# The Plaza Live Expansion - Patron's Room

OC\_ TDT ARC \_ Venues & Capital Projects

# Orlando Philharmonic Plaza Foundation

Ms. Candice Crawford 425 N. Bumby Ave Orlando, Florida 32803 0: 4078966700

## Ms. Joanne Grant

425 N. Bumby Ave Orlando, Florida 32803 grants@orlandophil.org 0: 407-896-6700 x 324

# **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.

(c)

## 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\*

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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.

(2)

## **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 46-3138469

## Company/ Organization Name\*

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

Orlando Philharmonic Plaza Foundation

### 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.

425 N Bumby Ave Orlando, FL 32803

## **Organization Website\***

https://www.plazaliveorlando.org/

# **Authorized Agent Name\***

**Joanne Grant** 

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# **Authorized Agent Title\***

**Board President** 

# **Authorized Agent Email\***

director@mills50.org

## **Application Contact Person Name\***

Megan Kelley

## **Application Contact Person Title\***

General Manager

## Application Contact Person Email\*

mkelley@plazaliveorlando.org

# Phone Number Type\*

Work

# Primary Phone Number\*

Application Contact Person Phone Format (333) 333-3333 407-970-3277

# **Venue/ Capital Project Website**

https://www.plazaliveorlando.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\***

The Plaza Live Expansion - Patron's Room

### **Project Summary\***

Provide a summary of the proposed Capital Project

#### **Executive Summary**

The Orlando Philharmonic Plaza Foundation requests \$2.1 million in funding from the Orange County TDT Application Review Committee for Phase 4 of The Plaza Live's major renovation project. Phase 4 represents the final phase of the renovations, updating the amenities and adding a Patron's Room, serving guests and touring acts visiting our Central Florida community.

The Plaza Live has become a vibrant contributor to Orange County and The Milk District, providing a long history of entertainment with a bright future. Drawing visitors from outside the 7-county region to Central Florida to attend concerts at the venue, The Plaza Live is an important economic driver for the local community. Continued renovation of the facility, including the proposed project, will continue to enhance the guest experience, making The Plaza Live an even more desirable venue for live music and helping to draw greater audiences.

#### History

The Plaza Live is one of Florida's oldest theatres and auditoriums. It was transformed from a cinema, to an auditorium space, and finally to a music venue. The Plaza Live, in the heart of the Milk District, has been known for years as an important entertainment venue hosting countless national and international artists and groups such as Peter Frampton, John Waite, Rick Springfield, Kenny G, Styx, Kris Kristofferson, Blue Oyster Cult, Lyle Lovett, Gordon Lightfoot, Arlo Guthrie, Boney James and others.

Originally opening on November 20, 1963 with John Wayne in "McClintock", the Plaza Theatre was Orlando's first two-screened movie theatre in the era of "popcorn palaces." In August 2013, thanks to help from Orange County's TDT ARC funding, the Orlando Philharmonic Orchestra purchased The Plaza Live building, contents and the business for \$3.4 million. This gave the Orlando Philharmonic a permanent home and the first phase of the renovation.

After the Orlando Philharmonic Orchestra's purchase of the building, the Orlando Philharmonic Plaza Foundation (OPPF) was formed in 2013 to support the operations and lead the renovations of The Plaza Live. Since 2019, the OPPF has led the transformation and renovation of The Plaza Live, including \$7 million in renovations of The Main Hall and lobby. The previous TDT ARC funding oversight and project is being managed by the OPPF.

#### **Tourism Expansion**

The Plaza Live has a proven track record of attracting visitors from outside the surrounding areas. The Plaza Live has existing relationships with hotel partners such as Marriott Downtown, Crowne Plaza Downtown and Aloft Hotel. Touring acts bring at least 130 shows a year and at least 65% of them use our hotel room partners while visiting The Plaza Live. Visitors and audience members of The Plaza shows use 1,625 hotel rooms annually on average. The theatre, which is a flex space that serves 980 seated and 1,330 standing, is one of the only ones of this size in Orange County. Artists from around the world seek this size venue when researching performance spaces.

The addition of the Patron's Room will add an additional 4,320 square feet to the facility. This includes the addition of the flex-seating Patron's room and performance space, restrooms, storage room, bar, and an additional green room. With this addition, the venue will increase availability of the space and will increase the number of patrons served while adding additional revenue. The space will be used for visiting acts as well as rental space for third-party rentals and private events including fundraisers, corporate meetings, and other social events.

This new space would run in tandem with the Main Hall. The Patron's Room will be used simultaneously with The Main Hall as a performance space, resulting in at least 130 projected rentals annually.

#### **Project Soundness**

The Plaza Live will complete Phase 3 of the renovation in August 2024. Phase 3 transformed the guest experience and maximized the capacity and revenue-generating potential of The Plaza Live. Facilities were modernized, accessibility was increased, and technology was optimized for best guest experience. The final Phase 4 will add a Patron's Room and enhance the capacity for revenue generation in rentals, guest subscriptions, and increased sales. \$1.2 million remains of the past \$10 million TDT ARC funding awarded and will be spent and the project will be completed by August 2024.

The project team features a number of passionate supporters of the venue including The Plaza Live staff, a vetted architect and construction team, and committed Board Members who are seeing this project through completion. The Orlando Philharmonic Plaza Foundation Board provides governance and oversight for construction, finance, and venue operation.

The budget for the final stage of renovation is \$3,154,351.72 based on research and evaluation by HuntonBrady Architects. Orange County TDT ARC funding of \$2.1 million will support the addition of the Patron's Room and TDT ARC allowable expenses of the auditorium. The Orlando Philharmonic Plaza Foundation plans to apply for additional funding through the State of Florida Cultural Facilities grant, Orange County's Cultural Facilities grant managed by United Arts of Central Florida, and private funders.

#### **Anticipated Return on Investment**

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The Plaza Live employs 7 full-time staff, 120 part-time staff and 45 contract employees. The renovation project is estimated to employ 106 through construction jobs and add 3 Full-Time and 2 Part-Time jobs to The Plaza Live staff.

With the completion of this multi-year renovation project and addition of a new rental space, The Plaza Live projects, in the next five years, adding more than \$604,800 in rental revenue to their annual projections. With annual expenses totaling \$5,463,752 in 2029, annual economic impact, as calculated by the Arts & Economic Prosperity Calculator specifically for Orange County, will be \$11,585,036.

The Plaza Live, and their parent 501(c)(3) Orlando Philharmonic Plaza Foundation, is a support organization for the Orlando Philharmonic Orchestra. The symbiotic relationship provides rehearsal space, an administrative home, library storage, and financial support throughout the year. On average, The Plaza Live donates \$150,000 to the Orlando Philharmonic Orchestra and provides more than \$100,000 in In Kind Services.

Currently drawing more than 110,000 audience members from across the region as well as visitors to Central

Florida and projecting to draw 130,000 by 2029, The Plaza Live is an important economic driver for the local community. The arts continue to show they are worthy of investment with a 9:1 ROI from government dollars.

According to the Americans for the Arts Economic Prosperity Calculator, The Plaza Live creates 219 full-time jobs and returns \$400,658 in local government revenue and \$436,570 in state government revenue.

The Plaza Live is home to the Orlando Philharmonic Orchestra's (OPO) administrative and artistic offices where planning for concerts, educational programs, and other performances take place. The facility also houses the orchestra's Linda Chapin Music Library with a large music collection valued at more than \$500.000.

The Plaza Live provides critical storage, rehearsal, recording, and performance space for the OPO as well as meeting space for the Board of Directors and committees. The Plaza provides an important home for educational programming such as youth summer camps, lectures, workshops, seminars, and informational programming for the Friends of the Orlando Philharmonic, a 350-member volunteer organization. The "Friends" hold community events and fundraisers to benefit the organization at The Plaza Live.

The Plaza Live also serves as a direct revenue stream for the Orlando Philharmonic Orchestra. Ticket sales, concessions, and venue rentals drive incoming revenue. To attract talent and offer diverse live-entertainment line-ups, The Plaza Live currently outsources the booking of national acts to a well known international promoters. Renovations and further development plans will capture additional revenue and generate more sales resulting in greater economic impact opportunities for the organization. By funding the Orlando Philharmonic Plaza Foundation's TDT ARC request, you are benefiting both a popular music venue as well as classical live music, both a draw to tourists from outside the seven-county region.

## 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? City of Orlando

# 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? 20

### **Total lease Term Remaining**

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

13

### Status of Site Work\*

What is the status of site work required?

The Plaza Live was purchased by the Orlando Philharmonic Orchestra in 2013. Phase I renovations were funded by \$4 million in corporate and private philanthropy and \$500,000 from the State of Florida. These renovations were completed in 2015, including the construction of a new combined box office for Philharmonic and The Plaza patrons; installation of a new HVAC system for the administrative offices; construction of new conference room; a dry storage music library; backstage build out; conversion to the orchestra's first purpose-built acoustic rehearsal hall; and other strategic renovations to create an artistic home for The Plaza Live's touring acts and the Orlando Philharmonic Orchestra's administrative and artistic needs.

The Orlando Philharmonic Orchestra was awarded \$10 million in TDT ARC funding in 2018 for the acquisition and renovations of The Main Hall (The Plaza Live's primary auditorium space.) The Plaza Live has been renovating the current structure with the City of Orlando's permission since 2018.

The addition of the Patron's Room has been approved by the City of Orlando and the Orlando Philharmonic Plaza Foundation is ready to move forward as soon as funding is acquired.

At the time of this application, architectural plans and construction documents from HuntonBrady Architects have been created and are awaiting approval by the Board of Directors. The City of Orlando and The Plaza Live will begin the permitting and approval process for the last part of this renovation later this fall. The project will commence soon after funding is received as little sitework is required. No clearing and very little fill, if any, is necessary to get the site to grade.

The Orlando Philharmonic Plaza Foundation completed a Capital Campaign Feasibility Study in June 2021. This feasibility study was led by Convergent Nonprofit Solutions and led interviews of local community leaders, donors, volunteers, and those who may have a vested interest in seeing the OPO and The Plaza Live be successful. Please see the attached Feasibility Study.

The Orlando Philharmonic Plaza Foundation budgets for care and stewardship of the completed facility, including repairs, upkeep of new equipment, and custodial care and maintenance of the building additions. The OPPF Board serves as the Facility Committee for this project, bringing expertise in construction, finance, and venue operations, and provides governance and oversight for the maintenance and upkeep of the facility. This Board will continue to ensure appropriate maintenance and care of the property.

## **Real Estate Lawyer**

Are you consulting a real estate lawyer?

Yes

### Purpose\*

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

Construct Extend Improve Operate

### **Building Age\***

What is the age of the building referenced in this application (new construction up to historic facility)? 61 years - 1963

## Special Approvals\*

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

There are no special approvals needed outside of the regular permitting and City of Orlando approval process.

# Third Party Contingencies\*

Are there any third-party contigencies?

There are no third-party contingencies.

### Professional Team\*

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

### **HuntonBrady Architects:**

Maurizio Maso, AIA - Principal-in-Charge

Maurizio Maso, Vice President and Design Principal, has been with HuntonBrady Architects for over 40 years. He leads the design efforts and is responsible for establishing the creative direction of the firm. He has been involved in every aspect of the design process, including programming, site studies, master planning, and the conceptualization of many of the firm's projects. An award-winning designer, Maurizio has received recognition for design excellence on numerous projects that have been undertaken by the firm. He is the recipient of the 2006 Florida AIA Design Honor Award, 2008 University of Florida Distinguished Alumnus Award, the 2012 AIA Orlando Medal of Honor, and he was recently recognized by the Florida Department of Business and Professional Regulation (DBPR) for his 40 years as a registered architect in the State of Florida.

#### Alain Valdes - Project Architect

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Alain has been working with HuntonBrady since 2012 and has worked closely with Maurizio Maso on many projects. His architectural work is admired and has received recognition nationally. Structural Engineer - BBM Structural Engineers At BBM Structural, we consistently exceed client expectations by pushing the boundaries of structural engineering. Our expertise transforms architects' aesthetic visions into reality, helping clients achieve both commercial success and operational excellence. With a rich history of innovation and a reputation for combining imaginative thinking with practical solutions, our engineered buildings not only perform well over time but also contribute positively to society and the environment. Established in 1984, BBM Structural Engineers, Inc. has offices in Orlando and Boca Raton, FL, and proudly delivers high-quality structural engineering services to clients across Florida, the southeast, and the Caribbean.

#### Mechanical/Electrical/Plumbing/Fire Protection - RGD Consulting Engineers

RGD provides structural, mechanical, electrical and plumbing engineering services. Their mission is to collaborate with clients to create the best possible design for every situation. Their heritage dates back to 1988 when founding principal engineer Robert Davenport started the practice in South Florida. Today, RGD's 50+ design professionals provide that same passion, experience and quest for quality to deliver successful projects in markets across the region. Owner's Representative - Clary Partners - Michael ClaryMichael is President and CEO of Clary Partners, specializing in construction management, owner representation, and real estate development. Prior to establishing Clary Partners, Michael worked for the Tavistock Group in design and development. He has a Master in Architecture from the University of Florida.

### Orlando Philharmonic Plaza Foundation Board President - Joanne Grant

Joanne Grant is Executive Director of Mills 50, one of the City of Orlando's twelve Main Street Districts, and has overseen its growth since 2010. Mills 50 is known as the "artsy" district because of its focus on public art and the "foodie" district, due to the number of locally owned, award winning, culturally diverse restaurants.

Joanne also serves as the Board President of the Orlando Philharmonic Plaza Foundation Board of Directors, past President of the Board of Directors of Freedom Ride and a former member of the Board of Directors of Harbor House.

Under Joanne's leadership, Mills 50 District was named a 2023 GAMSA (Great American Main Street Award) semi-finalist.

#### The Plaza Live General Manager - Megan Kelley

Megan Kelley has been in the hospitality industry for more than 10 years. She currently serves as the General Manager of The Plaza Live and has been an active participant in the renovation and preservation of the building. Previously, she served as the Event Sales & Facility Director for the Orchid Garden at Church Street Station. She received her Bachelor's Degree in Hospitality Administration and Management from the University of Central Florida.

#### Real Estate Division Manager, City of Orlando - Laurie Botts

Laurie Botts is the Real Estate Division Manager for the City of Orlando. She is a state-certified residential real estate appraiser and a licensed real estate broker with more than 35 years experience in real estate sales/disposition, development, leasing, property management, marketing and analysis. As the City's Real Estate Manager for more than 16 years, she and her staff represent the City in real estate matters, negotiate real estate transactions, negotiate and monitor lease agreements, evaluate the City's current and future real estate needs and supervise the maintenance of all City real property records and fixed assets.

Please also see the dedicated Board of Directors who oversee the financial, architectural, and operational responsibilities of the Orlando Philharmonic Plaza Foundation. The list of names is attached in the Support Documents.

### 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

Construction renderings and initial plans are included in the attachments. Provided by HuntonBrady Architects, these designs are ready to be implemented. Joanne Grant, Board President, has had several meetings with Owner's Representative Michael Clary and Maurizio Masa, Principal-in-Charge, to incorporate cohesion and attraction to tourists and audiences into the design. No permitting has been completed yet, but next steps are in place with the City of Orlando once funding is secured.

### Construction Timeline and Milestones\*

Provide the construction timeline and milestones for the proposed project

March 15, 2024 - Joanne Grant and RB Marks Construction met to discuss project and building timeline April 1, 2024 - Michael Clary and Clary Partners met with Joanne Grant to discuss project and architectural plans

April 25, 2024 - Clary Partners and RB Marks Construction finalize project design and timeline

**December 15, 2024** - Drawings and construction documents are finalized.

March 1, 2025 - Permitting finalized for The Plaza Live addition.

March 15, 2025 - Construction begins. Construction is scheduled to take 4-8 months.

October 31, 2025 - Construction completed.

November 15, 2025 - Patron's Room Soft Opening

December 1, 2025 - Patron's Room Grand Opening - Rentals begin

## **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.

Plaza 5 Year Pro-Forma Budget.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 08/01/2026

### **Hotel Tax Exempt Patrons**

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

#### **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

Plaza Calendar Dates.pdf Name of Tenant: The Plaza Live

Contact Information Website: https://www.plazaliveorlando.org

Number of annual events: 155 events/rentals annually

**Projected Avg. Event Attendance: 850** 

**Projected Room Nights per primary group events:** Based on zip code analysis of past seasons, we estimate that a minimum of 25% of the total audience of projected 130,000 will be tourists (as defined by this application process) in The Plaza Live's 2024-2025 Season, with annual room nights exceeding 1,625 or 5% of attendees.

Many shows held at The Plaza Live are under contract to only be announced on certain dates. With that in mind, attached are examples of past shows held at The Plaza Live in the 2023-2024 season.

# **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

OPO 24-25 Season Preview-compressed.pdf Name of Tenant: The Orlando Philharmonic Orchestra

**Contact Information Website:** https://orlandophil.org **Number of annual events:** 16 concerts annually

Projected Avg. Event Attendance: 325

**Projected Room Nights per primary group events:** Based on zip code analysis of past seasons, we estimate that a minimum of 5% of the 5,200 total audience at The Plaza Live performances will be tourists (as defined by this application process) for the Orlando Philharmonic Orchestra's 2024-2025 Season, with annual room nights averaging 10 or 4% of attendees.

## **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

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.

Plaza Calendar Dates.pdf Major Event #1: The Plaza Live 2024-2025 Season

Name of Tenant: Orlando Philharmonic Plaza Foundation

**Contact Information Website:** https://www.plazaliveorlando.org/

**Number of Annual Events:** 155 events/rentals annually

Projected Avg. Event Attendance: 850

Projected Room Nights Per Primary group event: 10 (1,625 divided by 155 events)

Based on zip code analysis of past seasons, we estimate that a minimum of 25% of the total audience of

projected 130,000 will be tourists (as defined by this application process) in The Plaza Live's 2024-2025 Season, with annual room nights exceeding 1,625 or 5% of attendees.

Many shows held at The Plaza Live are under contract to only be announced on certain dates. With that in mind, attached are examples of past shows held at The Plaza Live in the 2023-2024 season.

### **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.

[Unanswered]

## Target Audiences\*

Printed On: 23 May 2024

What are the target audiences for the facility?

The Plaza Live is a popular live music venue in Central Florida, offering a broad range of concerts that appeal to our diverse population. In addition to the OPO, The Plaza Live presents performances by other local arts and cultural groups such as the Orlando Gay Chorus, Amor Events, Five Sense Reeling, Brennan Shafer Operations, and Central Florida Community Arts. The Plaza Live also partners with concert promoter AEG (Anschutz Entertainment Group) to present diverse, high quality touring musical acts. From classical to indie rock, from country to Broadway, and from smooth jazz to heavy metal, The Plaza Live provides live music to suit every taste with more than 100 musical performances and 50 rentals annually.

The Plaza Live's current audiences are 25% or 25,000 from outside the Central Florida 7-county region. With the completion of renovations to The Plaza Live and through the execution of the marketing plan and partnerships defined in this proposal, The Plaza Live will target specific audiences for each of the following program series:

<u>Facility Rentals</u>: Third party rentals often draw visitors from outside the seven-county area include the Orange County Bar Association and other corporations. Performing arts organizations, organizations with ties to the corporate community as well as the arts and LGBTQ+ community organizations often use The Plaza Live as a rental, drawing cultural tourists to the venue.

