, it's the scope of the works that impresses, Claeyson-Gleyzon said. Living in downtown Manhattan during the 1980s, Cottrell and Lovett knew and collected from the prominent artists of the time.

Among other names represented in the collection are David Hockney, whom the couple met 50 years ago; avant-garde French artist and playwright Jean Cocteau; American Helen Frankenthaler, whose abstract paintings span generations; mixed-media pop artist Deborah Kass; and Kwame Brathwaite, who died last year after a career spent artistically chronicling Black life in Harlem and elsewhere.

Beyond the U.S. and Europe, artists represented in the collection also come from Haiti, Mexico and Ecuador, increasing the museum's international offerings.



Edouard Prulhière's "The Two Idiots" is a 1996 mixed-media work that is part of a significant gift to Orlando Museum of Art from Dr. James Cottrell and Joseph Lovett. (© Cottrell-Lovett Collection via Orlando Museum of Art)

Claeyson-Gleyzon is equally excited about names perhaps not as well-known to the general public, such as French artist Edouard Prulhière, an important figure in the Supports/Surfaces artistic movement in which paintings are often folded, cut or otherwise constructed to also focus attention on their physical presence.

"It is a treasure trove," she said of the gift.

The collection's artists will be of interest to scholars, Claeyson-Gleyzon said, which will help raise the museum's profile.

"You want a collection to be seen and studied and part of the narrative of contemporary art," she said. To that end, the collection's pieces will be accessible through the museum's website.



Suzanne McClelland's "Tips #3 Between the Lines" is a mixed-media work on paper that's part of a significant gift by Dr. James Cottrell and Joseph Lovett to the Orlando Museum of Art. (© Suzanne McClelland via Orlando Museum of Art)

The gift follows a donation of 200 works by Cottrell and Lovett to the Grey Art Museum, affiliated with New York University. The dual donations have the potential to allow the institutions to share works and educational opportunities. Claeysen-Gleyzon also envisions loaning the collection to other museums, ensuring the works can be seen by a broader audience — another way to raise OMA's national impact.

Locally, the collection will spark an array of new educational programs, she said, sentiments echoed by museum executive director and CEO Cathryn Mattson.

Beyond education, the new works also could trigger more outreach opportunities with local organizations, particularly those that serve the LGBTQ community. The museum already hosts Art With Purpose, a visual-journaling program in partnership with Zebra Coalition, which supports lesbian, gay, bisexual and transgender teens and young adults.

In a joint statement, Cottrell and Lovett said the museum's community work was one of the reasons for the donation.

"We've long been deeply inspired by OMA's vibrant outreach into underserved communities, creating educational programs for people of all ages," they wrote.

The couple was deeply affected by living through New York City's AIDS crisis of the 1980s.

"We have so many friends who died of AIDS.... A whole generation of artists was lost to AIDS, if not more," Lovett recounted in an interview marking OMA's 2004 exhibition.

Barton Lidice Beneš, who died in 2012, is one of the artists represented in the couple's gift to the museum.

"Artists such as Barton who lived through the AIDS epidemic — he was HIV positive for many years — have done a lot of work on social issues including HIV AIDS," Lovett said in the 2004 interview. "Wherever I saw his work, I would think of his incredible sense of humor and his take on life and realize that he was still with us through his work."

In announcing the gift, Mattson referred to the couple as "longtime advocates and dedicated supporters" of the museum.

Cottrell, who helped found the specialty of neuro-anesthesiology, is chairman emeritus of anesthesiology at the SUNY Downstate Medical Center in New York City and past president of the American Society of Anesthesiologists. He is a founding chair of the AIDS Action Foundation and served on the board of God's Love We Deliver, a service that provides meals to individuals with chronic illnesses.

Lovett is a Peabody award-winning and Emmy-nominated documentary filmmaker who has worked with ABC and HBO. He also has received multiple awards for his social advocacy.

Former Orlando Museum of Art curator Hansen Mulford described the couple's collecting methods in a 2016 essay.

"Informed by curiosity, careful observation and a continual dialog with artists, gallerists, curators and museum directors, Cottrell and Lovett have built an important collection of contemporary art with an international scope," he wrote.



This is Cuban artist Damian Aquiles's 2014 work "Untitled (Paint Cans)," a gift to Orlando Museum of Art from Dr. James Cottrell and Joseph Lovett. (© Damian Aquiles via Orlando Museum of Art)

"This is a collection that starts with and is sustained by the act of looking," Cottrell said at the time. "We have to like what we are looking at. While the works in the collection must be strong visual statements, it becomes important to understand what the artists are about, the journey they are on and what they are doing with their lives."

Central Floridians will see some of the new works in a small exhibition this summer. In the spring of 2025, the museum will open its 101st year with a major exhibition showcasing much of the Cottrell-Lovett gift.

In honor of the donation, Claeyson-Gleyzon's position will now officially be designated the Cottrell-Lovett Collection Chief Curator.

"We could not be happier with our decision to make this significant gift to OMA and the wider Central Florida community," the couple wrote in a joint statement. "We are especially proud to create a lasting impact via the museum, which has long demonstrated a vested interest in sharing and supporting our commitment to disability activism, non-censorship, accessibility and LGBTQ+ issues."

Claeyson-Gleyzon said the gift was a vote of confidence in the staff and mission of the museum, celebrating its centenary this year in the shadow of the Basquiat scandal.

"It's definitely a boost to the morale," she said.

The seizure of works attributed to Jean-Michel Basquiat in a 2022 FBI raid as part of an ongoing fraud investigation, and the subsequent fallout, has damaged the museum's reputation, led to lawsuits between OMA and its former director, and battered staff morale.

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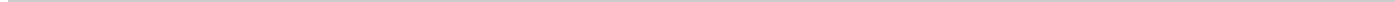
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2024 > April > 4



Orlando Museum of Art can't afford repairs, new roof

WFTV.com News Staff, Sarah Kinbar

January 27, 2024 · 1 min read

4



Editor's note: This story is available as a result of a content partnership between WFTV and the Orlando Business Journal.

Orlando Museum of Art leaders said the museum doesn't have the money to cover needed HVAC repairs and a new roof, due to the \$315,000 it spent to respond to FBI subpoenas, combined with lost revenue from cancelled exhibitions and legal fees.

"It's in the hundreds of thousands of dollars that would be a budget shortfall," museum board Chair Mark Elliott told *Orlando Business Journal* on Jan. 23.

The museum needs to "restructure its economic infrastructure and fix the building," said Executive Director and CEO Cathryn Mattson, though there have been no internal talks about filing for Chapter 11 bankruptcy protection, she said.

[Click here](#) to read the full story on the Orlando Business Journal's website.

[Orlando Museum of Art can't afford repairs, new roof \(yahoo.com\)](#)

Orlando Museum of Art
Examples of Education Programming
May – December 2023



YOUTH & FAMILY

SUMMER ART CAMP: Our 11 weeks of Summer Art Camp were very fun and successful with 626 students enrolled in 69 sessions with 53 sessions (77%) sold out due to maximum enrollment. This is an increase of 15% over last year. Total daily attendance was 3,709 students. Many thanks to the Cornelia T. Bailey Foundation for making 15 scholarships possible, the National Art Honor Society at Bishop Moore High School for two scholarships, and Ed Herbst for one scholarship.

SCHOOL PROGRAMS: In May, 48 second graders from the Orlando Gifted Academy participated in virtual programs. Tour options and lessons were presented by Molly Lawson to OCPS art teachers at their pre-planning workshop on August 7, 127 teachers participated. Teachers are already reserving programs for the new school year.

THE ART OF PERU FAMILY WORKSHOP: Following a guided tour of the Peruvian artifacts in the Art of the Ancient Americas Collection, two teachers from the Raymi Dance School taught participants several traditional dances; July 28, 22 participants.

STROLLER TOURS: May 24, 43 participants; June 7, 39 participants; June 21, 35 participants; July 5, 27 participants; July 19, 27 participants; August 9, 43 participants. Many thanks to Winnie Palmer Hospital for Women & Babies for sponsoring this popular program.

ART ADVENTURES: May 12, 16 participants.

ART IN THE AFTERNOON: May 12, 5 participants.

FAMILY HIGHLIGHTS TOURS: June 3, 22 participants; July 1, 22 participants; August 5, 18 participants.

SKETCHING IN THE GALLERIES: June 3, 92 participants; July 1, 40 participants; August 5, 90 participants.

BIRTHDAY PARTY: August 12, 38 participants.

PEGGY CROSBY STUDENT GALLERY: This gallery is now featuring works of art created by Summer Art Camp students.



ADULT

IN-FOCUS TOURS: These tours occurred every Wednesday for ten weeks, June 7-August 16. Each tour highlighted a different artist in the *Florida Prize* exhibition; 174 total participants. *Florida Prize* winner Akiko Kotani presented the program on July 19, 35 participants.