<u>The Plaza Live 2024-2025 Season, managed by AEG</u>: Live contemporary music performance audiences of varying ages with in-market segments of event opportunities. These events have been vetted through AEG and are already anticipated to sell well once they are booked at The Plaza Live.

<u>Focus Series and Symphony Storytime</u>: Audiences are familiar with OPO programming ranging from the Focus Series which highlights local professional musicians and traveling guest artists and Symphony Storytime which reaches preschool aged children and their parents or guardians, grandparents, and caretakers of young children.

In addition to the major events listed above, the Orlando Philharmonic will offer over 200 events annually,

welcoming a total of approximately 60,000 attendees outside of The Plaza Live who will be marketed events to attend The Plaza Live shows. The Plaza Live hosts the Orlando Philharmonic Orchestra 40 times a year for performances and rehearsals, 40 private event rentals, and more than 90 performance events each year.

### 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? 1625

## **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 Plaza Live hosts more than 100 rentals annually in the two main rental spaces, The Palmer Room and The Main Hall. The Plaza Live often cannot accommodate the requests for rental space as both spaces are at capacity through touring acts, the Orlando Philharmonic Orchestra needs, and rentals.

The Plaza Live's Patron's Room addition will add a third rental space to the building, ensuring the ability to accommodate these increased requests. Revenue will support The Plaza Live's ongoing operations and serve third-party rentals and traveling organizations. The Plaza Live has been planning for additional rental space for many years, with continued research into how to market the available space. Photos and venue descriptions have been added to rental websites across the Central Florida region and outside of the 7-county area to ensure The Plaza' additional Patron's Room will be well marketed for third-party events.

#### **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.

70%

### In-State, Non Local

Percentage of expected event attendees that are In-state, Non Local  $25\%\,$ 

### **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?

Based on zip code analysis of past seasons, we estimate that a minimum of 25% of the total audience of projected 130,000 will be tourists (as defined by this application process) in The Plaza Live's 2024-2025 Season, with annual room nights exceeding 1,625 or 5% of attendees.

### **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	80
Phase 1: Part-Time Construction Jobs Created	26
Phase 2: Full-Time Operating jobs Created	3
Phase 2: Part-Time Operating Jobs Created	2

### 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?

The Plaza Live and the Orlando Philharmonic Plaza Foundation contribute to the economy of Central Florida through job creation, consumer spending, and support of cultural tourism. The Plaza Live is part of The Milk District, an Orlando Main Street District, and part of the Main Street America movement. Main Street America has been helping revitalize older and historic commercial districts for 40 years. This movement brings renewed energy and activity to America's downtown and commercial districts.

The Milk District is a cultural hub with vibrating and successful local businesses for cultural tourists to eat, drink, and shop while visiting The Plaza Live. Diverse culinary experiences, colorful murals, unique shopping destinations, award-winning bars and coffee shops are available to visitors of The Plaza Live pre- and post-show.

In a study from Americans for the Arts and their most recent Arts and Economic Prosperity report (AEP6), the report highlights when people attend arts and cultural events, they also dine out at restaurants, pay for parking or transportation, enjoy dessert or a drink after the show and return home to pay for child or pet care. Attendees at arts events spend an average of \$38.46 per person with local merchants beyond the cost of admission. When the person attending an arts and culture event attends from outside the county of the venue, that average amount spent doubles.

In a quote to Forbes from Paul Washington, Executive Director, Environment, Social, and Governance Center, The Conference Board, he said "The AEP6 report underscores what businesses across the nation have witnessed – that investments in arts and culture not only enhance the quality of life, but also stimulate economic development. By supporting the arts, companies attract and retain talent and create an environment where creativity, business, and communities thrive.

Using the Arts & Economic Prosperity Calculator specifically for Orange County, will be \$11,585,036 with 219 FTE jobs, \$7,763,714 generated in household income, \$400,658 in local government revenue, \$436,570 in state government revenue, and \$1,743,488 in federal government tax revenue. This all reflects the vibrancy and economic power of The Plaza Live. Local businesses in The Milk District will benefit from the increased performances and rentals, proving a rising tide lifts all boats.

# **TDT Funding Request Amount\***

Total amount of TDT of grant funding being requested from the County TDT for this project? \$2,100,000.00

# 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.

January 5, 2025 - \$500,000 April 5, 2025 - \$500,000 July 5, 2025 - \$500,000 January 2026 - \$600,000

### Multi-phase Project\*

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

Yes, it is 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.

\$3.154.351.72

### 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?

Plaza Project Budget.pdf

The addition of The Plaza Live's Patron's Room will act as a separate rental facility from The Main Hall and The Palmer Room. The flex-seating space allows the freedom for rentals to have whatever is needed. Please see Renderings in the Support Materials for examples of different seating options. Adding restrooms, a beverage station for concession sales, storage, and an additional ticket booth all serve as revenue generators for The Plaza Live and, in turn, the Orlando Philharmonic Orchestra. Please see the examples of different way the Patron's Room could be set up in the Site Design attachment. This sustainability effort showcases a popular music venue can be an economic driver for both the community and a beloved arts and culture organization.

The Plaza Live and the Orlando Philharmonic Plaza Foundation partner with Visit Orlando and Visit Florida to promote shows. Please see more information answered in the Marketing section.

# **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

TDT ARC Funding - \$2,100,000 - Potential Orange County Cultural Facilities - \$250,000 - Potential State of Florida Cultural Facilities - \$500,000 - Potential

## Non-Governmental Funding Support\*

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

Note: Failure to disclose other funding sources may result in denying future TDT funding of facility/ venue projects Individual Donors and Corporate Support - \$250,000 - Potential

### **Additional Funding Sources**

What additional sources of funding have you sought or do you intent 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. The Plaza Live Cash Reserves - \$54,351.72

### **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 County - 2018	\$10,000,000.00	\$10,000,000.00	\$8,800,000.00	Renovation of The Plaza Live's Main Hall

# 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 Plaza Live uses a variety of marketing, PR, and promotional strategies to engage Central Florida residents and visitors in order to grow its audience and ensure the success of each season. The Plaza Live uses a segmented approach to audience outreach, specifically marketing to different audience groups through personalized direct mail, e-mail, digital advertising, and campaigns based on interests and purchase history.

The Plaza Live maintains a relationship with Anschultz Entertainment Group (AEG), the world's leading live entertainment company. Last year, AEG entertained 160 million guests, promoted over 10,000 shows and produced 22,000 live events worldwide. They produce and promote concerts and festivals that feature some of the biggest artists on the planet as well as develop the next generation of musicians in their quest to entertain. Their network of 16 regional offices supports their artists and venues. The Florida office, based in West Palm Beach, and managed by John Valentino, Sr. Vice President, has a staff of 30, that includes buyers, a marketing and production team, as well as finance and ticketing departments. This team supports Plaza Live from the minute the concert is booked through show night and provides an on-site representative for every concert.

#### **PRINT MEDIA**

- Orlando Weekly print ads in a weekly publication
- Printed flyers of upcoming events that are posted and available for patrons when they visit

#### **DIGITAL REACH**

- Orlando Weekly digital ads on social media, newsletters
- Facebook & Instagram social media posts and boosting of posts to increase views, sales,
   etc.
- Constant Contact for mass emails to over 12,000 people subscribed to our email lists
- Collaboration with AEG on social media posts to boost views
- Visit Orlando and Visit Florida calendar events

### <u>RADIO</u>

- iHeartRadio on-air ads
- WPRK on-air ads

#### **PRESS**

- Partnership with The Milk District to increase views on social media with collaborations
- Partnership with The Bungalower for their social media advertisements

### **Security Plans**

Printed On: 23 May 2024

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 Plaza Live uses off-duty Orlando Police Department officers to bolster security efforts. One officer per 500 people attending are on duty during performances currently. With the addition of The Patron's Room,

off-duty officers will increase depending on the number of rentals and patrons in the building. One EMT is always on site per performance.

The Plaza Live also hires third-party private security through AEOE USA. Between 8 - 13 security officers are onsite each performance. They maintain security checks through entrance and oversee safety during the evening. The current renovation is upgrading to Evolv metal detectors, which removes the need to bag check, security wand, or other traditional security measures, the Evolv metal detectors are hands-free which ensures a smooth and safe entry to the building. This helps reduce the security risk of crowded security lines.

The Plaza Live keeps the facility safe with a key lock system with individualized user codes, a badge scan to both main office doors, metal detectors in use during all events, security video recording, and security staffing presence at all events.

# Annual Economic Impact for Orange County\*

\$11,585,036.00

# 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	Proposed TDT ARC Funding	\$2,100,000.00

Contributed	Government/Private Grant Funding	\$750,000.00
Contributed	Individual Support	\$250,000.00
Contributed		
Total Contributed Sponsor Funds	0	3100000
Room Night Rebates		
Other Income	The Plaza Live Cash Reserves	\$54,351.72
Other Income		

Other Income		
Other Income		
Other Income		
Other Income - Subtotal	0	54351.72
Total Income	0	3154351.72

## **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 budget for the total project is \$3,154,351.72. Please see Project Budget in Attachments for more information.

The Orlando Philharmonic Plaza Foundation plans to apply to the State of Florida Arts & Culture Office for a Cultural Facilities for \$500,000 funding and Orange County Cultural Facilities funding for \$250,000.

The Orlando Philharmonic Plaza Foundation has a \$1.5 million Line of Credit from American Momentum. The team will be able to use this line of credit as funding is raised for the project from government sources, corporate sponsors, and individual contributors.

The required insurance protection is understood and committed for this project. The costs of Builders Risk and other associated insurances is built into the Project Budget. Please see Operating Pro Forma for the next five years of project operation.

# 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**

Printed On: 23 May 2024

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

# **Required Attachments**

# **Articles of Incorporation**

Attach Articles of Incorporation document (except government entities)

Plaza Articles of Incorporation.pdf

### Tax ID or IRS Tax Exempt Determination Letter

Attach your TAX ID or IRS tax-exempt determination letter

Plaza Determination Letter.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)

Plaza OPPF Board of Directors.pdf

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

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

**TDT Report Comment.pdf** 

### **Project Income and Expense**

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

Plaza Project Budget.pdf

### **Form 990s**

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

Plaza 2022 & 2021 990s.pdf

### **Audited Financial Statements**

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

Plaza FY23 Audit.pdf

## **Feasibility Study**

Please provide any applicable feasibility study.

PlazaOPO Opportunity Analysis Report.pdf

## Budget

Upload the Complete Project Budget

Plaza Project Budget.pdf

### **Partner & Collaborative Agreements**

As one file, upload all written agreements involving media, hotels/motels, and venue contracts/ leases Plaza Partner and Collaborative Agreements.pdf

### 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.

PLAZA LIVE PATRONS LOUNGE Submission.pdf

### **Support Documents**

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

Plaza Letters of Support and Media.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\*

**Joanne Grant** 

# Authorized Agent Title\*

**Board President** 

Date of Certification\*

04/30/2024

# File Attachment Summary

## Applicant File Uploads

- Plaza 5 Year Pro-Forma Budget.pdf
- Plaza Calendar Dates.pdf
- OPO 24-25 Season Preview-compressed.pdf
- Plaza Calendar Dates.pdf
- Plaza Project Budget.pdf
- Plaza Articles of Incorporation.pdf
- Plaza Determination Letter.pdf
- Plaza OPPF Board of Directors.pdf
- TDT Report Comment.pdf
- Plaza Project Budget.pdf
- Plaza 2022 & 2021 990s.pdf
- Plaza FY23 Audit.pdf
- PlazaOPO Opportunity Analysis Report.pdf
- Plaza Project Budget.pdf
- Plaza Partner and Collaborative Agreements.pdf
- PLAZA LIVE PATRONS LOUNGE Submission.pdf
- Plaza Letters of Support and Media.pdf

et Gain / Loss		\$295,540.00	\$417,000.00	\$642,450.00	\$185,940.00	\$243,128.00	\$316,753.60
tal expenses		\$856,500.00	\$2,579,000.00	\$3,202,750.00	\$3,828,300.00	\$4,573,960.00	\$5,463,752.00
		0057,500.00	# <b>3 FF</b> 0 000 00	02 202 550 00	#2 020 200 00	04 553 040 00	05.463.555.00
	Personnel	\$580,000.00	\$856,000.00	\$1,070,000.00	\$1,284,000.00	\$1,540,800.00	\$1,848,960.00
	Operating Reserve	\$0.00	\$825,000.00	\$1,031,250.00	\$1,237,500.00	\$1,485,000.00	\$1,782,000.00
	Deferred Maintenance	\$65,000.00	\$78,000.00	\$97,500.00	\$117,000.00	\$140,400.00	\$168,480.00
	G&A	\$0.00	\$400,000.00	\$480,000.00	\$576,000.00	\$691,200.00	\$829,440.00
	Marketing	\$6,500.00	\$24,000.00	\$28,800.00	\$34,560.00	\$41,472.00	\$49,766.40
	Plaza Production	\$205,000.00	\$246,000.00	\$295,200.00	\$354,240.00	\$425,088.00	\$510,105.60
	Contribution to OPO	\$0.00	\$150,000.00	\$200,000.00	\$225,000.00	\$250,000.00	\$275,000.00
penses:							
al Income:		\$1,152,040.00	\$2,996,000.00	\$3,845,200.00	\$4,014,240.00	\$4,817,088.00	\$5,780,505.60
1.7		01 172 040 00	02.007.000.00	62.045.200.00	04.014.340.00	04.017.000.00	05 500 505 (0
	Other Income	\$243,040.00	\$840,000.00	\$1,008,000.00	\$1,209,600.00	\$1,451,520.00	\$1,741,824.00
	Facility Admissions & Rentals	\$164,000.00	\$750,000.00	\$900,000.00	\$1,080,000.00		
	Special Events	\$0.00	\$0.00				
	Contributions & Grants	\$500,000.00	\$500,000.00		\$0.00		
	Concert Ticket Sales & Contracts	\$245,000.00	\$906,000.00	\$1,087,200.00	\$1,304,640.00	\$1,565,568.00	\$1,878,681.60
come:							
		January 2024 - June 2024	July 2024 - June 2025	July 2025 - June 2026	July 2026 - June 2027	July 2027 - June 2028	July 2028 - June 2029
		FYE24*	FYE25	FYE26	FYE27	FYE28	FYE29
9							
	<u> </u>						



<b>.</b>	
Date	Event
6/13/2021	Private Event
6/26/2021	OPO
6/26/2021	Private Event
6/27/2021	OPO
7/11/2021	OPO
7/40/0004	Miss Glamorous Newcomer
7/19/2021	2021
7/25/2021	OPO Brunch
8/1/2021	Private Event
8/8/2021	OPO
8/10/2021	Private Event
8/15/2021	Graduation/Private Event
8/19/2021	Maks & Val
8/24/2021	OPO
9/8/2021	Myles Kennedy
9/9/2021	Red Bull Event
9/12/2021	OPO
9/15/2021	Boney James
9/23/2021	J.I.
9/27/2021	Geoff Tate
9/30/2021	Rival Sons
10/1/2021	Mammoth WVH
10/3/2021	Thievery Corporation
10/7/2021	Mitchell Tenpenny
10/8/2021	Snow Tha Product
10/12/2021	Andy Mineo
10/14/2021	Justin Hayward
10/16/2021	Toad the Wet Sprocket
10/23/2021	Chase Atlantic
10/24/2021	Thundercat
10/27/2021	Front Porch
10/31/2021	Rocky Horror Picture Show
11/8/2021	Brian Culbertson
11/9/2021	Olivia O'Brien
11/11/2021	Trey Kennedy

44/42/2024	Ctombon Lymph
11/13/2021	Stephen Lynch
11/16/2021	Bruce Hornsby
11/19/2021	Tech N9ne
11/20/2021	Clozee
11/21/2021	Brian Kilmeade
12/4/2021	The Driver Era
12/5/2021	Krampusfest
12/12/2021	The Outlaws
12/17/2021	Pouya
12/18/2021	Circle Jerks
12/18/2021	The Fab Four
12/19/2021	Darkness Into Light
12/26/2021	A Drag Queen Christmas
1/12/2022	Puddles Pity Party
1/14/2022	Allen Stone
1/15/2022	The Mavericks
1/17/2022	Mr. Glamorous
1/18/2022	Bruce Dickinson
1/21/2022	Gaelic Storm
1/24/2022	OPO
1/25/2022	Palaye Royale
1/27/2022	Mystery Science Theater 3000
1/30/2022	Trevor Wallace
1/31/2022	OPO
2/3/2022	OPO
2/4/2022	Tab Benoit
2/5/2022	OPO
2/7/2022	OPO
2/8/2022	Hot Tuna
2/11/2022	Citizen Cope
2/17/2022	Dabin
2/18/2022	Parking Lot Party
2/19/2022	OPO
2/20/2022	Tower of Power
2/21/2022	Tig Notaro
2/22/2022	Oneus
2/23/2022	Aminé
2/24/2022	Lucinda Williams
2/26/2022	Keb' Mo'
2/28/2022	OPO
3/1/2022	DPR
3/5/2022	Dodie
3/10/2022	Get the LED Out
3/10/2022	Get the LED Out

2/45/2022	Crandon
3/15/2022	Grandson Mica Olamorous 2002
3/21/2022	Miss Glamorous 2022
3/25/2022	Steve-o
3/28/2022	Epik High
4/1/2022	The Zombies
4/2/2022	Anamanaguchi
4/6/2022	Crankgameplays
4/7/2022	Henry Rollins
4/8/2022	Apocalyptica
4/14/2022	Jon Anderson
4/19/2022	The Band Camino
4/20/2022	Steve Hackett
4/22/2022	OMD
4/23/2022	Colin Hay
4/24/2022	The Russian Ballet presents Romeo & Juliet
4/27/2022	Milk District
4/29/2022	
5/3/2022	The Pineapple Thief Beth Hart
5/3/2022	
5/4/2022	One Night of Queen Role Model
5/5/2022 5/6/2022	Madeleine Peyroux
-	Lala
5/9/2022 5/12/2022	Dean Lewis
5/13/2022	Tommy Emmanuel Keshi
-	
5/14/2022 5/15/2022	Five for Fighting
5/20/2022	Gogol Bordello Leonid & Friends
5/21/2022	
	Bendelacreme
5/22/2022	Candlebox
5/27/2022	OPO Seasons
5/28/2022	OPO Seasons
5/29/2022	Bikini Kill
6/1/2022	Alyssa Edwards
6/2/2022	Dave Rubin
6/3/2022	Yngwie Malmsteen
6/8/2022	Symphony X
6/10/2022	OPO OPO
6/12/2022	Opposites Attract
6/18/2022	The Russian Ballet Presents Toy Shop
6/19/2022	OPO
	3. 0