ART NIGHT OUT: *Summer Landscapes* with Christy Garton, June 21, 19 participants; *Tiptoe Through the Flytraps: A Night of Botanical Oddities* with Xavier Moss, July 19, 23 participants and July 26, 17 participants; *Collage Images* with Maria Coville, August 16, 18 participants.

SUMMER ARTS SOCIETY: This summer, Susan Rosoff presented *Americans in Paris* through three lectures, May 8, June 5, and June 19, 61 participants registered for the series. Registrations are currently being accepted for the new series beginning on September 18: *Around the World in 80 Ways*.

PERU INDEPENDENCE DAY CELEBRATION: The Raymi Dance School presented a program featuring musician Johnny Mora and traditional dances; July 23, 213 participants.

COLLEGE TOURS: Tours were conducted May-July for 75 students and faculty: **Full Sail**—May 10, 21 students; **Flager**—May 18, 10 students; **UCF**—June 9, 44 students. A special Art Night Out art workshop was offered on June 22 to students in the **Disney College** program, 50 participants.

HIGHLIGHTS TOURS: Docent-guided tours on Sunday afternoons May-July, 80 participants.



COMMUNITY ACCESS

ART WITH PURPOSE: This weekly outreach program at the Zebra Youth (formerly the Zebra Coalition) is facilitated by Programs Coordinator Brice Turner; May-July, 14 participants.

ART'S THE SPARK: June 3, 8 participants; July 1, 18 participants; August 5, 11 participants. Many thanks to the Joseph G. Markoly Foundation for sponsoring this program with additional support from the Parkinson Association of Central Florida and The Joe & Sarah Galloway Foundation.

CREATIVE CONNECTIONS: This program includes one session for adults and one for children and families. The attendance reflects the total number of participants for the day: June 4, 25 participants; July 2, 31 participants; August 6, 22 participants. This program is sponsored by the Joe & Sarah Galloway Foundation.

ILLUME: This weekend workshop for breast cancer survivors included reflective exercises in the gallery and studio. We are so grateful to the Isermann Family Foundation for sponsoring this transformative program, the first of its kind to be offered by an art museum; June 23-25, 7 participants. Realtor Linda Schulte provided funding for the welcome reception and a lunch on June 24. The next program will take place August 25-27. Programs during 2023-2024 will be sponsored in memory of Ed Hayes and Betty Ann Weber. Works created during the June program are now on view in the Dr. P. Phillips Foundation Gallery in the Education wing.

OUTREACH LECTURES: Lectures were presented at Westminster Winter Park, Westminster Towers, Oakmonte Village, The Mayflower, Orlando Lutheran Towers, Windsor Place, Allegro, Sonata at Lake Mary, and Village on the Green. May-July, 187 participants.



SUMMER ART CAMP 2023

- 11 weeks, 69 sessions, 6 sessions for high schoolers
- 53 sessions sold out (77%)
- 626 students enrolled; 3,709 total daily attendance
- 188, 1-2 graders; 196, 3-5 graders; 176, 6-8 graders (10% more than last summer); 66, 9-12 graders
- 18 need-based scholarships awarded: 15 from the Cornelia T. Bailey Foundation, 2 from Bishop Moore High School's National Art Honor Society, 1 from Ed Herbst
- 6 interns, 12 art teachers, 10 high school volunteers









IN FOCUS TOURS, 174 total participants

Every Wednesday, June 7-August 16, gallery programs were held featuring works by Florida Prize artists.

Akiko Kotani, Florida Prize winner, presented the program on July 19, 35 participants.





THE ART OF PERU FAMILY WORKSHOP July 28, 2023

22 participants

This workshop included a docent-guided tour of Peruvian artifacts followed by lessons on how to dance the Festejo (Afro-Peruvian rhythm), Huayno (Andean rhythm) and the Marinera, Peru's national dance, taught by teachers from the Raymi Dance School.



PERU INDEPENDENCE DAY CELEBRATION

presented by the
Raymi Dance School

July 23, 2023, 213 participants



YOUTH & FAMILY

FAMILY DAY: October 21, 888 participants. Activities included Symphony Storytime@OMA concerts, Colombian dance and music performances, puppet shows, art and gallery activities, storytelling, and a keepsake photo booth. Presented in partnership with the Colombian Consulate. We are very thankful to our sponsors Orlando Health and Council of 101.