6/21/2022	Léon
0/00/0000	Happy 100th Birthday Judy! A
6/22/2022	Musical Celebration
6/24/2022	Wheeler Walker, Jr.
6/25/2022	Private Event
7/8/2022	Purity Ring
7/9/2022	Buckcherry
7/10/2022	OPO N
7/11/2022	Miss Glamorous Newcomer
7/12/2022	Miss Glamorous Plush
7/17/2022	Wage War
7/19/2022	Ted Nugent
7/21/2022	City College Graduation
7/30/2022	Russian Ballett
8/3/2022	Private Event
8/7/2022	OPO Summer Serenades
8/8/2022	Private Event
8/11/2022	War on the Catwalk
8/13/2022	Undisputed Boxing
8/21/2022	Private Event
8/24/2022	Damien Escobar
8/29/2022	Peaches
8/31/2022	Perturbator/Health
9/3/2022	Wet Leg
9/11/2022	Summer Serenades
9/14/2022	Pup
9/16/2022	Bomba Estereo
9/16/2022	Private
9/22/2022	VeriVery
9/25/2022	Church
10/4/2022	Ninja
10/7/2022	Omega X
10/8/2022	Yung Bae
10/12/2022	Steel Pulse
10/14/2022	Trash Taste
10/15/2022	Pusha T
10/18/2022	Andres Cepeda
10/20/2022	Steve Vai
10/21/2022	Jake Scott
10/22/2022	OPO Story Time
10/23/2022	Amos Lee
10/24/2022	OPO Focus \$1
10/27/2022	Wallflowers

10/29/2022	Pocky Horrow
11/11/2022	Rocky Horrow Fortunate Youth
11/11/2022	Remi Wolf
11/17/2022	Max
11/17/2022	
11/19/2022	Bored Teachers WASP
12/1/2022	
12/1/2022	She Wants Revenge
	State Chamos
12/5/2022	Focus
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12/27/2023	Drag Additional Comm
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3/31/2023	Big Wlld
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4/9/2023	Church
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4/12/2023	Jake Shimabukuro
4/13/2023	Jonathan McReynolds
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4/29/2023	Story time AM
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5/18/2023	Stassi
5, 10,2020	314331

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3/21/2024	Jimmy Carr
3/22/2024	War
3/23/2024	Anthony
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4/9/2024	St Motel
4/12/2024	Bang Yongguk

4/13/2024	Justin Hayward
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4/25/2024	Uriah Heep
4/26/2024	Tortued Poets
4/27/2024	
	Psy of Serial Killers
4/28/2024	Mac McAnally

### Tickets & Info

Call the Box Office at 407.770.0071



425 North Bumby Ave, Orlando, Florida 32803

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"This project is funded in part by Orange County Government through the Arts & Cultural Affairs Program. The Orlando Philharmonic Orchestra is funded in part by United Arts of Central Florida, home of OrlandoAtPlay.com and UAArtsEd.com. This project is sponsored in part by the State of Florida, Department of State, Division of Arts and Culture and the Florida Council on Arts and Culture

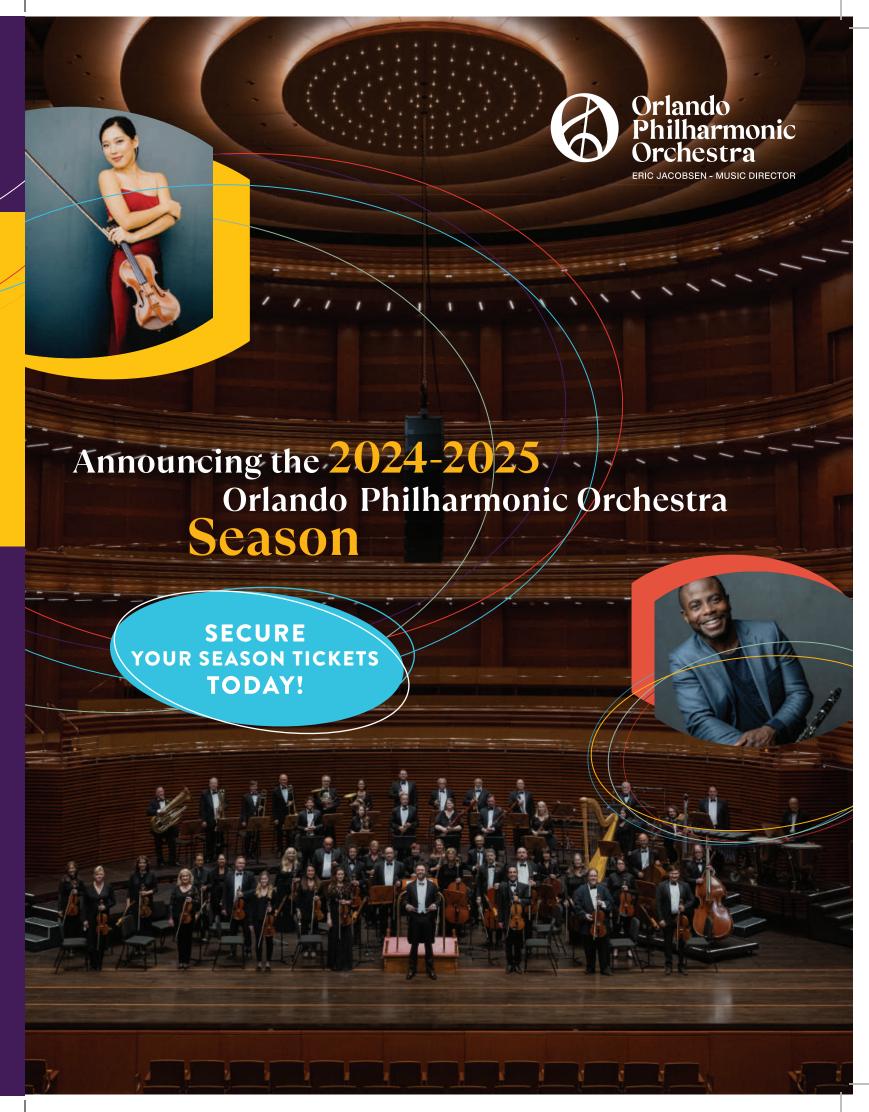
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STEINMETZ HALL AT DR. PHILLIPS CENTER SATURDAY AT 7:30 P.M. AND SUNDAY AT 2:30 P.M.

October 12 - 13, 2024 **OPENING NIGHT FEATURING AOIFE O'DONOVAN** 

Eric Jacobsen, conductor Aoife O'Donovan, guitar and vocalist

November 9 - 10, 2024

AN EVENING WITH JAMIE BERNSTEIN

Eric Jacobsen, conductor Jamie Bernstein, narrator and activist

January 11 - 12, 2025 A HERO'S LIFE Eric Jacobsen, conductor

Anthony McGill, clarinet

March 8 - 9, 2025 RIMMA PLAYS DVOŘÁK

Alejandro Gómez Guillén, conductor Rimma Bergeron-Langlois, violin

May 10 - 11, 2025

April 19, 2025

**JACKSON CONDUCTS BEETHOVEN'S SYMPHONY NO. 3** 

Laura Jackson, conductor Ying Li, piano

May 31 - June 1, 2025 **TCHAIKOVSKY'S FIFTH** Eric Jacobsen, conductor Grace Park, violin

THE MUSIC OF JOHN WILLIAMS

Enrico Lopez-Yañez, conductor



POPS SERIES

STEINMETZ HALL AT DR. PHILLIPS CENTER SATURDAY AT 2:30 AND 7:30 P.M.

November 30, 2024 HOME FOR THE HOLIDAYS, FEATURING BYRON STRIPLING IN HOLIDAY SWING

February 1, 2025

JURASSIC PARK FILM WITH ORCHESTRA

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May 17, 2025 A DREAM IS A WISH: MICHAEL JAMES SCOTT'S BROADWAY Chelsea Gallo, Conducter Nathan Padgett, Arranger and Composer





AT THE PLAZA LIVE WEDNESDAY AT 7 P.M.

October 30, 2024

RIMMA PRESENTS DVOŘÁK, MOZART, & MORE!

Rimma Bergeron-Langlois, leader and violin Gabriel Bergeron-Langlois & Diane Bishop, bassoon

November 20, 2024

**BENJAMIN & BRANDENBURG** 

Benjamin Hochman, piano and conductor

February 12, 2025 **VIVA LA FIESTA** 

Mauricio Céspedes Rivero, conductor

March 19, 2025

**BOTH SLIDES OF THE TROMBONE** 

Chelsea Gallo, conductor

Jeff Thomas & Alex Regazzi, trombone



### YOUNG PEOPLE'S CONCERT

WALT DISNEY THEATER AT DR. PHILLIPS CENTER

#### **ORCHESTRA OVERBOARD!**

October 2, 12:00 p.m.

October 16, 12:00 p.m.

November 20, 12:00 p.m.

Anchors aweigh! Seaweed Sam has sailed the seas for many years. But, when a tsunami lands them in an orchestra pit, it's a first for the marooned pirate. It's up to the maestro, musicians, and audience (the honorary pirate crew!) to steer the ship in a new direction. It's all horns on deck as the orchestra takes to sea with their fearless pirate leader to find hidden treasure and make a few sea friends along the way. This whale of a tale dives deep into riptide rhapsodies, aquatic arpeggios, fishy fanfares, and tuneful trivia. Lifejackets on, fins up, ears open. Let's set sail!

All tickets are \$10. Call for group discounts.

### SYMPHONY STORYTIME SERIES

AT THE PLAZA LIVE SATURDAY 10 & 11:30 A.M. & SUNDAY 11 A.M. & 12:30 P.M.

September 21 - 22 **JACK AND THE BEANSTALK** 

December 7 - 8 **HOLIDAY HARMONIES** 

February 15 - 16 FERDINAND THE BULL

April 12 - 13







<b>D</b> 4	
Date	Event
6/13/2021	Private Event
6/26/2021	OPO
6/26/2021	Private Event
6/27/2021	OPO
7/11/2021	OPO
7/19/2021	Miss Glamorous Newcomer 2021
7/25/2021	OPO Brunch
8/1/2021	Private Event
8/8/2021	OPO
8/10/2021	Private Event
8/15/2021	Graduation/Private Event
8/19/2021	Maks & Val
8/24/2021	OPO
9/8/2021	Myles Kennedy
9/9/2021	Red Bull Event
9/12/2021	ОРО
9/15/2021	Boney James
9/23/2021	J.I.
9/27/2021	Geoff Tate
9/30/2021	Rival Sons
10/1/2021	Mammoth WVH
10/3/2021	Thievery Corporation
10/7/2021	Mitchell Tenpenny
10/8/2021	Snow Tha Product
10/12/2021	Andy Mineo
10/14/2021	Justin Hayward
10/16/2021	Toad the Wet Sprocket
10/23/2021	Chase Atlantic
10/24/2021	Thundercat
10/27/2021	Front Porch
10/31/2021	Rocky Horror Picture Show
11/8/2021	Brian Culbertson
11/9/2021	Olivia O'Brien
11/11/2021	Trey Kennedy

44/42/2024	Ctombon Lymph
11/13/2021	Stephen Lynch
11/16/2021	Bruce Hornsby
11/19/2021	Tech N9ne
11/20/2021	Clozee
11/21/2021	Brian Kilmeade
12/4/2021	The Driver Era
12/5/2021	Krampusfest
12/12/2021	The Outlaws
12/17/2021	Pouya
12/18/2021	Circle Jerks
12/18/2021	The Fab Four
12/19/2021	Darkness Into Light
12/26/2021	A Drag Queen Christmas
1/12/2022	Puddles Pity Party
1/14/2022	Allen Stone
1/15/2022	The Mavericks
1/17/2022	Mr. Glamorous
1/18/2022	Bruce Dickinson
1/21/2022	Gaelic Storm
1/24/2022	OPO
1/25/2022	Palaye Royale
1/27/2022	Mystery Science Theater 3000
1/30/2022	Trevor Wallace
1/31/2022	OPO
2/3/2022	OPO
2/4/2022	Tab Benoit
2/5/2022	OPO
2/7/2022	OPO
2/8/2022	Hot Tuna
2/11/2022	Citizen Cope
2/17/2022	Dabin
2/18/2022	Parking Lot Party
2/19/2022	OPO
2/20/2022	Tower of Power
2/21/2022	Tig Notaro
2/22/2022	Oneus
2/23/2022	Aminé
2/24/2022	Lucinda Williams
2/26/2022	Keb' Mo'
2/28/2022	OPO
3/1/2022	DPR
3/5/2022	Dodie
3/10/2022	Get the LED Out
3/10/2022	Get the LED Out

2/45/2022	Crandon
3/15/2022	Grandson Mice Olement 2000
3/21/2022	Miss Glamorous 2022
3/25/2022	Steve-o
3/28/2022	Epik High
4/1/2022	The Zombies
4/2/2022	Anamanaguchi
4/6/2022	Crankgameplays
4/7/2022	Henry Rollins
4/8/2022	Apocalyptica
4/14/2022	Jon Anderson
4/19/2022	The Band Camino
4/20/2022	Steve Hackett
4/22/2022	OMD
4/23/2022	Colin Hay
4/24/2022	The Russian Ballet presents Romeo & Juliet
4/27/2022	Milk District
4/29/2022	
5/3/2022	The Pineapple Thief Beth Hart
5/3/2022	
5/4/2022	One Night of Queen Role Model
5/5/2022 5/6/2022	Madeleine Peyroux
-	Lala
5/9/2022 5/12/2022	Dean Lewis
5/13/2022	Tommy Emmanuel Keshi
-	
5/14/2022 5/15/2022	Five for Fighting
5/20/2022	Gogol Bordello Leonid & Friends
5/21/2022	
	Bendelacreme
5/22/2022	Candlebox
5/27/2022	OPO Seasons
5/28/2022	OPO Seasons
5/29/2022	Bikini Kill
6/1/2022	Alyssa Edwards
6/2/2022	Dave Rubin
6/3/2022	Yngwie Malmsteen
6/8/2022	Symphony X
6/10/2022	OPO OPO
6/12/2022	Opposites Attract
6/18/2022	The Russian Ballet Presents Toy Shop
6/19/2022	OPO
	3. 0

6/21/2022	Léon
0/00/0000	Happy 100th Birthday Judy! A
6/22/2022	Musical Celebration
6/24/2022	Wheeler Walker, Jr.
6/25/2022	Private Event
7/8/2022	Purity Ring
7/9/2022	Buckcherry
7/10/2022	OPO N
7/11/2022	Miss Glamorous Newcomer
7/12/2022	Miss Glamorous Plush
7/17/2022	Wage War
7/19/2022	Ted Nugent
7/21/2022	City College Graduation
7/30/2022	Russian Ballett
8/3/2022	Private Event
8/7/2022	OPO Summer Serenades
8/8/2022	Private Event
8/11/2022	War on the Catwalk
8/13/2022	Undisputed Boxing
8/21/2022	Private Event
8/24/2022	Damien Escobar
8/29/2022	Peaches
8/31/2022	Perturbator/Health
9/3/2022	Wet Leg
9/11/2022	Summer Serenades
9/14/2022	Pup
9/16/2022	Bomba Estereo
9/16/2022	Private
9/22/2022	VeriVery
9/25/2022	Church
10/4/2022	Ninja
10/7/2022	Omega X
10/8/2022	Yung Bae
10/12/2022	Steel Pulse
10/14/2022	Trash Taste
10/15/2022	Pusha T
10/18/2022	Andres Cepeda
10/20/2022	Steve Vai
10/21/2022	Jake Scott
10/22/2022	OPO Story Time
10/23/2022	Amos Lee
10/24/2022	OPO Focus \$1
10/27/2022	Wallflowers

10/29/2022	Pocky Horrow
11/11/2022	Rocky Horrow Fortunate Youth
11/11/2022	Remi Wolf
11/17/2022	Max
11/17/2022	
11/19/2022	Bored Teachers WASP
12/1/2022	
12/1/2022	She Wants Revenge
	State Chamos
12/5/2022	Focus
12/6/2022	Tab
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Duningt Francisco	2024 Plane Live Patronia Lavage Budget			
Project Expenses:		C.L. J. J. J.V.J.	TDT/4 DG 5 !	Additional Opposition
	Description of Work	Scheduled Value	TDT/ARC Funding	Additional OPPF Funding
GC	General Conditions	\$125,832.00	\$125,832.00	\$0.00
GC	General Requirements	\$65,912.00	\$65,912.00	\$0.00
GC	Insurance	\$9,577.00	\$9,577.00	\$0.00
GC	Builder's Risk	\$6,955.00	\$6,955.00	\$0.00
GC	Permits - Allowance	\$42,256.00	\$42,256.00	\$0.00
GC	Testing and Inspecting	\$7,945.00	\$7,945.00	\$0.00
GC	Surveying and As-Builts	\$14,445.00	\$14,445.00	\$0.00
GC	Final Clean	\$1,611.00	\$1,611.00	\$0.00
SUB	Demolition - Exterior Area and Misc MEP Features	\$38,007.00	\$38,007.00	\$0.00
SUB	Concrete Foundations / Slab / Columns	\$58,957.00	\$58,957.00	\$0.00
SUB	Concrete - Sidewalks Around Building	\$10,700.00	\$10,700.00	\$0.00
SUB	Masonry	\$101,864.00	\$101,864.00	\$0.00
SUB	Bond Beam Work for New Deck Tie-In to Existing Masonry	\$67,410.00	\$67,410.00	\$0.00
SUB	Structural Steel	\$146,548.00	\$146,548.00	\$0.00
SUB	Structural Steel - New Stairs	\$21,400.00	\$21,400.00	\$0.00
SUB	Millwork	\$50,076.00	\$50,076.00	\$0.00
SUB	Rough Carpentry - Blocking /Shims	\$4,815.00	\$4,815.00	\$0.00
SUB	Caulking / Backer Rod and Sealant	\$4,815.00	\$4,815.00	\$0.00
SUB	Roofing / Downspouts / Gutters / Flashings	\$69,015.00	\$69,015.00	\$0.00
SUB	Doors and Frames	\$41,998.00	\$41,998.00	\$0.00
SUB	Storefronts and Curtainwall	\$105,406.00	\$105,406.00	\$0.00
SUB	Gypsum Board Assemblies	\$74,384.00	\$74,384.00	\$0.00
SUB	Acoustical Panel Ceilings	\$6,527.00	\$6,527.00	\$0.00
SUB	Acoustical Wall Panels - Allowance	\$32,100.00	\$32,100.00	\$0.00
SUB	Acoustical Spray	\$15,729.00	\$15,729.00	\$0.00
SUB	Flooring	\$64,414.00	\$64,414.00	\$0.00
SUB	Painting and Coatings	\$27,612.00	\$27,612.00	\$0.00
SUB	Stucco System	\$47,829.00	\$47,829.00	\$0.00
SUB	Miscellaneous Finishes Allowance	\$42,800.00	\$42,800.00	\$0.00
SUB	Interior ADA Signage	\$535.00	\$535.00	\$0.00
SUB	Commercial Toilet Accessories and Partitions	\$24,610.00	\$24,610.00	\$0.00
SUB	FFE - Excluded, By Owner	\$35,000.00	\$35,000.00	\$0.00
SUB	Fire Extinguishers	\$1,070.00	\$1,070.00	\$0.00
SUB	Fire Suppression	\$70,705.00	\$70,705.00	\$0.00
SUB	Plumbing Systems	\$77,361.00	\$77,361.00	\$0.00
SUB	HVAC Systems	\$133,215.00	\$133,215.00	\$0.00
SUB	Electrical Systems	\$244,134.00	\$244,134.00	\$0.00
SUB	Low-Voltage Wiring	\$8,560.00	\$8,560.00	\$0.00
SUB	Fire Alarm	\$13,375.00	\$13,375.00	\$0.00
SUB	Complete Sitework - Mill / Stripe / Pave / Signage	\$112,350.00	\$112,350.00	\$0.00
SUB	Gate @ Corner of New Building and Existing Concrete Knee Wall	\$3,745.00	\$0.00	\$3,745.00
OWNER	Impact Fee's	\$107,269.00	\$0.00	\$107,269.00
OWNER	Arch/Engineer Fee's	\$175,000.00	\$72,146.00	\$102,854.00
OWNER	Owners Rep Fee	\$60,000.00	\$0.00	\$60,000.00
OWNER	AV IT	\$72,500.00	\$0.00	\$72,500.00
OWNER	Civil Fees	\$62,500.00	\$0.00	\$62,500.00
OWNER	Landscaping Arch	\$12,000.00	\$0.00	\$12,000.00
		712,000.00	ان.00	712,000.00

OWNER	Storm Drains	\$32,500.00	\$0.00	\$32,500.00
OWNER	FEE	\$45,250.00	\$0.00	\$45,250.00
OWNER	Surveying	\$31,500.00	\$0.00	\$31,500.00
OWNER	Contingency	\$167,000.00	\$0.00	\$167,000.00
OWNER	Escalation	\$109,417.72	\$0.00	\$109,417.72
		\$2,936,035.72	\$2,100,000.00	\$836,035.72
OH/P	Overhead	\$71,217.00	\$0.00	\$71,217.00
OH/P	Profit	\$111,099.00	\$0.00	\$111,099.00
Bond	P&P	\$36,000.00	\$0.00	\$36,000.00
		\$3,154,351.72	\$2,100,000.00	\$1,054,351.72
	Price/SF	\$737.34		
Project Income:	Plaza Live Patron's Lounge Budget			
	Туре	Amount		
	Proposed TDT/ARC Funding	\$2,100,000.00		
	Government/Private Grant Funding	\$750,000.00		
	Individual Support	\$250,000.00		
	The Plaza Live Cash Reserves	\$54,351.72		
		\$3,154,351.72		

Division of Corporation

### Florida Department of State

Division of Corporations Electronic Filing Cover Sheet

Note: Please print this page and use it as a cover sheet. Type the fax audit number (shown below) on the top and bottom of all pages of the document.

(((H130001496273)))



Note: DO NOT hit the REFRESH/RELOAD button on your browser from this page. Doing so will generate another cover sheet.

TO:

Division of Corporations

Fax Number

: (850)617-6381

From:

Account Name

: BAKER & HOSTETLER LLP

Phone

Account Number : T19990000077 : (407)649-4043

Fax Number

: (407)841-0168

\*\*Enter the email address for this business entity to be used for futur annual report mailings. Enter only one email address please.\*\*

FLORIDA PROFIT/NON PROFIT CORPORATION THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC.

Certificate of Status	0
Certified Copy	0
Page Count	05
Estimated Charge	\$70.00

Electronic Filing Menu

Corporate Filing Menu

https://efile.sunbiz.org/scripts/efilcovr.exe

#### ARTICLES OF INCORPORATION

**OF** 

### THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC.

#### (A Corporation Not For Profit)

Pursuant to the requirements of the Florida Not For Profit Corporation Act (the "Act"), the undersigned does hereby make, swear to, adopt and file these Articles of Incorporation of the Orlando Philharmonic Plaza Foundation, Inc. (the "Corporation").

### Name and Duration

The name of the Corporation is the Orlando Philharmonic Plaza Foundation, Inc. The term of duration of this Corporation shall be perpetual.

ARTICLE II

Principal Office and Mailing Address

The address of the principal office and the mailing address of the Corporation is 812 East at Street, Suite 300, Orlando, Florida 32803. Rollins Street, Suite 300, Orlando, Florida 32803.

### Registered Office and Agent

The street address of the registered office of this Corporation is at 812 East Rollins Street, Suite 300, Orlando, Florida 32803, and the name of the registered agent at the address is David Schillhammer.

### Corporate Purposes, Powers and Rights

Section 1. The Corporation is organized and shall be operated exclusively for charitable and educational purposes, including, as limited by such purposes, that it shall at all times be operated as an organization that is organized, and at all times operated exclusively for the benefit

of, to perform the functions of, or to carry out the charitable and educational purposes of one or more "qualified organizations" engaged in the performing arts in the Orlando, Florida area, including, without limitation, providing contributions and other necessary resources to such organizations to promote the growth and appreciation of music and other performing arts. An organization is a "qualified organization" for purposes of this Article IV only if it is an organization described in Section 501(c)(3) and Sections 509(a)(1) or (2) of the Code.

Solely for the above purposes, the Corporation is empowered to exercise all rights and powers conferred by the laws of the State of Florida upon corporations not for profit.

Section 2. No part of the pet earnings of the Corporation shall inure to the benefit of or be distributable to its Directors, officers or private individuals, but the Corporation shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth in Section 1 of this Article. It is intended that this Corporation shall have and continue to have the status of a corporation which is exempt from federal income taxation under Section 501(a) of the Code as an organization described in Section 501(c)(3) of the Code and which is other than a private foundation by reason of being described in Section 509(a)(3) of the Code. These Articles of Incorporation shall be construed accordingly, and all powers and activities of the Corporation shall be limited accordingly. The Corporation shall not carry on propaganda or otherwise attempt to influence legislation to such extent as would result in the loss of its exemption from federal income tax under Section 501(c)(3) of the Code. No activity of the Corporation shall consist of participating in or intervening in (including the publishing or distributing of statements) any political campaign on behalf of or in opposition to any candidate for public office.

#### ARTICLE V Members

The Corporation shall have no members. The Board of Directors shall have the sole voting power.

### ARTICLE VI

Directors shall be elected, appointed and removed as provided in the Bylaws of the Corporation, as the same may be amended, restated or otherwise modified from time to time.

### ARTICLE VII

The name and mailing address of the incorporator of this Corporation is as follows:

Name

<u>Address</u>

David Schillhammer

812 East Rollins Street Suite 300

Orlando, Florida 32803

### ARTICLE VIII Distribution of Assets Upon Dissolution

Upon the dissolution of the Corporation, the Board of Directors shall, after paying or making provisions for the payment of all of the liabilities of the Corporation, distribute all of the assets of the Corporation exclusively for charitable or educational purposes to such "qualified" organization or organizations as the Board of Directors shall determine. An organization shall be deemed to be a "qualified" organization for purposes of this Article VIII only if at the time of the distribution of such assets it is organized and operated exclusively for the purposes described in Section 170(c)(2)(B) of the Code and is described in Section 509(a)(1), (2) or (3) of the Code. Any of such assets not so distributed shall be distributed by the Circuit Court of the county in which the principal office of the Corporation is then located, exclusively for the aforesaid

purposes of the Corporation or to such qualified organization or organizations as said court shall determine.

### ARTICLE IX Amendments

These Articles of Incorporation may be amended only as provided in the Bylaws of the Corporation.

### ARTICLE X Code References

All references in these Articles to sections of the "Code" shall be considered references to the Internal Revenue Code of 1986, as from time to time amended, and to the corresponding provisions of any similar law subsequently enacted.

### ARTICLE XI Indemnification

The Corporation shall fully indemnify any officer, director, employee or agent or any former officer, director, employee or agent to the fullest extent permitted by law.

IN WITNESS WHEREOF, I, the undersigned incorporator, have hereunto set my hand on this day, July 1, 2013, for purpose of forming this Corporation not for profit under the laws of the State of Florida.

David Schillhammer, Incorporator

DIVISION OF CORPORATIONS

#### REGISTERED AGENT CERTIFICATE

In pursuance of the Act, the following is submitted in compliance with said statute:

That the Orlando Philharmonic Plaza Foundation, Inc., desires to organize under the laws of the State of Florida, with its registered office, as indicated in the Articles of Incorporation at the City of Orlando, County of Orlange, State of Florida, has named David Schillhammer, located at 812 East Rollins Street, Suite 300, Orlando, Florida 32803, as its registered agent to accept service of process and perform such other duties as are required in the State of Florida.

#### **ACKNOWLEDGEMENT**

Having been named to accept service of process and serve as registered agent for the above-named corporation, at the place designated in the articles of incorporation of such corporation, the undersigned hereby accepts to act in this capacity, and agrees to comply with the provision of said statute relative to keeping open said office, and further states that it is familiar with §617.0501 et seq., Florida Statutes.

David Schillhammer

Dated: July 1, 2013

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JIVISION OF CHAPGRATIONS

INTERNAL REVENUE SERVICE P. O. BOX 2508 CINCINNATI, OH 45201

Date: NOV 08 2013

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THE ORLANDO PHILHARMONIC PLAZA FOUNDATION INC 812 EAST ROLLINS ST STE 300 ORLANDO, FL 32803

Employer Identification Number: 46-3138469
DLN:

17053217303043 Contact Person:

GLENN W COLLINS ID# 31392

Contact Telephone Number: (877) 829-5500

Accounting Period Ending:

December 31

Public Charity Status:

1 of 1 of - of 509 (a) (3) of one of

Form 990 Required:

Yes

Effective Date of Exemption:

July 2, 2013

Contribution Deductibility:

Yes

Addendum Applies:

No

#### Dear Applicant:

We are pleased to inform you that upon review of your application for tax exempt status we have determined that you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code. Contributions to you are deductible under section 170 of the Code. You are also qualified to receive tax deductible bequests, devises, transfers or gifts under section 2055, 2106 or 2522 of the Code. Because this letter could help resolve any questions regarding your exempt status, you should keep it in your permanent records.

Organizations exempt under section 501(c)(3) of the Code are further classified as either public charities or private foundations. We determined that you are a public charity under the Code section(s) listed in the heading of this letter.

Specifically, we have determined that you are a Type I supporting organization under section 509(a)(3). A Type I supporting organization is operated, supervised, or controlled by one or more publicly supported organizations.

Please see enclosed Publication 4221-PC, Compliance Guide for 501(c)(3) Public Charities, for some helpful information about your responsibilities as an exempt organization.

### THE ORLANDO PHILHARMONIC PLAZA

We have sent a copy of this letter to your representative as indicated in your power of attorney.

Sincerely,

Call Cal

Director, Exempt Organizations

Enclosure: Publication 4221-PC

#### ORLANDO PHILHARMONIC ORCHESTRA 2023-2024 BOARD OF DIRECTORS



#### **Orlando Philharmonic Plaza Foundation Board of Directors**

OFFICERS
Joanne Grant   President
David Schillhammer   Vice President
David Schillhammer   Vice President

#### **MEMBERS**

**Graham Jarrett** 

Kimra Major-Morris

Susie Dyer | Secretary

Al Michejda

Dr. Mary Palmer

NOTE: For the purposes of this submission, contact information has been left out of the listing for the privacy of the Board of Directors. If you need to contact the Board, please email Megan Kelley, <a href="mailto:mkelley@plazaliveorlando.org">mkelley@plazaliveorlando.org</a>, for more information.



The Orlando Philharmonic Plaza Foundation (OPPF) has not submitted an Interim or Final Report to Orange County as of this application. The OPPF holds weekly meetings on Thursdays to discuss timeline, scope of work, budget, and progress on the project. While the OPPF has not submitted a formal report, General Manager, Megan Kelley, has submitted seven payment requests displaying the work completed and the money allocated for this project. These payment requests are submitted to Ray Walls, Deputy Director at Orange County Convention Center.

As of April 30, 2024, \$1.2 million remains of the past \$10 million TDT/ARC funding awarded. The remainder of funding will be spent and the project will be completed by August 2024.

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Duningt Francisco	2024 Plane Live Patronia Lavage Budget			
Project Expenses:		C.L. J. J. J.V.J.	TDT/4 DG 5 !	Additional Opposition
	Description of Work	Scheduled Value	TDT/ARC Funding	Additional OPPF Funding
GC	General Conditions	\$125,832.00	\$125,832.00	\$0.00
GC	General Requirements	\$65,912.00	\$65,912.00	\$0.00
GC	Insurance	\$9,577.00	\$9,577.00	\$0.00
GC	Builder's Risk	\$6,955.00	\$6,955.00	\$0.00
GC	Permits - Allowance	\$42,256.00	\$42,256.00	\$0.00
GC	Testing and Inspecting	\$7,945.00	\$7,945.00	\$0.00
GC	Surveying and As-Builts	\$14,445.00	\$14,445.00	\$0.00
GC	Final Clean	\$1,611.00	\$1,611.00	\$0.00
SUB	Demolition - Exterior Area and Misc MEP Features	\$38,007.00	\$38,007.00	\$0.00
SUB	Concrete Foundations / Slab / Columns	\$58,957.00	\$58,957.00	\$0.00
SUB	Concrete - Sidewalks Around Building	\$10,700.00	\$10,700.00	\$0.00
SUB	Masonry	\$101,864.00	\$101,864.00	\$0.00
SUB	Bond Beam Work for New Deck Tie-In to Existing Masonry	\$67,410.00	\$67,410.00	\$0.00
SUB	Structural Steel	\$146,548.00	\$146,548.00	\$0.00
SUB	Structural Steel - New Stairs	\$21,400.00	\$21,400.00	\$0.00
SUB	Millwork	\$50,076.00	\$50,076.00	\$0.00
SUB	Rough Carpentry - Blocking /Shims	\$4,815.00	\$4,815.00	\$0.00
SUB	Caulking / Backer Rod and Sealant	\$4,815.00	\$4,815.00	\$0.00
SUB	Roofing / Downspouts / Gutters / Flashings	\$69,015.00	\$69,015.00	\$0.00
SUB	Doors and Frames	\$41,998.00	\$41,998.00	\$0.00
SUB	Storefronts and Curtainwall	\$105,406.00	\$105,406.00	\$0.00
SUB	Gypsum Board Assemblies	\$74,384.00	\$74,384.00	\$0.00
SUB	Acoustical Panel Ceilings	\$6,527.00	\$6,527.00	\$0.00
SUB	Acoustical Wall Panels - Allowance	\$32,100.00	\$32,100.00	\$0.00
SUB	Acoustical Spray	\$15,729.00	\$15,729.00	\$0.00
SUB	Flooring	\$64,414.00	\$64,414.00	\$0.00
SUB	Painting and Coatings	\$27,612.00	\$27,612.00	\$0.00
SUB	Stucco System	\$47,829.00	\$47,829.00	\$0.00
SUB	Miscellaneous Finishes Allowance	\$42,800.00	\$42,800.00	\$0.00
SUB	Interior ADA Signage	\$535.00	\$535.00	\$0.00
SUB	Commercial Toilet Accessories and Partitions	\$24,610.00	\$24,610.00	\$0.00
SUB	FFE - Excluded, By Owner	\$35,000.00	\$35,000.00	\$0.00
SUB	Fire Extinguishers	\$1,070.00	\$1,070.00	\$0.00
SUB	Fire Suppression	\$70,705.00	\$70,705.00	\$0.00
SUB	Plumbing Systems	\$77,361.00	\$77,361.00	\$0.00
SUB	HVAC Systems	\$133,215.00	\$133,215.00	\$0.00
SUB	Electrical Systems	\$244,134.00	\$244,134.00	\$0.00
SUB	Low-Voltage Wiring	\$8,560.00	\$8,560.00	\$0.00
SUB	Fire Alarm	\$13,375.00	\$13,375.00	\$0.00
SUB	Complete Sitework - Mill / Stripe / Pave / Signage	\$112,350.00	\$112,350.00	\$0.00
SUB	Gate @ Corner of New Building and Existing Concrete Knee Wall	\$3,745.00	\$0.00	\$3,745.00
OWNER	Impact Fee's	\$107,269.00	\$0.00	\$107,269.00
OWNER	Arch/Engineer Fee's	\$175,000.00	\$72,146.00	\$102,854.00
OWNER	Owners Rep Fee	\$60,000.00	\$0.00	\$60,000.00
OWNER	AV IT	\$72,500.00	\$0.00	\$72,500.00
OWNER	Civil Fees	\$62,500.00	\$0.00	\$62,500.00
OWNER	Landscaping Arch	\$12,000.00	\$0.00	\$12,000.00
		712,000.00	ان.00	712,000.00

OWNER	Storm Drains	\$32,500.00	\$0.00	\$32,500.00
OWNER	FEE	\$45,250.00	\$0.00	\$45,250.00
OWNER	Surveying	\$31,500.00	\$0.00	\$31,500.00
OWNER	Contingency	\$167,000.00	\$0.00	\$167,000.00
OWNER	Escalation	\$109,417.72	\$0.00	\$109,417.72
		\$2,936,035.72	\$2,100,000.00	\$836,035.72
OH/P	Overhead	\$71,217.00	\$0.00	\$71,217.00
OH/P	Profit	\$111,099.00	\$0.00	\$111,099.00
Bond	P&P	\$36,000.00	\$0.00	\$36,000.00
		\$3,154,351.72	\$2,100,000.00	\$1,054,351.72
	Price/SF	\$737.34		
Project Income:	Plaza Live Patron's Lounge Budget			
	Туре	Amount		
	Proposed TDT/ARC Funding	\$2,100,000.00		
	Government/Private Grant Funding	\$750,000.00		
	Individual Support	\$250,000.00		
	The Plaza Live Cash Reserves	\$54,351.72		
		\$3,154,351.72		

### **Filing Instructions**

## THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC.

#### **Exempt Organization Tax Return**

Taxable Year Ended June 30, 2022

**Date Due:** November 15, 2022

**Remittance:** None is required. Your Form 990 for the tax year ended 6/30/22 shows no

balance due.

**Signature:** You are using a Personal Identification Number (PIN) for signing your return

electronically. Form 8879-EO, IRS e-file Signature Authorization for an Exempt

Organization should be signed and dated by an authorized officer of the

organization and returned to:

Moss, Krusick & Associates, LLC 501 S New York Ave Ste 100 Winter Park, FL 32789-4241

Important: Your return will not be filed with the IRS until the signed Form

8879-EO has been received by this office.

Other: Your return is being filed electronically with the IRS and is not required to be

mailed. If you Mail a paper copy of your return to the IRS it will delay the

processing of your return.

Form **8879-TE** 

#### IRS e-file Signature Authorization for a Tax Exempt Entity

For calendar year 2021, or fiscal year beginning  $\frac{7}{01}$ , 2021, and ending  $\frac{6}{30}$ , 20 22

2021

OMB No. 1545-0047

Department of the Treasury Internal Revenue Service

Name of file

▶ Do not send to the IRS. Keep for your records. ▶ Go to www.irs.gov/Form8879TE for the latest information.