SCHOOL PROGRAMS: Tours for public and private schools were conducted September-October serving 1,219 students, teachers, and chaperones. The Inquiring Eye tours and Symphony Storytime@OMA were the most requested.

SYMPHONY STORYTIME@OMA: Special programs were offered to elementary school children in October featuring the book *The Little Engine That Could* by Watty Piper, illustrated by Loren Long. The programs included a concert by Orlando Philharmonic Orchestra string quartet musicians, story narration by Brandon Martin, a gallery tour, and a hands-on art activity in the studios, 523 participants. Two concerts for the public were presented on October 18, 73 participants.

SCHOOL HOLIDAY WORKSHOPS: October 16, 13 participants; October 27, 15 participants.

ART OF BALLET: October 28, 63 total participants. Two performances by Orlando Ballet School dancers in the *Norma* exhibition, followed by a sketching activity.

TEACHER PROFESSIONAL DEVELOPMENT WORKSHOP: The picture book exhibition was the theme for this fall's workshop held on October 3, 12 participants. Many thanks to the Cornelia T. Bailey Foundation for sponsoring this workshop.

SKETCHING IN THE GALLERIES: September 2, 60 participants; October 7, 26 participants; November 4, 75 participants.

STROLLER TOURS: September 6, 14 participants; September 20, 20 participants; October 4, 20 participants; October 25, 8 participants; November 1, 12 participants. Thank you to Orlando Health Winnie Palmer Hospital for Women & Babies for sponsoring this popular program.

PORTRAITS IN THE GALLERY: Family portraits with photographer Katie Crawford, September 16, 38 participants.

HIGH SCHOOL ART ACADEMY: Held throughout the school year, this program sponsored by the Cornelia T. Bailey Foundation started in September with 14 students from 7 high schools. Classes are taught by Xavier Moss.

ART ADVENTURES: September 1, 38 participants; October 6, 21 participants; November 3, 14 participants.

ART IN THE AFTERNOON: September 1, 6 participants; October 6, 4 participants; November 3, 4 participants.

FAMILY HIGHLIGHTS TOUR: September 2, 20 participants; October 7, 9 participants, November 4, 6 participants.

BIRTHDAY PARTY: Harry Potter party, October 15, 35 participants.

WINTER ART CAMP: Ten days of camp will be offered during winter break for students in grades 1-5; December 26-29, 2023 and January 2-8, 2024.

PEGGY CROSBY STUDENT GALLERY: This gallery is now featuring works of art created by students from Seminole and Osceola County Public Schools.



ADULT

ARTS SOCIETY: This year's theme is *Around the World in 80 Ways* presented by Susan Rosoff. The series began on September 18 with 97 participants registered for the season.

ART SANDWICHED IN: *Unannounced and Unexpected: Temporary Public Art*, Pat Greene, September 6, 50 participants on-site, 27 viewed virtually; *Mama Irene* documentary, October 4, 17 participants; *Photography as Visual Storytelling and Community Memory*, Peter Schreyer, November 1, 35 participants. We are very grateful to Caroline and Jeffrey Blydenburgh for sponsoring this series.

MEDITATION IN THE GALLERY: Taught by Lezlie Laws, this series of four workshops was presented September -October, 56 participants.

WISDOM OF WORDS: This writing in the gallery workshop was led by Elaine Persons on September 30, 12 participants.

COLLEGE TOURS: Tours were conducted August-November for 79 Full Sail students and faculty: August 16, 19 students; September 18, 28 students; October 4, 21 students; November 1, 11 students.

HIGHLIGHTS TOURS: Docent-guided tours on Sunday afternoons August-October, 126 participants

ART NIGHT OUT: *Celebrate the Face* with guest artist Donna Castellanos, September 13, 28 participants; *I Vant to Suck Your Blood: Vampirism in the Natural World* with Xavier Moss, October 11, 20 participants.

ADULT WORKSHOPS: *Sew Stylish* with Donna Castellanos, September 15, 10 participants; *Picasso Pumpkins* with Maria Coville, October 31, 20 participants.

OMA BOOK CLUB: Susan Rosoff led discussions of *The Whitney Women and the Museum They Made: A Family Memoir* by Flora Miller Biddle, September 21, 4 participants; *The Art of Acquiring: A Portrait of Etta and Claribel Cone* by Mary Gabriel, October 19, 5 participants.

YOGA IN THE GALLERIES: This program included a tour of *Visual Conversations* followed by a practice led by College Park Yoga; October 22, 23 participants. The next program is scheduled for December 10.