THEORLANDO PHILHARMONIC PLAZA EIN or SSN

46-3138469 FOUNDATION, INC. Name and title of officer or person subject to tax JOANNE GRANT PRESIDENT Type of Return and Return Information Part I Check the box for the return for which you are using this Form 8879-TE and enter the applicable amount, if any, from the return. Form 8038-CP and Form 5330 filers may enter dollars and cents. For all other forms, enter whole dollars only. If you check the box on line 1a, 2a, 3a, 4a, 5a, 6a, 7a, 8a, 9a, or 10a below, and the amount on that line for the return being filed with this form was blank, then leave line 1b, 2b, 3b, 4b, 5b, 6b, 7b, 8b, 9b, or 10b, whichever is applicable, blank (do not enter -0-). But, if you entered -0- on the return, then enter -0- on the applicable line below. **Do not** complete more than one line in Part I. 1a Form 990 check here X b Total revenue, if any (Form 990, Part VIII, column (A), line 12) 1b 2a Form 990-EZ check here b Total revenue, if any (Form 990-EZ, line 9) \_\_\_\_\_\_ 2b \_ **b Total tax** (Form 1120-POL, line 22) 3a Form 1120-POL check here 4a Form 990-PF check here **b** Tax based on investment income (Form 990-PF, Part VI, line 5) 4b 5a Form 8868 check here ..... b Balance due (Form 8868, line 3c) 5b 6a Form 990-T check here .... b Total tax (Form 990-T, Part III, line 4) 6b 7a Form 4720 check here 8a Form 5227 check here ..... 9a Form 5330 check here ..... ▶ b Amount of credit payment requested (Form 8038-CP, Part III, line 22) 10b 10a Form 8038-CP check here Declaration and Signature Authorization of Officer or Person Subject to Tax Under penalties of perjury, I declare that |X| I am an officer of the above entity or I am a person subject to tax with respect to (name , (EIN) of entity) and that I have examined a copy of the 2021 electronic return and accompanying schedules and statements, and, to the best of my knowledge and belief, they are true, correct, and complete. I further declare that the amount in Part I above is the amount shown on the copy of the electronic return. I consent to allow my intermediate service provider, transmitter, or electronic return originator (ERO) to send the return to the IRS and to receive from the IRS (a) an acknowledgement of receipt or reason for rejection of the transmission, (b) the reason for any delay in processing the return or refund, and (c) the date of any refund. If applicable, I authorize the U.S. Treasury and its designated Financial Agent to initiate an electronic funds withdrawal (direct debit) entry to the financial institution account indicated in the tax preparation software for payment of the federal taxes owed on this return, and the financial institution to debit the entry to this account. To revoke a payment, I must contact the U.S. Treasury Financial Agent at 1-888-353-4537 no later than 2 business days prior to the payment (settlement) date. I also authorize the financial institutions involved in the processing of the electronic payment of taxes to receive confidential information necessary to answer inquiries and resolve issues related to the payment. I have selected a personal identification number (PIN) as my signature for the electronic return and, if applicable, the consent to electronic funds withdrawal. PIN: check one box only 38469 as my signature I authorize MOSS, KRUSICK & ASSOCIATES, LLC \_\_ to enter my PIN ERO firm name on the tax year 2021 electronically filed return. If I have indicated within this return that a copy of the return is being filed with a state agency(ies) regulating charities as part of the IRS Fed/State program, I also authorize the aforementioned ERO to enter my PIN on the return's disclosure consent screen. As an officer or person subject to tax with respect to the entity, I will enter my PIN as my signature on the tax year 2021 electronically filed return. If I have indicated within this return that a copy of the return is being filed with a state agency(ies) regulating charities as part of the IRS Fed/State program, I will enter my PIN on the return's disclosure consent screen. Signature of officer or person subject to tax Certification and Authentication ERO's EFIN/PIN. Enter your six-digit electronic filing identification 59802712345 number (EFIN) followed by your five-digit self-selected PIN. Do not enter all zeros I certify that the above numeric entry is my PIN, which is my signature on the 2021 electronically filed return indicated above. I confirm that I am submitting this return in accordance with the requirements of Pub. 4163, Modernized e-File (MeF) Information for Authorized IRS e-file

> ERO Must Retain This Form — See Instructions Do Not Submit This Form to the IRS Unless Requested To Do So

W. ED MOSS JR.

04/18/23

Date

Providers for Business Returns.

ERO's signature

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.

2021
Open to Public Inspection

OMB No. 1545-0047

calendar year, or tax year beginning 07/01/21, and ending 06/30/22For the 2021 C Name of organization THE ORLANDO PHILHARMONIC PLAZA D Employer identification number Check if applicable: FOUNDATION, Address change Doing business as 46-3138469 Name change Number and street (or P.O. box if mail is not delivered to street address) Room/suite 425 N BUMBY AVE 407-896-6700 Initial return City or town, state or province, country, and ZIP or foreign postal code Final return/ terminated ORLANDO FL 32803 3,037,687 **G** Gross receipts\$ Amended return Name and address of principal officer: H(a) Is this a group return for subordinates? Application pending JOANNE GRANT H(b) Are all subordinates included? 425 N. BUMBY AVE If "No " attach a list. See instructions **ORLANDO** 32803 Tax-exempt status: **X** 501(c)(3) 501(c) (insert no.) 4947(a)(1) or 527 N/A Website: **H(c)** Group exemption number ▶ Form of organization: X Corporation Year of formation: **2013** Other | Part I Summary 1 Briefly describe the organization's mission or most significant activities: Governance SEE SCHEDULE O 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) ∞ಶ 7 4 Number of independent voting members of the governing body (Part VI, line 1b) 5 Total number of individuals employed in calendar year 2021 (Part V, line 2a) 74 5 6 Total number of volunteers (estimate if necessary) 0 6 7a Total unrelated business revenue from Part VIII, column (C), line 12 0 7a 0 **b** Net unrelated business taxable income from Form 990-T, Part I, line 11 Current Year 243,449 1,248,176 8 Contributions and grants (Part VIII, line 1h) Revenue 9 Program service revenue (Part VIII, line 2g) 98,650 1,784,202 10 Investment income (Part VIII, column (A), lines 3, 4, and 7d) 8 1,374 11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e) 3,935 3 12 Total revenue – add lines 8 through 11 (must equal Part VIII, column (A), line 12) 342,110 3,037,687 13 Grants and similar amounts paid (Part IX, column (A), lines 1-3) 0 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) 125,484 531,420 Expenses 16a Professional fundraising fees (Part IX, column (A), line 11e) **b** Total fundraising expenses (Part IX, column (D), line 25) ▶ 17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e) ..... 545,848 1,135,918 671,332 1,667,338 18 Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25) 1,370,349 -329,222 19 Revenue less expenses. Subtract line 18 from line 12 o Beginning of Current Year End of Year 758,292 1,972,566 20 Total assets (Part X, line 16) 21 Total liabilities (Part X, line 26) 1,284,743 1,440,818 -682,526 687,823 22 Net assets or fund balances. Subtract line 21 from line 20 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. Signature of officer Date Sign Here JOANNE GRANT PRESIDENT Type or print name and title Print/Type preparer's name Preparer's signature Date PTIN Check Paid 04/18/23 self-employed W. ED MOSS JR. P00531414 W. ED MOSS JR. **Preparer** MOSS, KRUSICK & ASSOCIATES, 59-3017072 Firm's name Firm's EIN ▶ **Use Only** 501 S NEW YORK AVE STE 100 407-644-5811 WINTER PARK, FL 32789-4241 May the IRS discuss this return with the preparer shown above? See instructions X Yes No

rm 990 (2021) <b>THE ORLANDO P</b>		46-3138469	Page
	Service Accomplishments		
Check if Schedule O co	ntains a response or note to ar	ny line in this Part III	X
Briefly describe the organization's missi	on:		
SEE SCHEDULE O			
Did the organization undertake any sign	ificant program services during the yea	r which were not listed on the	
prior Form 990 or 990-EZ?			Yes 🔀 No
If "Yes," describe these new services or			
Did the organization cease conducting,	or make significant changes in how it o	conducts, any program	
services?			Yes X No
If "Yes," describe these changes on Sch	nedule O.		
Describe the organization's program ser	vice accomplishments for each of its tl	nree largest program services, as n	neasured by
expenses. Section 501(c)(3) and 501(c)	(4) organizations are required to report	the amount of grants and allocatio	ns to others,
the total expenses, and revenue, if any,	for each program service reported.	•	
(Code: ) (Expenses \$ 1	.,667,338 including grants of	\$ ) (Rev	renue \$ 1,784,202
THE PLAZA LIVE THEATI THE ORLANDO PHILHARMO A CONTEMPORARY MUSIC DRGANIZATION. OUR NEW PROGRAMMING AS WELL SMALLER PHILHARMONIC	ONIC IS PERHAPS THE VENUE AS A WAY TO V PLAZA HOME GIVES AS PROVIDE NEEDED F CONCERTS, AN APPRO	FIRST AMERICAN C REACH NEW AUDIENC US AN OPPORTUNITY 'ACILITIES: AN IMP PRIATE REHEARSAL	ES AND SUSTAIN T TO EXPAND OUR PROVED VENUE FOR FACILITY FOR THE
RCHESTRA, ADEQUATE (	FFICE, STORAGE AND	MUSIC LIBRARY SP	ACE, AND FREE
ARKING.			
(Code: ) (Expenses \$	including grants of	\$ ) (Rev	renue \$
r / 7x			
• • • • • • • • • • • • • • • • • • • •			
• • • • • • • • • • • • • • • • • • • •			
• • • • • • • • • • • • • • • • • • • •			
(Code: ) (Expenses \$	including grants of	\$) (Rev	20110
//A	including grants of	ψ) (iver	enue ψ
/ <del>A</del>			
Other program services (Describe on S	chedule O.)		
(Expenses \$	including grants of \$	) (Revenue \$	)
Total program service expenses ▶	1,667,338		

			Yes	No
1	Is the organization described in section 501(c)(3) or 4947(a)(1) (other than a private foundation)? If "Yes," complete Schedule A	1	х	
2	Is the organization required to complete Schedule B, Schedule of Contributors (see instructions)?	2		х
3	Did the organization engage in direct or indirect political campaign activities on behalf of or in opposition to			
	candidates for public office? If "Yes," complete Schedule C, Part I	3		х
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? If "Yes," complete Schedule C, Part II	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? If "Yes," complete Schedule C, Part III	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? If			
	"Yes," complete Schedule D, Part I	6		<u> </u>
7	Did the organization receive or hold a conservation easement, including easements to preserve open space,	۱_		3.7
_	the environment, historic land areas, or historic structures? If "Yes," complete Schedule D, Part II	7		<u> </u>
8	Did the organization maintain collections of works of art, historical treasures, or other similar assets? If "Yes,"			v
9	complete Schedule D, Part III  Did the organization report an amount in Part X, line 21, for escrow or custodial account liability, serve as a	8		<u> </u>
9	custodian for amounts not listed in Part X; or provide credit counseling, debt management, credit repair, or			
	debt possistion consisced K W/co. 2 complete Cohodule D. Dout IV	9		х
10	Did the organization, directly or through a related organization, hold assets in donor-restricted endowments	<b> </b>		
. •	or in quasi endowments? If "Yes," complete Schedule D, Part V	10		х
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.			
а	Did the organization report an amount for land, buildings, and equipment in Part X, line 10? If "Yes,"			
	complete Schedule D, Part VI	11a	Х	
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? If "Yes," complete Schedule D, Part VII	11b		X
С	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? If "Yes," complete Schedule D, Part VIII	11c		X
d		444		х
_	reported in Part X, line 16? If "Yes," complete Schedule D, Part IX	11d 11e	Х	
e f	Did the organization report an amount for other liabilities in Part X, line 25? <i>If</i> "Yes," <i>complete Schedule D, Part X</i> Did the organization's separate or consolidated financial statements for the tax year include a footnote that addresses	116	22	
•	the organization's separate or consolidated financial statements for the tax year include a roomote that addresses the organization's liability for uncertain tax positions under FIN 48 (ASC 740)? If "Yes," complete Schedule D, Part X	11f		х
12a	Did the organization obtain separate, independent audited financial statements for the tax year? <i>If</i> "Yes," <i>complete</i>	<u> </u>		
	Schedule D, Parts XI and XII	12a		х
b	Was the organization included in consolidated, independent audited financial statements for the tax year? If			
	"Yes," and if the organization answered "No" to line 12a, then completing Schedule D, Parts XI and XII is optional	12b	X	
13	Is the organization a school described in section 170(b)(1)(A)(ii)? If "Yes," complete Schedule E	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			~~
4-	foreign investments valued at \$100,000 or more? If "Yes," complete Schedule F, Parts I and IV	14b		<u> </u>
15	Did the organization report on Part IX, column (A), line 3, more than \$5,000 of grants or other assistance to or	4-		v
16	for any foreign organization? If "Yes," complete Schedule F, Parts II and IV.  Did the organization report on Part IX, column (A), line 3, more than \$5,000 of aggregate grants or other	15		X
10	assistance to or for foreign individuals? If "Yes," complete Schedule F, Parts III and IV	16		х
17	Did the organization report a total of more than \$15,000 of expenses for professional fundraising services on	10		
• •	Part IX, column (A), lines 6 and 11e? If "Yes," complete Schedule G, Part I. See instructions	17		х
18	Did the organization report more than \$15,000 total of fundraising event gross income and contributions on			
	Part VIII, lines 1c and 8a? If "Yes," complete Schedule G, Part II	18		х
19	Did the organization report more than \$15,000 of gross income from gaming activities on Part VIII, line 9a?			
	If "Yes," complete Schedule G, Part III	19		X
<b>20</b> a	Did the organization operate one or more hospital facilities? If "Yes," complete Schedule H	20a		Х
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			<u>.</u> _
	domestic government on Part IX, column (A), line 1? If "Yes," complete Schedule I, Parts I and II	21	000	X (2024)
$D \wedge A$		Г	, uui	(2024)

	Officerial of Required octionates (continued)		Yes	No
22	Did the organization report more than \$5,000 of grants or other assistance to or for domestic individuals on		103	110
	Part IX, column (A), line 2? If "Yes," complete Schedule I, Parts I and III	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? If "Yes," complete Schedule J	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? If "Yes," answer lines 24b			
	through 24d and complete Schedule K. If "No," go to line 25a	24a		X
b	Did the organization invest any proceeds of tax-exempt bonds beyond a temporary period exception?	24b		
С	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		_
<b>2</b> 5a	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? If "Yes," complete Schedule L, Part I	25a		x
b	Is the organization aware that it engaged in an excess benefit transaction with a disqualified person in a prior	23a		
	year, and that the transaction has not been reported on any of the organization's prior Forms 990 or 990-EZ?			
	If "Yes," complete Schedule L, Part I	25b		Х
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? If "Yes," complete Schedule L, Part II	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? If "Yes," complete Schedule L, Part III	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):			
а	A current or former officer, director, trustee, key employee, creator or founder, or substantial contributor? If			
	"Yes," complete Schedule L, Part IV	28a		X
b	A family member of any individual described in line 28a? If "Yes," complete Schedule L, Part IV	28b		Х
С	A 35% controlled entity of one or more individuals and/or organizations described in line 28a or 28b? If	00-		v
20	"Yes," complete Schedule L, Part IV  Did the organization receive more than \$25,000 in non-cash contributions? If "Yes," complete Schedule M	28c		X
29 30	Did the organization receive more than \$25,000 in non-cash contributions? If Yes, complete Schedule in	29		
30	conservation contributions? If "Yes," complete Schedule M	30		х
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,"</i>			
-	complete Schedule N, Part II	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? If "Yes," complete Schedule R, Part I	33		X
34	Was the organization related to any tax-exempt or taxable entity? If "Yes," complete Schedule R, Part II, III,			
	or IV, and Part V, line 1		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)? If "Yes," complete Schedule R, Part V, line 2	35b		
36	Section 501(c)(3) organizations. Did the organization make any transfers to an exempt non-charitable			37
	related organization? If "Yes," complete Schedule R, Part V, line 2	36		X
37	Did the organization conduct more than 5% of its activities through an entity that is not a related organization	37		v
20	and that is treated as a partnership for federal income tax purposes? If "Yes," complete Schedule R, Part VI	37		X
38	Did the organization complete Schedule O and provide explanations on Schedule O for Part VI, lines 11b and 19? <b>Note</b> : All Form 990 filers are required to complete Schedule O.	38	х	
P	art V Statements Regarding Other IRS Filings and Tax Compliance	30	- 42	
1 (	Check if Schedule O contains a response or note to any line in this Part V			$\Box$
	2.33 Contains a companie of field to any into it that the first the firs		Yes	No
1a	Enter the number reported in box 3 of Form 1096. Enter -0- if not applicable 1a 21			
b	Enter the number of Forms W-2G included on line 1a. Enter -0- if not applicable 1b 0			
С	Did the organization comply with backup withholding rules for reportable payments to vendors and			
	reportable gaming (gambling) winnings to prize winners?	1c		

	990 (2021) THE ORLANDO PHILHARMONIC PLAZA 46-3136					age 3
	art V Statements Regarding Other IRS Filings and Tax Compliance (con	<u>ntinue</u>	ed)		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	74			
b	If at least one is reported on line 2a, did the organization file all required federal employment tax re			<u>2b</u>	X	
_	Note: If the sum of lines 1a and 2a is greater than 250, you may be required to e-file. See instruction	ons.				
3a	Did the organization have unrelated business gross income of \$1,000 or more during the year?					X
b	If "Yes," has it filed a Form 990-T for this year? If "No" to line 3b, provide an explanation on Schedu			3b		
4a	At any time during the calendar year, did the organization have an interest in, or a signature or other		-			
	a financial account in a foreign country (such as a bank account, securities account, or other finance	cial ac	count)?	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 Financia		ounts (FBAR).	_		37
5a	Was the organization a party to a prohibited tax shelter transaction at any time during the tax year?					X
b	Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter trans	action	·			X
C	If "Yes" to line 5a or 5b, did the organization file Form 8886-T?			<u>5c</u>		
6a	Does the organization have annual gross receipts that are normally greater than \$100,000, and did	tne				v
<b>L</b>	organization solicit any contributions that were not tax deductible as charitable contributions?	tione o		<u>6a</u>		X
b	If "Yes," did the organization include with every solicitation an express statement that such contribu			- Ch		
7	gifts were not tax deductible?  Organizations that may receive deductible contributions under section 170(c).			6b		
7	Did the organization receive a payment in excess of \$75 made partly as a contribution and partly for	r good	lo.			
а	and conject was ideal to the necessary			7a		х
b	If 60/- 2 did the approximation with the depart of the value of the model or against a social do			<b>7</b> b		
C	Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it					
·				7c		х
d	If "Voo" indicate the number of Forms 2222 filed during the year	7d				
e	Did the organization receive any funds, directly or indirectly, to pay premiums on a personal benefit		act?	7e		х
f	Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit cor			7f		X
g	If the organization received a contribution of qualified intellectual property, did the organization file I			7g		X
h	If the organization received a contribution of cars, boats, airplanes, or other vehicles, did the organization					Х
8	Sponsoring organizations maintaining donor advised funds. Did a donor advised fund maintaining					
			•	8		
9	Sponsoring organizations maintaining donor advised funds.					
а	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:					
а	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:		1			
а	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 990 i	orm 10	)41?	12a		
b		12b				
13	Section 501(c)(29) qualified nonprofit health insurance issuers.			10		
а				13a		
	<b>Note:</b> 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	1 401				
	the organization is licensed to issue qualified health plans	13b				
C	Enter the amount of reserves on hand	13c		14a		v
14a h	Did the organization receive any payments for indoor tanning services during the tax year?  If "Yes" has it filed a Form 720 to report these payments? If "No." provide an explanation on School					X
b 15	If "Yes," has it filed a Form 720 to report these payments? If "No," provide an explanation on School is the organization subject to the section 4960 tax on payment(s) of more than \$1,000,000 in remu			·····   140		
15	Is the organization subject to the section 4960 tax on payment(s) of more than \$1,000,000 in remule excess parachute payment(s) during the year?			15		х
	excess parachute payment(s) during the year?  If "Yes," see instructions and file Form 4720, Schedule N.					1
16	Is the organization an educational institution subject to the section 4968 excise tax on net investment	ant inc	nme?	16		х
	If "Yes," complete Form 4720, Schedule O.		J.110:			
17	Section 501(c)(21) organizations. Did the trust, any disqualified person, or mine operator engage	e in				
• •	activities that would result in the imposition of an excise tax under section 4951, 4952 or 4953?			17		
	If "Yes," complete Form 6069.					
	•					

Form **990** (2021)

425 N. BUMBY AVE 407-896-6700 ORLANDO FL 32803 Form **990** (2021) DAA

State the name, address, and telephone number of the person who possesses the organization's books and records

financial statements available to the public during the tax year.

20

JOANNE GRANT

Form 990 (2)	021) <b>THE</b>	ORLANDO	PHILHARM	ONIC PLAZ	ZA 46-31	.38469		
Part VII	Compens	sation of Of	ficers, Directo	rs, Trustees,	Key Employees,	Highest	Compensated	<b>Employees</b>
	Independ	lent Contrac	ctors					

Check 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, 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.

X 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	kod	(C) Position (do not check more than one box, unless person is both an officer and a director/trustee)  (D) Reportable compensation from the  (E) Reportable compensation from related		(F) Estimated amount of other compensation					
	(list any hours for related organizations below dotted line)	Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former	organization (W-2/ 1099-MISC/ 1099-NEC)	organizations (W-2/ 1099-MISC/ 1099-NEC)	from the organization and related organizations
(1) JOANNE GRANT										
PRESIDENT	1.00	х		х				0	0	0
(2) DAVID SCHILLHAM										
VICE PRESIDENT	1.00	х		x				o	o	0
(3) SUSIE DYER										
SECRETARY	1.00	x		x				o	o	0
(4) MARY PALMER										
DIRECTOR	1.00	x						0	0	0
(5) GRAHAM JARRETT										
DIRECTOR	1.00	x						o	0	0
(6) KIMRA MAJOR-MOR		22								<u> </u>
	1.00									
DIRECTOR	0.00	X						0	0	0
(7) AL MICHEJDA										
DIRECTOR	1.00	x						o	0	0
(8) MEGAN KELLEY										
GENERAL MANAGER	40.00					$ \mathbf{x} $		108,074	0	6,688
(9)								•		•
(10)						+				
(11)										
	1			_				l		- 000

and

га	I VII Section A. Onicer	3, Director3, 11	usu	,,	ive		ipioj	,000	s, and ingliest compens	atea Employees (continu	icu)			
	<b>(A)</b> Name and title	(B) Average hours per week (list any hours for related	òo	cer a	Pos check ess pe	rson i	than of the state	n an tee)	(D)  Reportable compensation from the organization (W-2/1099-NISC/1099-NEC)	(E)  Reportable compensation from related organizations (W-2/ 1099-MISC/ 1099-NEC)	org	(F) Estimated amount of other compensation from the organization and related organizations		
		organizations below dotted line)	al trustee tor	Institutional trustee		ployee	Highest compensated employee		1099-1420)	1000 NEO)				-
· · · ·														
 1b	Subtotal								108,074				6,6	<b>500</b>
c d	Total from continuation she Total (add lines 1b and 1c)	eets to Part VII,	Se	ctior	ı A			<b>&gt;</b>	108,074				6,6	
2	Total number of individuals (in reportable compensation from				tho	se li	sted	abo	ove) who received more that	an \$100,000 of			Yes	No
3	Did the organization list any for employee on line 1a? If "Yes,											3	163	X
4	For any individual listed on lin organization and related orga individual	ne 1a, is the sum inizations greate	n of r tha	repo ın \$´	rtabl 150,0	e co )00?	mpe If "\	nsat /es,	tion and other compensation of the complete Schedule J for states.	n from the such		4		х
5 —	Did any person listed on line for services rendered to the o	organization? If "										5		Х
Sect 1	ion B. Independent Contrac Complete this table for your f	ive highest comp	pens	ated	inde	epen	dent	COI	ntractors that received more	e than \$100,000 of				
	compensation from the organ	IZATION. Report of (A) I business address	omp	ensa	ation	tor	the c	cale		rithin the organization's tax (B) tion of services	c year.	Со	(C) mpensat	ion
2	Total number of independent received more than \$100,000									0				

Pa	rt V	/III Statement of Rev Check if Schedule		ins a	respo	nse or not	e to anv 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
Program Service   Contributions, Gifts, Grants Revenue   and Other Similar Amounts	b c d e f	Federated campaigns Membership dues Fundraising events Related organizations Government grants (contributions) All other contributions, gifts, grants, and similar amounts not included above Noncash contributions included in lines 1a-1f  Total. Add lines 1a-1f  SERVICE CONTRACT RE	venue			038,716 209,460 ► Business Code 711110	1,248,176	1,784,202		SOCIONS STE STE
	f	All other program service rev <b>Total.</b> Add lines 2a–2f				<b>•</b>	1,784,202			
	3 4 5	Investment income (including	dividends ax-exempt	intere	est, and	s <b>&gt;</b>	1,374	1,374		
Revenue	b	Gross rents Less: rental expenses Rental inc. or (loss)  Net rental income or (loss)  Gross amount from sales of assets other than inventory  Gross are to the first of the fi	(i) Real		(ii) F	Personal				
Other R	d 8a b c	Net gain or (loss)  Gross income from fundraising et (not including \$ of contributions reported on line 1c). See Part IV, line 18  Less: direct expenses  Net income or (loss) from fur Gross income from gaming	vents	8a 8b						
	c 10a b	activities. See Part IV, line 19 Less: direct expenses Net income or (loss) from ga Gross sales of inventory, less returns and allowances Less: cost of goods sold	uming activi	0a 0b		Þ				
Miscellaneous Revenue	11a b	• • • • • • • • • • • • • • • • • • • •	L			Business Code 711110	3,935	3,935		
Misc	d	All other revenue								
	е	Total. Add lines 11a-11d					3,935	1 500 515		-
	12	Total revenue. See instruction	ions			▶	3,037,687	1,789,511	0	0

# Part IX Statement of Functional Expenses

Sect	ion 501(c)(3) and 501(c)(4) organizations must			complete column (A).	<u>তি</u>
Do #	Check if Schedule O contains a res		(B)	(C)	X
	not include amounts reported on lines 6b, 7 Pb, and 10b of Part VIII.	D, Total expenses	Program service expenses	Management and general expenses	Fundraising expenses
1	Grants and other assistance to domestic organizations		САРОПОСО	general expenses	САРСПЭСЭ
•	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				
6	Compensation not included above to disqualified				
	persons (as defined under section 4958(f)(1)) and				
_	persons described in section 4958(c)(3)(B)	F31 400	F31 400		
7	Other salaries and wages	531,420	531,420		
8	Pension plan accruals and contributions (include				
0	section 401(k) and 403(b) employer contributions)  Other employee benefits				
9 10	Other employee benefits  Payroll taxes				
11	Fees for services (nonemployees):				
	Management				
	Legal				
	Accounting	11,813	11,813		
d	Lobbying		·		
е	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 Schedule O.)				
	Advertising and promotion	2,877	2,877		
13		6,400	6,400		
14	Information technology				
15	Royalties	47,780	47,780		
16 17	Occupancy Travel	47,700	47,700		
18	Travel Payments of travel or entertainment expense				
	for any federal, state, or local public officials				
19	Conferences, conventions, and meetings				
20	Interest	48,390	48,390		
21	Payments to affiliates				
22	Depreciation, depletion, and amortization .	67,350	67,350		
23	Insurance	75,048	75,048		
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.) <b>PRODUCTION</b>	201,138	201,138		
a b	THEATRE EXPENSES	200,454	200,454		
C	CONCESSION COSTS	139,936	139,936		
d	ARTIST FEES	75,282	75,282		
	All other expenses	259,450	259,450		
25	Total functional expenses. Add lines 1 through 24e	1,667,338	1,667,338	0	0
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)				

Total liabilities and net assets/fund balances .....

Part X **Balance Sheet** Check if Schedule O contains a response or note to any line in this Part X (A) (B) Beginning of year End of year 1,295,760 253,854 Cash—non-interest-bearing 1 Savings and temporary cash investments 2 Pledges and grants receivable, net 3 Accounts receivable, net 176,974 328,028 4 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 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 Assets 7 Notes and loans receivable, net Inventories for sale or use 8 Prepaid expenses and deferred charges ..... 31,393 41,401 9 10a Land, buildings, and equipment: cost or other basis. Complete Part VI of Schedule D ..... 10a 814,292 **b** Less: accumulated depreciation 10b 506,915 296,071 307,377 10c Investments—publicly traded securities 11 Investments—other securities. See Part IV, line 11 12 12 Investments—program-related. See Part IV, line 11 13 13 Intangible assets 14 14 Other assets. See Part IV, line 11 15 15 758,292 1,972,566 16 Total assets. Add lines 1 through 15 (must equal line 33) ..... 16 Accounts payable and accrued expenses 187,208 82,254 17 17 18 18 Grants payable 2,200 Deferred revenue 51,385 19 19 Tax-exempt bond liabilities 20 20 Escrow or custodial account liability. Complete Part IV of Schedule D 21 21 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 ..... 22 Secured mortgages and notes payable to unrelated third parties 23 23 277,225 282,225 Unsecured notes and loans payable to unrelated third parties 24 Other liabilities (including federal income tax, payables to related third parties, and other liabilities not included on lines 17-24). Complete Part X 925,000 918,064 25 of Schedule D 1,440,818 1,284,743 26 26 Total liabilities. Add lines 17 through 25 ...... Organizations that follow FASB ASC 958, check here X Assets or Fund Balances and complete lines 27, 28, 32, and 33. Net assets without donor restrictions -682,526 27 27 687,823 Net assets with donor restrictions 28 28 Organizations that do not follow FASB ASC 958, check here ▶ and complete lines 29 through 33. Capital stock or trust principal, or current funds 29 29 Paid-in or capital surplus, or land, building, or equipment fund ..... 30 30 Retained earnings, endowment, accumulated income, or other funds 31 31 Š Total net assets or fund balances -682,526 687,823 32 32

1,972,566
Form 990 (2021)

758,292

Form	1 990 (2021) THE ORLANDO PHILHARMONIC PLAZA 46-3138469			Pag	ge <b>12</b>
Pa	art XI Reconciliation of Net Assets				
	Check if Schedule O contains a response or note to any line in this Part XI	<u></u>			_X_
1	Total revenue (must equal Part VIII, column (A), line 12)	1	3,03		
2	Total expenses (must equal Part IX, column (A), line 25)	2	1,66	57,3	338
3	Revenue less expenses. Subtract line 2 from line 1	3	1,37	70,3	349
4	Net assets or fund balances at beginning of year (must equal Part X, line 32, column (A))	4	-68	32,5	526
5	Net unrealized gains (losses) on investments	5			
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			
10	Net assets or fund balances at end of year. Combine lines 3 through 9 (must equal Part X, line				
	32, column (B))	10	68	37,8	323
Pa	art XII Financial Statements and Reporting				_
	Check 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: Cash X Accrual Other				i
	If the organization changed its method of accounting from a prior year or checked "Other," explain on				i
	Schedule O.				
2a	Were the organization's financial statements compiled or reviewed by an independent accountant?		2a		X
	If "Yes," check a box below to indicate whether the financial statements for the year were compiled or				i
	reviewed on a separate basis, consolidated basis, or both:				i
	Separate basis Consolidated basis Both consolidated and separate basis				
b	Were the organization's financial statements audited by an independent accountant?		2b	X	
	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:				
	X Separate basis Consolidated basis Both consolidated and separate basis				
С	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?		2c	X	
	If the organization changed either its oversight process or selection process during the tax year, explain on				i
	Schedule O.				
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				_ <b>_</b>
	required audit or audits, explain why on Schedule O and describe any steps taken to undergo such audits		3b	X	
			Forn	990	(2021)

#### SCHEDULE A

(Form 990)

Department of the Treasury Internal Revenue Service

Name of the organization

# **Public Charity Status and Public Support**

Complete if the organization is a section 501(c)(3) organization or a section 4947(a)(1) nonexempt charitable trust.

OMB No. 1545-0047 **2021** 

Open to Public Inspection

▶ Attach to Form 990 or Form 990-EZ.

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

THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC.

Employer identification number 46-3138469

Part I Reason for Public Charity Status. (All organizations must complete this part.) See instructions. The organization is not a private foundation because it is: (For lines 1 through 12, check only one box.) A church, convention of churches, or association of churches described in section 170(b)(1)(A)(i). 2 A school described in section 170(b)(1)(A)(ii). (Attach Schedule E (Form 990).) 3 A hospital or a cooperative hospital service organization described in section 170(b)(1)(A)(iii). A medical research organization operated in conjunction with a hospital described in section 170(b)(1)(A)(iii). Enter the hospital's name, An organization operated for the benefit of a college or university owned or operated by a governmental unit described in section 170(b)(1)(A)(iv). (Complete Part II.) 6 A federal, state, or local government or governmental unit described in section 170(b)(1)(A)(v). An organization that normally receives a substantial part of its support from a governmental unit or from the general public 7 described in section 170(b)(1)(A)(vi). (Complete Part II.) 8 A community trust described in section 170(b)(1)(A)(vi). (Complete Part II.) An agricultural research organization described in section 170(b)(1)(A)(ix) operated in conjunction with a land-grant college or university or a non-land-grant college of agriculture (see instructions). Enter the name, city, and state of the college or university: An organization that normally receives (1) more than 33 1/3% of its support from contributions, membership fees, and gross receipts from activities related to its exempt functions, subject to certain exceptions; and (2) no more than 331/3% of its support from gross investment income and unrelated business taxable income (less section 511 tax) from businesses acquired by the organization after June 30, 1975. See section 509(a)(2). (Complete Part III.) An organization organized and operated exclusively to test for public safety. See section 509(a)(4). 11 X 12 An organization organized and operated exclusively for the benefit of, to perform the functions of, or to carry out the purposes of one or more publicly supported organizations described in section 509(a)(1) or section 509(a)(2). See section 509(a)(3). Check the box on lines 12a through 12d that describes the type of supporting organization and complete lines 12e, 12f, and 12g. X Type I. A supporting organization operated, supervised, or controlled by its supported organization(s), typically by giving the supported organization(s) the power to regularly appoint or elect a majority of the directors or trustees of the supporting organization. You must complete Part IV, Sections A and B. Type II. A supporting organization supervised or controlled in connection with its supported organization(s), by having control or management of the supporting organization vested in the same persons that control or manage the supported organization(s). You must complete Part IV. Sections A and C. Type III functionally integrated. A supporting organization operated in connection with, and functionally integrated with, its supported organization(s) (see instructions). You must complete Part IV, Sections A, D, and E. Type III non-functionally integrated. A supporting organization operated in connection with its supported organization(s) that is not functionally integrated. The organization generally must satisfy a distribution requirement and an attentiveness requirement (see instructions). You must complete Part IV, Sections A and D, and Part V. Check this box if the organization received a written determination from the IRS that it is a Type II, Type III, Type III, functionally integrated, or Type III non-functionally integrated supporting organization. 1 Enter the number of supported organizations Provide the following information about the supported organization(s). (i) Name of supported (ii) EIN (iii) Type of organization (iv) Is the organization (v) Amount of monetary (vi) Amount of listed in your governing organization (described on lines 1-10 support (see other support (see above (see instructions)) document? instructions) instructions) Yes (A) ORLANDO PHILHARMONIC ORCHESTRA 59-3058884 10 191,219 0 X (B) (C) (D) (E)

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

191,219

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.)

	tion A. Public Support							
Calen	dar year (or fiscal year beginning in)	<b>(a)</b> 2017	<b>(b)</b> 2018	<b>(c)</b> 2019	(d) 2020	<b>(e)</b> 202	1	(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.							
Sec	tion B. Total Support							
Calen	dar year (or fiscal year beginning in)	(a) 2017	<b>(b)</b> 2018	<b>(c)</b> 2019	(d) 2020	<b>(e)</b> 202	1	(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	<b>Total support.</b> 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 o	organization's first,	second, third, fou	rth, or fifth tax yea	ar as a section 501	1(c)(3)		
	organization, check this box and stop he							▶
Sec	tion C. Computation of Public S							
14	Public support percentage for 2021 (line 6	i, column (f) divide	d by line 11, colu	mn (f))			14	%
15	Public support percentage from 2020 Sch	edule A, Part II, lin	ne 14				15	%_
16a	33 1/3% support test—2021. If the orga	nization did not che	eck the box on lin	e 13, and line 14 i	is 33 1/3% or more	e, check this	1	
	box and <b>stop here.</b> The organization qua							▶ ∐
b	33 1/3% support test—2020. If the orga							
	this box and <b>stop here.</b> The organization							▶ ∐
17a	10%-facts-and-circumstances test—26	<b>)21.</b> If the organiza	ation did not check	k a box on line 13,	16a, or 16b, and	line 14 is		
	10% or more, and if the organization mee							
b	Part VI how the organization meets the forganization  10%-facts-and-circumstances test—20 15 is 10% or more, and if the organization in Part VI how the organization meets the	<b>020.</b> If the organiza	ation did not checl	k a box on line 13, s test, check this b	16a, 16b, or 17a,	and line		▶ □
18	organization  Private foundation. If the organization d	id not check a box	on line 13, 16a,	 16b, 17a, or 17b, o	check this box and	see		. $\Box$
	instructions							········· 🏲 🗀

Schedule A (Form 990) 2021

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.)

	tion A. Public Support						_
Caler	ndar year (or fiscal year beginning in)	<b>(a)</b> 2017	<b>(b)</b> 2018	(c) 2019	(d) 2020	<b>(e)</b> 2021	(f) Total
1	Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")						
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						
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						
7a	Amounts included on lines 1, 2, and 3 received from disqualified persons						
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						
С	Add lines 7a and 7b						
8	Public support. (Subtract line 7c from						
<u></u>	line 6.)						
	tion B. Total Support  ndar year (or fiscal year beginning in)	(a) 2047	(b) 2040	(=) 2010	(4) 2020	(a) 2024	(f) Total
		<b>(a)</b> 2017	<b>(b)</b> 2018	(c) 2019	(d) 2020	<b>(e)</b> 2021	(f) Total
9	Amounts from line 6						
10a	Gross income from interest, dividends, payments received on securities loans, rents, royalties, and income from similar sources .						
b	Unrelated business taxable income (less section 511 taxes) from businesses acquired after June 30, 1975						
С	Add lines 10a and 10b						
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.)						
13	Total support. (Add lines 9, 10c, 11,						
	and 12.)						
14	First 5 years. If the Form 990 is for the	•	, second, third, for	urth, or fifth tax ye	ar as a section 50	01(c)(3)	. —
<u>-</u>	organization, check this box and stop he						▶ ∟
	tion C. Computation of Public			(7)		T	
15	Public support percentage for 2021 (line 8						+
16	Public support percentage from 2020 Sch					16	%
	tion D. Computation of Investm			10 1 (0)		14-	T
17	Investment income percentage for 2021						
	nvestment income percentage from 2020						%
19a	33 1/3% support tests—2021. If the org						
L	17 is not more than 33 1/3%, check this b		=			=	
b	33 1/3% support tests—2020. If the org	•		•		•	
20	line 18 is not more than 33 1/3%, check t	=	=	-		=	. —
20	<b>Private foundation.</b> If the organization d	iiu fiot crieck a bo	A OIT IIIIE 14, 19a,	or 190, Check this	DUX and See inst	ucii0115	

#### 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

- 1 Are all of the organization's supported organizations listed by name in the organization's governing documents? 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,
- 2 Did the organization have any supported organization that does not have an IRS determination of status under section 509(a)(1) or (2)? If "Yes." explain in Part VI how the organization determined that the supported organization was described in section 509(a)(1) or (2).
- Did the organization have a supported organization described in section 501(c)(4), (5), or (6)? If "Yes," answer lines 3b and 3c below.
- Did the organization confirm that each supported organization qualified under section 501(c)(4), (5), or (6) and b satisfied the public support tests under section 509(a)(2)? If "Yes," describe in Part VI when and how the organization made the determination.
- Did the organization ensure that all support to such organizations was used exclusively for section 170(c)(2)(B) purposes? If "Yes." explain in Part VI what controls the organization put in place to ensure such use.
- Was any supported organization not organized in the United States ("foreign supported organization")? If 4a "Yes," and if you checked box 12a or 12b in Part I, answer lines 4b and 4c below.
- Did the organization have ultimate control and discretion in deciding whether to make grants to the foreign supported organization? 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.
- 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)? 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.
- 5a Did the organization add, substitute, or remove any supported organizations during the tax year? 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).
- 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?
- **Substitutions only.** Was the substitution the result of an event beyond the organization's control?
- 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? If "Yes," provide detail in Part VI.
- 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? If "Yes," complete Part I of Schedule L (Form 990).
- Did the organization make a loan to a disqualified person (as defined in section 4958) not described on line 7? If "Yes," complete Part I of Schedule L (Form 990).
- 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))? If "Yes," provide detail in Part VI.
- 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? If "Yes," provide detail in Part VI.
- 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? If "Yes," provide detail in Part VI.
- 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)? If "Yes," answer line 10b below.
  - Did the organization have any excess business holdings in the tax year? (Use Schedule C. Form 4720, to determine whether the organization had excess business holdings.)