LECTURE: On October 26, internationally acclaimed artist Albert Paley presented a lecture about his career and studio activities, 100 participants.



COMMUNITY ACCESS

YOUTH ARTREACH: Students from Elevate Orlando (Jones, Evans, and Oak Ridge High Schools) participated in a special workshop on September 13 with mixed media artist Donna Castellanos, 30 participants. Following a tour of the *Outwin* exhibition, the students created portraits using a variety of fabrics and sewing notions. Students from the Orlando Union Rescue Mission participated in a gallery tour and art workshop on September 30, 14 participants. Many thanks to Truist Bank for sponsoring these programs.

TACTILE TOURS AND WORKSHOPS: Workshops taught by Donna Castellanos for participants with visual impairments in partnership with Lighthouse Central Florida, September 14 for adults, 23 participants, and September 16 for youth, 15 participants. After gallery tours of the *Outwin* exhibition, participants created textural portraits (adults) and cats (youth). Many thanks to United Arts for making this project possible.

ILLUME: This weekend workshop for breast cancer survivors included reflective exercises in the gallery and studio, August 25-27, 12 participants. The next program will be offered January 12-14, 2024. The workshops are sponsored this year in memory of Ed Hayes and Betty Ann Weber.

ART'S THE SPARK: September 2, 14 participants; October 14, 13 participants. The October program included a gallery discussion followed by a reception to celebrate the participants whose art is on view. Many thanks to the Joseph G. Markoly Foundation for sponsoring this program with additional support from the Parkinson Association of Central Florida and The Joe & Sarah Galloway Foundation. The program will resume January 6, 2024.

CREATIVE CONNECTIONS: This program includes one session for adults and one for children and families. The attendance reflects the total number of participants for the day: September 3, 20 participants, October 8, 19 participants. Many thanks to the Joe & Sarah Galloway Foundation for sponsoring this program.

ART WITH PURPOSE: Weekly outreach programs for youth at Zebra Youth; August-October, 72 participants. New funding from Macy's will provide Art with Purpose@OMA programs for youth and their families.

OUTREACH PROGRAMS: Lectures and Art on the Go programs were presented at Westminster Winter Park, Westminster Towers, The Mayflower, Allegro Senior Living, Orlando Lutheran Towers, Sonata at Lake Mary, Ambiance at Maitland, and Village on the Green. August-October, 295 participants.

DR. P. PHILLIPS FOUNDATION GALLERY: Currently showcasing work by Art's the Spark participants created during 2023.



SYMPHONY STORYTIME@OMA

October 2023

Special programs were offered to elementary school children featuring the book *The Little Engine That Could* by Watty Piper, illustrated by Loren Long. The programs included a concert by Orlando Philharmonic Orchestra string quartet musicians, story narration by Brandon Martin, a gallery tour, and a hands-on art activity in the studios, 523 participants. A video message from artist Loren Long concluded each concert.

Two concerts for the public were presented on October 18, 73 participants. Two additional concerts were presented at Family Day on October 21.



TACTILE TOURS AND WORKSHOPS WITH MIXED MEDIA ARTIST DONNA CASTELLANOS

September 14 and 16; 38 total participants

Sponsored by United Arts

Donna Castellanos, a finalist in the *Outwin* exhibition for her portrait of her grandmother, *Bertha, I'd like to know where you got the notion*, taught two workshops for participants with visual impairments in partnership with Lighthouse Central Florida, September 14 for adults, 23 participants, and September 16 for youth, 15 participants. After gallery tours of the *Outwin* exhibition, participants created textural portraits (adults) and cats (youth). Many thanks to United Arts for making these special programs possible.





FAMILY DAY

October 21, 888 participants

Sponsored by Orlando Health and Council of 101

This fun day featured the following:

- Symphony Storytime@OMA concerts with Orlando Philharmonic Orchestra musicians, *The Little Engine That Could* by Watty Piper, illustrated by Loren Long. Narrated by Brandon Martin.
- Art and gallery activities
- Ballet Folklorico Huellas de Colombia Folkdances
- Carnaval de Barranquilla Orlando
- Titirifa Puppets
- Son Arte Musical Group
- Storytelling with Orange County Public Library System
- Keepsake photos by Laser Photos Unlimited





ART OF BALLET

October 28, 2023

63 total participants

Participants enjoyed two performances by Orlando Ballet School dancers in the *Norma* exhibition, followed by a sketching activity.