	Yes	No
	103	140
1	X	
2		х
_		
3a		Х
3b		
3с		
		37
4a		X
4b		
4c		
5a		Х
5b		
5c		
6		Х
7		X
8		X
9a		Х
9b		X
		v
9с		X
10a		X
10b hedule A	(Form 9	90) 2021

Schedule A (Form 990) 20

	t IV Supporting Organizations (continued)	9		Page \$
	Cabbering Cigarination (Contanaca)		Yes	No
11	Has the organization accepted a gift or contribution from any of the following persons?		. 55	110
	A person who directly or indirectly controls, either alone or together with persons described on lines 11b and			
u	11c below, the governing body of a supported organization?	11a		х
b	A family member of a person described on line 11a above?	11b		X
	A 35% controlled entity of a person described on line 11a or 11b above? If "Yes" to line 11a, 11b, or 11c,	110		21
C	provide detail in Part VI.	11c		Х
Secti	ion B. Type I Supporting Organizations	110		Λ
OCCI	on B. Type I Supporting Organizations	$\overline{}$	Vaa	Na
			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	X	
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		Х
Secti	ion 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		
Secti	ion D. All Type III Supporting Organizations			
OCCL	on b. All Type III oupporting Organizations		Vaa	No
4	Did the experization provide to each of its supported experizations, by the last day of the fifth month of the		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		
Secti	ion 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 instruction	ns).		
а	The organization satisfied the Activities Test. Complete line 2 below.			
b	The organization is the parent of each of its supported organizations. <i>Complete line 3 below.</i>			
С	The organization supported a governmental entity. Describe in Part VI how you supported a governmental entity (see in	structic	ons).	
2	Activities Test. Answer lines 2a and 2b below.		Yes	No
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	20		
h	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.			
а	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		

Page 5

Sched	ule A (Form 990) 2021 THE ORLANDO PHILHARMONIC PI	LAZZ	A 46-3138	469 Page 6
Pai	t V Type III Non-Functionally Integrated 509(a)(3) Supporting O	rgan	izations	
1	Check here if the organization satisfied the Integral Part Test as a qualifying trust on N	ov. 20	), 1970 (explain in Part VI	). See
	instructions. All other Type III non-functionally integrated supporting organizations mu	ust cor	mplete Sections A through	E.
Sect	ion A – Adjusted Net Income		(A) Prior Year	(B) Current Year
	Najasisa Nis moomo		(7) 1 1101 1 041	(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		
Sect	ion 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		
t	Average monthly cash balances	1b		
	Fair market value of other non-exempt-use assets	1c		
	Total (add lines 1a, 1b, and 1c)	1d		
e	Discount claimed for blockage or other factors			
	(explain in detail in Part VI):			
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		
	Recoveries of prior-year distributions	7		
8_	Minimum Asset Amount (add line 7 to line 6)	8		
Sect	ion 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	Check here if the current year is the organization's first as a non-functionally integrated	1 Type	e III supporting organization	n

Schedule A (Form 990) 2021

(see instructions).

THE ORLANDO PHILHARMONIC PLAZA 46-3138469 Schedule A (Form 990) 2021 Page 7 Type III Non-Functionally Integrated 509(a)(3) Supporting Organizations (continued) Part V Section D - Distributions **Current Year** Amounts paid to supported organizations to accomplish exempt purposes Amounts paid to perform activity that directly furthers exempt purposes of supported organizations, in excess of income from activity 3 Administrative expenses paid to accomplish exempt purposes of supported organizations Amounts paid to acquire exempt-use assets Qualified set-aside amounts (prior IRS approval required—provide details in Part VI) Other distributions (describe in Part VI). See instructions. Total annual distributions. Add lines 1 through 6. 7 Distributions to attentive supported organizations to which the organization is responsive (provide details in Part VI). See instructions. Distributable amount for 2021 from Section C. line 6 9 Line 8 amount divided by line 9 amount (i) (ii) (iii) Section E - Distribution Allocations (see instructions) **Excess Distributions** Underdistributions Distributable Pre-2021 Amount for 2021 Distributable amount for 2021 from Section C, line 6 Underdistributions, if any, for years prior to 2021 (reasonable cause required-explain in Part VI). See instructions. Excess distributions carryover, if any, to 2021 **a** From 2016 **b** From 2017 ..... **c** From 2018 ..... **d** From 2019 **e** From 2020 f Total of lines 3a through 3e **g** Applied to underdistributions of prior years h Applied to 2021 distributable amount i Carryover from 2016 not applied (see instructions) Remainder. Subtract lines 3g, 3h, and 3i from line 3f. 4 Distributions for 2021 from Section D, line 7: a Applied to underdistributions of prior years **b** Applied to 2021 distributable amount c Remainder. Subtract lines 4a and 4b from line 4. Remaining underdistributions for years prior to 2021, if any. Subtract lines 3g and 4a from line 2. For result greater than zero, explain in Part VI. See instructions. Remaining underdistributions for 2021 Subtract lines 3h and 4b from line 1. For result greater than zero, explain in Part VI. See instructions. Excess distributions carryover to 2022. Add lines 3j and 4c. 8 Breakdown of line 7: a Excess from 2017 **b** Excess from 2018 ..... c Excess from 2019 d Excess from 2020 e Excess from 2021

Schedule A (Form 990) 2021

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.)
•	

DAA Schedule A (Form 990) 2021

### 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 Open to Public Inspection

Name of the organization Employer identification number THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, 46-3138469 INC. Organizations Maintaining Donor Advised Funds or Other Similar Funds or Accounts. Part I Complete if the organization answered "Yes" on Form 990, Part IV, line 6. (a) Donor advised funds (b) Funds and other accounts Total number at end of year ..... Aggregate value of contributions to (during year) 2 Aggregate value of grants from (during year) Aggregate value at end of year 4 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? 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? Part II Conservation Easements. Complete if the organization answered "Yes" on Form 990, Part IV, line 7. 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 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 Number of conservation easements included in (c) acquired after 7/25/06, and not on a historic structure listed in the National Register Number of conservation easements modified, transferred, released, extinguished, or terminated by the organization during the Number of states where property subject to conservation easement is located ▶ ..... Does the organization have a written policy regarding the periodic monitoring, inspection, handling of violations, and enforcement of the conservation easements it holds? 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 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)? 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. Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets. Part III 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. 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 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 .....

Sche	dule D (Form 990) 2021 THE ORL	ANDO	PHILHA	ARMONIC	PLA	ZA	46-3138	469	Page <b>2</b>
Pa	rt III Organizations Maintaini	ng Co	llections of	of Art, His	storical	Treasures	s, or Other	Similar A	Assets (continued)
3	Using the organization's acquisition, access collection items (check all that apply):	ssion, an	nd other recor	ds, check ar	ny of the f	following that	make significan	t use of its	
а	Public exhibition		d 🗌	Loan or exc	hange pro	ogram			
b	Scholarly research		е 🖂						
С	Preservation for future generations								
4	Provide a description of the organization's XIII.	collection	ons and expla	ain how they	further th	e organizatior	n's exempt purp	ose in Part	
5	During the year, did the organization solic	it or rece	eive donation	s of art histo	orical treas	sures or othe	r similar		
•	assets to be sold to raise funds rather tha			-					Yes No
Pa	rt IV Escrow and Custodial			b part of the	organizati	orro conconor	**		105 140
	Complete if the organizat 990, Part X, line 21.	_	•	es" on For	m 990,	Part IV, lin	e 9, or repoi	ted an ar	nount on Form
1a	Is the organization an agent, trustee, cust								
	included on Form 990, Part X?								Yes No
b	If "Yes," explain the arrangement in Part	XIII and	complete the	following tab	ile:				Amount
	B							4	Amount
С.	Beginning balance							1c	
a	Additions during the year							1d	
	Distributions during the year							1e	
1	Ending balance					todial aggs	unt liability?		Yes No
	If "Yes," explain the arrangement in Part >								
	rt V Endowment Funds.	VIII. CITE	CK HEIE II LIIE	explanation	nas been	provided on	ι αιτ Χιιι	<u></u>	
	Complete if the organizat	ion ans	swered "Ye	es" on For	m 990	Part IV lin	e 10		
	complete if the organization		Current year	(b) Prior		(c) Two year		Three years bac	ck (e) Four years back
1a	Beginning of year balance	( )	, , , , , , , , , , , , , , , , , , , ,	(",	,	(-, -, -,	(,,		(,, ,
b	Contributions								
	Net investment earnings, gains, and								
·	losses								
d	Grants or scholarships								
	Other expenditures for facilities and								
	programs								
f	Administrative expenses								
	End of year balance								
	Provide the estimated percentage of the control of	current ve	ear end balar	nce (line 1g.	column (a	ı)) held as:	· ·		
	Board designated or quasi-endowment	-		( ),	,	,,			
	Permanent endowment ▶ %								
	Term endowment ▶ %								
	The percentages on lines 2a, 2b, and 2c	should e	qual 100%.						
3a	Are there endowment funds not in the pos	ssession	of the organi	zation that a	re held ar	nd administere	ed for the		
	organization by:								Yes No
	(i) Unrelated organizations								3a(i)
	(ii) Related organizations								3a(ii)
b	If "Yes" on line 3a(ii), are the related orga	nizations	s listed as req	uired on Sch	nedule R?				3b
_4_	Describe in Part XIII the intended uses of			dowment fur	nds.				
Pa	rt VI Land, Buildings, and E			_		_		_	
	Complete if the organizat	ion ans	swered "Ye	<u>es" on For</u>	m 990,	<u>Part IV, line</u>	<u>e 11a. See F</u>	<u>-orm 990</u>	<u>, Part X, line 10.</u>
	Description of property		(a) Cost or other	I .	(b) Cost or o		(c) Accumula		(d) Book value
			(investment)		(othe	er)	depreciation	n	
1a	Land								
	Buildings					00 450			168 006
	Leasehold improvements					89,458		,552	167,906
	Equipment				6	24,834	485	363	139,471
	Other		F 000 F	1(-)//	(D) "	40- \			200 200
ıota	. Add lines 1a through 1e. (Column (d) mu	ıst equal	r-orm 990, P	art Χ, colum	rı (B), line	1UC.)			307,377

Schedule D (F	form 990) 2021 THE ORLANDO PHILHARMO	NIC PLAZA	46-3138469	Page <b>3</b>
Part VII	Investments - Other Securities.			
	Complete if the organization answered "Yes" or		line 11b. See Form 99	0, Part X, line 12.
	(a) Description of security or category	(b) Book value	(c) Method of	
	(including name of security)		Cost or end-of-year	ar market value
(1) Financial				
	eld equity interests			
(3) Other				
(A)		_		
(B)				
(C)				
(D)				
(E)				
(F)				
(G) (H)				
	n (b) must equal Form 990, Part X, col. (B) line 12.)			
Part VIII	Investments – Program Related.			
i ait viii	Complete if the organization answered "Yes" or	Form 990 Part IV	line 11c See Form 99	0 Part X line 13
	(a) Description of investment	(b) Book value	(c) Method of	
	(-,	(3, 233	Cost or end-of-year	
(1)				
(2)				
(3)				
(4)				
(5)				
(6)				
(7)				
(8)				
(9)				
Total. (Colum	n (b) must equal Form 990, Part X, col. (B) line 13.) >			
Part IX	Other Assets.			
	Complete if the organization answered "Yes" or	n Form 990, Part IV,	line 11d. See Form 99	0, Part X, line 15.
	(a) Description			(b) Book value
(1)				
(2)				
(3)				
(4)				
(5)				
(6)				
(7)				
(8)				
(9)	(b) and the second Fermi 2000 Bard V and (D) line 45			
Part X	n (b) must equal Form 990, Part X, col. (B) line 15.)  Other Liabilities.		·······	
raitA	Complete if the organization answered "Yes" or	Form 000 Part IV	line 11e or 11f See F	orm 000 Part Y
	line 25.		ille Tie Of Til. See T	
1.	(a) Description of liability			(b) Book value
	income taxes			212 211
	O OPO			918,064
(3)				
(4)				
(5)				
(6)				
(7)				
(8)				

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

(9)

918,064

Sch <sub>0</sub>	edule D (Form 990) 2021 THE ORLANDO PHILHARMONIC PLA	AZA	46-313846	9	Page <b>4</b>
P	art XI Reconciliation of Revenue per Audited Financial State		-	Retu	rn.
	Complete if the organization answered "Yes" on Form 990				
1				1	7,385,411
2	, , , , , , , , , , , , , , , , , , , ,	اما			
a	Net unrealized gains (losses) on investments	2a	00 000		
b	Donated services and use of facilities	2b	90,000		
C	Recoveries of prior year grants	2c	4,257,724		
0	Other (Describe in Part XIII.)	2d		20	4,347,724
3	Add lines 2a through 2d			2e 3	3,037,687
4				3	3,037,007
	Investment expenses not included on Form 990, Part VIII, line 7b	4a			
	O Other (Describe in Part XIII.)				
	Add lines <b>4a</b> and <b>4b</b>			4c	
5				5	3,037,687
P	art XII Reconciliation of Expenses per Audited Financial Stat			er Re	
	Complete if the organization answered "Yes" on Form 990				
1	Total expenses and losses per audited financial statements			1	6,335,052
2	· · · · · · · · · · · · · · · · · · ·				
а	Donated services and use of facilities	2a	90,000		
b	Prior year adjustments	2b			
С	Other losses	2c			
d			4,577,714		
е	Add lines 2a through 2d			2e	4,667,714
3				3	1,667,338
4	==, -=, -=, -=, -=, -=, -=, -=, -=, -=,				
	Investment expenses not included on Form 990, Part VIII, line 7b				
	Other (Describe in Part XIII.)	4b		4.5	
	Add lines <b>4a</b> and <b>4b</b> Total expenses. Add lines <b>3</b> and <b>4c.</b> (This must equal Form 990, Part I, line 18.)			4c 5	1,667,338
	art XIII Supplemental Information.			<u> </u>	1,007,330
	vide the descriptions required for Part II, lines 3, 5, and 9; Part III, lines 1a and 4; Part	IV lines 1h	and 2h: Part V line 4:	Part X	line
	Part XI, lines 2d and 4b; and Part XII, lines 2d and 4b. Also complete this part to provide				,
	ART XI, LINE 2D - REVENUE AMOUNTS INCLUDE	-		- 0	THER
R	EVENUES REPORTED BY ORLANDO PHILHARMONIC	EIN:	59-3058884	\$	4,448,943
Į	NTERCOMPANY EXPENSES			\$	-191,219
_	NAME WIT I TAKE OR TWO THAT I WOLDING THAT I'M				) TITE
. Р	PART XII, LINE 2D - EXPENSE AMOUNTS INCLUD	TN TN	FINANCIALS		JIHER
F	EXPENSES REPORTED BY ORLANDO PHILHARMONIC	FTN•	59-3058884	Ċ	4 768 933
	AFEMBES REPORTED BY ORDANDO FITTINIARMONIC	T-11.	J9-303000 <del>1</del>	<b>Y</b>	4,700,955
т	NTERCOMPANY EXPENSES			\$	-191,219
				<b>T</b>	
• • • •					
٠					

Schedule D (F	orm 990) 2021	THE	ORLANDO	PHILHARMO ntinued)	NIC PLAZ	A 46-	3138469	Page 5
Part XIII	Supplemen	ntal Info	ormation (co	ntinued)				
• • • • • • • • • • • • • • • • • • • •								
•								

# SCHEDULE O (Form 990)

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.

OMB No. 1545-0047 **2021** 

Department of the Treasury Internal Revenue Service ► Attach to Form 990 or Form 990-EZ.

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

Open to Public Inspection

Name of the organization THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC.

Employer identification number 46-3138469

FORM 990 - ORGANIZATION'S MISSION THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC. (THE "ORGANIZATION") IS A FLORIDA NONPROFIT CORPORATION RECENTLY FORMED. THE ORGANIZATION HAS BEEN ESTABLISHED AND IS TO BE OPERATED EXCLUSIVELY FOR CHARITABLE AND EDUCATIONAL PURPOSES WITHIN THE MEANING OF SECTION 501(C)(3) OF THE INTERNAL REVENUE CODE OF 1986, AS AMENDED FROM TIME TO TIME (THE "CODE"). THE ORGANIZATION SHALL AT ALL TIMES BE OPERATED EXCLUSIVELY FOR THE BENEFIT OF, TO PERFORM THE FUNCTIONS OF, OR TO CARRY OUT THE CHARITABLE AND EDUCATIONAL PURPOSES OF A CLASS OF "QUALIFIED ORGANIZATIONS" DESCRIBED IN CODE SECTION 501(C)(3) AND CODE SECTION 509(A)(1) OR (2) THAT ARE ENGAGED IN THE PERFORMING ARTS IN THE ORLANDO, FLORIDA AREA. THE ORGANIZATION SHALL PROMOTE THE GROWTH AND APPRECIATION OF MUSIC AND OTHER PERFORMING ARTS BY ENGAGING IN VARIOUS ACTIVITIES, INCLUDING, WITHOUT LIMITATION, PROVIDING CONTRIBUTIONS AND OTHER RESOURCES TO QUALIFIED ORGANIZATIONS ENGAGED IN THE PERFORMING ARTS IN THE ORLANDO, FLORIDA AREA. SPECIFICALLY, THE ORGANIZATION CURRENTLY INTENDS TO SUPPORT, AMONG OTHER QUALIFIED ORGANIZATIONS IN AND AROUND ORLANDO, FLORIDA, THE ORLANDO PHILHARMONIC ORCHESTRA, INC. (THE "OPO"), WHICH IS A FLORIDA NONPROFIT CORPORATION AND A PUBLIC CHARITY DESCRIBED IN CODE SECTION 509(A)(2). FORM 990, PART VI, LINE 11B - ORGANIZATION'S PROCESS TO REVIEW FORM 990 THE RETURN IS REVIEWED BY THE AUDIT COMMITTEE, FINANCE COMMITTEE AND THE BOARD OF DIRECTORS. FORM 990, PART VI, LINE 12C - ENFORCEMENT OF CONFLICTS POLICY

Name of the organization

Schedule O (Form 990) 2021 Page 2 Employer identification number

THE ORLANDO PHILHARMONIC PLAZA 46-3138469 A STATEMENT IS SIGNED BY ALL BOARD MEMBERS STATING WHETHER OR NOT THEY HAVE A CONFLICT OF INTEREST. ALL SIGNED STATEMENTS ARE REVIEWED BY THE BOARD AND AGAIN BY THE MEMBERSHIP & GOVERNANCE COMMITTEE, IF NECESSARY. FORM 990, PART VI, LINE 15A - COMPENSATION PROCESS FOR TOP OFFICIAL N/A - NO PAID TOP OFFICIAL FOR FYE 6/30/22. FORM 990, PART VI, LINE 15B - COMPENSATION PROCESS FOR OFFICERS N/A - NO PAID OFFICERS OR KEY EMPLOYEES FOR FYE 6/30/22. FORM 990, PART VI, LINE 19 - GOVERNING DOCUMENTS DISCLOSURE EXPLANATION GOVERNING DOCUMENTS MADE AVAILABLE UPON REQUEST. REPAIRS & MAINTENANCE 54,498 DONATION TO OPO 50,000 OTHER EXPENSES 46,063 **DUES** 43,601 **CREW** 20,441 MANAGEMENT FEE PAGE 1 OF 2

Schedule O (Form 990						Page 2
Name of the organization		ADMONTO DI AGA			Employer identific	
THE ORLAND	O PHILL	ARMONIC PLAZA			46-31384	09
	\$	20,000	\$	0	\$	0
CHARGE CAR	D FEE					
	\$	18,037	\$	0	\$	0
AUDIO VISU			•••••			
	\$	6,757	\$	0	\$	0
		0,757	······································		<b>7</b>	
PRINTING						
	\$	53	\$	0	\$	0
TOTAL	!					
	\$	259,450	\$	0	\$	0
FORM 990,	PART XI	, LINE 9 - OT	HER CHANGES	IN NET ASSET	'S EXPLANZ	ATION
OPO BOOK C	HANGE IN	N NET ASSETS			\$	615,748
оро воок с	HANGE IN	N NET ASSETS			\$	-615,748
						• • • • • • • • • • • • • • • • • • • •
					DAGE 2 (	∩F 2

## **SCHEDULE R** (Form 990)

Department of the Treasury Internal Revenue Service

Name of the organization

# **Related Organizations and Unrelated Partnerships**

▶ Complete if the organization answered "Yes" on Form 990, Part IV, line 33, 34, 35b, 36, or 37. ► Attach to Form 990.

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

THE ORLANDO PHILHARMONIC PLAZA

Inspection Employer identification number

OMB No. 1545-0047

Open to Public

FOUNDATION, INC.					46-31384	69	
Part I Identification of Disregarded Entities. Complete if the	e organization a	nswered "Yes" o	on Form 990, P	art IV, line 33.			
(a) Name, address, and EIN (if applicable) of disregarded entity	(b) Primary activity	(c) Legal domicil or foreign co	e (state Tot ountry)	(d) al income E	(e) nd-of-year assets	(f) Direct cont entity	
(1)							
(2)							
(3)							
(4)							
(5)							
Part II Identification of Related Tax-Exempt Organizations one or more related tax-exempt organizations during the	Complete if the	e organization a	nswered "Yes" (	n Form 990, Pa	art IV, line 34, be	cause it	had
(a) Name, address, and EIN of related organization	(b) Primary activity	(c) Legal domicile (state or foreign country)	(d) Exempt Code section	(e) Public charity status (if section 501(c)(3))	(f) Direct controlling entity	Section 5 controlled	g) 512(b)(13) d entity?
(1) ORLANDO PHILHARMONIC ORCHESTRA, INC 425 N. BUMBY AVE 59-3058884						100	
ORLANDO FL 32803 (2)	PERFORM AR	FL	501C	7	N/A		Х
(3)							
(4)							
(5)							

Part III	(Form 990) 2021 THE ORLANDO PHILE Identification of Related Organization	tions Taxab	le as	a Partnersh	L38469 ip. Complete i	if the organi	zation	answered "Ye	es" c	n F	orm 99	0, Part I	√, lin	e 34,	Page
- art iii	because it had one or more related  (a)  Name, address, and EIN of related organization	organization: (b) Primary activity	(c) Legal domicile (state or foreign	ted as a parti (d) Direct controlling entity	(e) Predominant income (related, unrelated, excluded from tax under	the tax yea (f) Share of tot income	ar.	(g) Share of end-of- year assets	Dis porti all	(h) spro- ionate oc.?	Code amoun of Sch (For	(i) e V—UBI it in box 20 nedule K-1 m 1065)	(j) Genera manag partne	I or Per	(k) rcentag vnership
(1)			country)		sections 512-514)				Yes	No			Yes 1	No	
(2)															
· · · · · · · · · · · · · · · · · · ·															
(3)															
(4)															
Part IV	Identification of Related Organization 34, because it had one or more	tions Taxab related orga	 <b>le as</b> nizati	a Corporations  a corporations treated as	on or Trust. C s a corporation	 Complete if n or trust du	the orgaring the	anization ans e tax year.	were	 ed "	 Yes" or	n Form 9	 90, F	 Part I\	<b>V</b> ,
	(a) Name, address, and EIN of related organization	(b) Primary activ	ity	(c) Legal domicile (state or foreign country)	(d) Direct controlling entity	(e) Type of entity (C corp, S corp, or trust)		(f) are of total ancome		(g) Share -year	of assets	(h) Percenta ownersi	age	Se 512 con	(i) ection 2(b)(13) ntrolled entity?
(1)														Yes	S No
(2)															
(3)															<u> </u>
(4)															<u> </u>

# Part V Transactions With Related Organizations. Complete if the organization answered "Yes" on Form 990, Part IV, line 34, 35b, or 36.

Note	e: Complete line 1 if any entity is listed in Parts II, III, or IV of this schedule.					Yes	No
	During the tax year, did the organization engage in any of the following transactions with one or more re						
a l	Receipt of (i) interest, (ii) annuities, (iii) royalties, or (iv) rent from a controlled entity				1a		Х
b (	Gift, grant, or capital contribution to related organization(s)				1b	Х	
C (	Sift, grant, or capital contribution from related organization(s)				1c		X
d l	oans or loan guarantees to or for related organization(s)				1d	Х	
e l	oans or loan guarantees by related organization(s)				1e	Х	
f I	Dividends from related organization(s)				1f		X
g 🤅	Sale of assets to related organization(s)				1g		X
h l	Purchase of assets from related organization(s)				1h		Х
i I	Exchange of assets with related organization(s)				1i		Х
jΙ	Lease of facilities, equipment, or other assets to related organization(s)				1j		X
<b>k</b> l	Lease of facilities, equipment, or other assets from related organization(s)				1k		X
1 1	Performance of services or membership or fundraising solicitations for related organization(s)				11		Х
m l	Performance of services or membership or fundraising solicitations by related organization(s)				1m		Х
n S	Sharing of facilities, equipment, mailing lists, or other assets with related organization(s)				1n	х	
0 5	Sharing of paid employees with related organization(s)				10	х	
р	Reimbursement paid to related organization(s) for expenses				1p		х
a 1	Reimbursement paid by related organization(s) for expenses				1q		Х
•	3						
r (	Other transfer of cash or property to related organization(s)				1r		х
s (	Other transfer of cash or property from related organization(s)				1s		х
	f the answer to any of the above is "Yes," see the instructions for information on who must complete the						
	(a)	(b)	(c)	(d)			
	Name of related organization	Transaction	Amount involved	Method of determining amou	unt involv	/ed	
		type (a-s)					
(1)	ORLANDO PHILHARMONIC ORCHESTRA	В	191,219				
(2)	ORLANDO PHILHARMONIC ORCHESTRA	D	918,064				
(3)	ORLANDO PHILHARMONIC ORCHESTRA	E	163,763				
(4)							
(5)							
(6)							

### Part VI Unrelated Organizations Taxable as a Partnership. Complete if the organization answered "Yes" on Form 990, Part IV, line 37.

Provide the following information for each entity taxed as a partnership through which the organization conducted more than five percent of its activities (measured by total assets or gross revenue) that was not a related organization. See instructions regarding exclusion for certain investment partnerships.

(a) Name, address, and EIN of entity	(b) Primary activity	(c) Legal domicile (state or foreign	al Predominant cile income (related, or unrelated, excluded from tax under	Are all	partners tion c)(3)	(f) Share of total income	(g) Share of end-of-year assets	(h) Disproportionate allocations?		(i) Code V—UBI amount in box 20 of Schedule K-1 (Form 1065)	(j) General or managing partner?		(k) Percentage ownership
		country)	sections 512-514)	Yes	No			Yes	No		Yes	No	<u> </u>
(1)													I
(2)													
(3)													
(4)													
•													
(5)													
(6)													
•													
(7)													
(8)													
(9)													
(10)													
(11)													
		1						1	1				

Schedule R (F	Supplement	THE ORI	LANDO PHI	CLHARMONIC	PLAZA	46-3138469 dule R. See instructions.	Page 5
	1 TOVIGE AGGI	uonai imom	idilori for fos <sub>i</sub>	JON 303 10 40031	ions on oche	ddie 14. Oce mandenons.	

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.

2020
Open to Public Inspection

For the 2020 calendar year, or tax year beginning 07/01/20, and ending 06/30/21D Employer Identification number C Name of organization THE ORLANDO PHILHARMONIC PLAZA Check if applicable: FOUNDATION, INC. Address change 46-3138469 Doing business as Name change Number and street (or P.O. box if mail is not delivered to street address) Room/suite 407-896-6700 425 N BUMBY AVE Initial return City or town, state or province, country, and ZIP or foreign postal code Final return/ terminated 342,11 FL 32803 G Gross receipts\$ ORLANDO Amended return Name and address of principal officer. H(a) Is this a group return for subordinates Application pending JOANNE GRANT H(b) Are all subordinates included? 425 N. BUMBY AVE If "No," attach a list. See instructions 32803 **ORLANDO** X 501(c)(3) (insert no.) 4947(a)(1) or Tax-exempt status: H(c) Group exemption number Website; Year of formation: 2013 M State of legal domicile: Form of organization: X Corporation Part I Summary 1 Briefly describe the organization's mission or most significant activities: SEE SCHEDULE O 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) ಠ 4 Number of independent voting members of the governing body (Part VI, line 1b) 50 5 Total number of individuals employed in calendar year 2020 (Part V, line 2a) 6 Total number of volunteers (estimate if necessary) 7a Total unrelated business revenue from Part VIII, column (C), line 12 b Net unrelated business taxable income from Form 990-T, Part I, line 11 ..... Current Year 144,312 243,44 8 Contributions and grants (Part VIII, line 1h) 993,182 98,65 9 Program service revenue (Part VIII, line 2g) -5,688,187 10 Investment income (Part VIII, column (A), lines 3, 4, and 7d) 11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e) 342,11 12 Total revenue - add lines 8 through 11 (must equal Part VIII, column (A), line 12) ...... -4,550,69313 Grants and similar amounts paid (Part IX, column (A), lines 1-3) 0 14 Benefits paid to or for members (Part IX, column (A), line 4) 125,48 405,475 15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10) 16a Professional fundraising fees (Part IX, column (A), line 11e) b Total fundraising expenses (Part IX, column (D), line 25) ▶ 900,040 545,84 17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e) ,305,515 671,332 18 Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25) -5,856,208 -329,2219 Revenue less expenses. Subtract line 18 from line 12 End of Year Beginning of Current Year 758,292 788<u>,923</u> 20 Total assets (Part X, line 16) 142,227 .440,818 21 Total liabilities (Part X, line 26) -353,304 -682,52 22 Net assets or fund balances. Subtract line 21 from line 20 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 belie true, correct, and complete. Declaration of preparer Jother than officer) is based on all information of which preparer has any knowledge. Sign PRESIDENT OANNE GRANT Here Type or print name and title Preparer's signature Check Print/Type preparer's name 04/22/22 self-employed P00531414 W. ED MOSS JR. Paid W. ED MOSS JR. 59-3017072 Firm's EIN LLC KRUSICK & ASSOCIATES Preparer MOSS, Firm's name 501 S NEW YORK AVE STE 100 **Use Only** 407-644-581 WINTER PARK, FL 32789-4241 X Yes N May the IRS discuss this return with the preparer shown above? See instructions Form 990 (20) For Paperwork Reduction Act Notice, see the separate instructions.

990 Form

### 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.

OMB No. 1545-0047 2020 Open to Public Inspection

Form 990 (2020)

Department of the Treasury Internal Revenue Service Go to www.irs.gov/Form990 for instructions and the latest information. For the 2020 calendar year, or tax year beginning 07/01/20, and ending 06/30/21 D Employer identification number THE ORLANDO PHILHARMONIC PLAZA C Name of organization Check if applicable: FOUNDATION, INC. Address change 46-3138469 Doing business as Name change Number and street (or P.O. box if mail is not delivered to street address) 407-896-6700 425 N BUMBY AVE Initial return City or town, state or province, country, and ZIP or foreign postal code Final return/ terminated 342,110 ORLANDO G Gross receipts\$ Amended return Name and address of principal officer: H(a) Is this a group return for subordinates Yes Application pending JOANNE GRANT H(b) Are all subordinates included? 425 N. BUMBY AVE If "No." attach a list. See instructions FL 32803 ORLANDO X 501(c)(3) 501(c) (insert no.) 4947(a)(1) or Tax-exempt status: H(c) Group exemption number N/A Website: L Year of formation: 2013 M State of legal domicile: FL Form of organization: X Corporation Trust Association Other > Part I Summary 1 Briefly describe the organization's mission or most significant activities: SEE SCHEDULE O Governance 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) ∞ 4 Number of independent voting members of the governing body (Part VI, line 1b) 50 5 Total number of individuals employed in calendar year 2020 (Part V, line 2a) 5 0 6 Total number of volunteers (estimate if necessary) 6 0 7a 7a Total unrelated business revenue from Part VIII, column (C), line 12 0 b Net unrelated business taxable income from Form 990-T, Part I, line 11 Current Year 243,449 144,312 8 Contributions and grants (Part VIII, line 1h) 993,182 98,650 9 Program service revenue (Part VIII, line 2g) -5,688,187 10 Investment income (Part VIII, column (A), lines 3, 4, and 7d) 11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e) 342,110 -4,550,693 12 Total revenue - add lines 8 through 11 (must equal Part VIII, column (A), line 12) ...... 0 13 Grants and similar amounts paid (Part IX, column (A), lines 1-3) 0 14 Benefits paid to or for members (Part IX, column (A), line 4) 405,475 125,484 15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10) ...... 16a Professional fundraising fees (Part IX, column (A), line 11e) b Total fundraising expenses (Part IX, column (D), line 25) ▶ \_\_\_\_\_\_0 900,040 545,848 17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e) 671,332 1,305,515 18 Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25) -329,222 End of Year -5,856,208 19 Revenue less expenses. Subtract line 18 from line 12 Beginning of Current Year 758,292 788,923 20 Total assets (Part X, line 16) 1,440,818 1,142,227 21 Total liabilities (Part X, line 26) -682,526 -353,30422 Net assets or fund balances. Subtract line 21 from line 20 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. Signature of officer Sign PRESIDENT JOANNE GRANT Here Type or print name and title PTIN Date Preparer's signature Print/Type preparer's name 04/22/22 self-employed P00531414 Paid W. ED MOSS JR. W. ED MOSS JR. 59-3017072 Firm's ElN ▶ Preparer MOSS, KRUSICK & ASSOCIATES, Firm's name 501 S NEW YORK AVE STE 100 Use Only 407-644-5811 WINTER PARK, FL 32789-4241 Firm's address X Yes No May the IRS discuss this return with the preparer shown above? See instructions

For Paperwork Reduction Act Notice, see the separate instructions. DAA

990 (2020) THE ORLANDO PHIL	HARMONIC PLAZA	46-3138469	Page 2
ort III Statement of Program Ser	vice Accomplishments		   चून
Check if Schedule O contain	s a response or note to any	line in this Part III	X
Briefly describe the organization's mission:			
EE SCHEDULE O			
	I was a series during the year	which were not listed on the	
Did the organization undertake any significan			Yes X No
prior Form 990 or 990-EZ?  If "Yes," describe these new services on Sch	adula O		
Did the organization cease conducting, or ma		onducts, any program	
services?	and digitalization of all general and all all all all all all all all all al		Yes X No
If "Yes." describe these changes on Schedule	e O.		
Describe the organization's program service	accomplishments for each of its th	ree largest program services, as m	neasured by
expenses. Section 501(c)(3) and 501(c)(4) or	ganizations are required to report	the amount of grants and allocatio	ns to others,
the total expenses, and revenue, if any, for e	each program service reported.		
	71,332 including grants of\$	) (Reven	ue \$ 98,650
HE PLAZA LIVE THEATRE:	A NEW ERA FOR TH	HE PHILHARMONIC	
HE ORLANDO PHILHARMONI	C IS PERHAPS THE	FIRST AMERICAN OF	RCHESTRA TO USE
CONTEMPORARY MUSIC VE	NITTE AS A WAY TO F	REACH NEW AUDIENCE	S AND SUSTAIN
CONTEMPORARI MOSIC VE	NOT AS A WAL TO I	C AN ODDODUINITUV	TO EXPAND OUR
RGANIZATION. OUR NEW P	LAZA HOME GIVES C	S AN OPPORTUNITI	TO EXPAND OOK
ROGRAMMING AS WELL AS	PROVIDE NEEDED FA	CILITIES: AN IMP	COVED VENUE FOR
MALLER PHILHARMONIC CO	NCERTS, AN APPROP	RIATE REHEARSAL E	FACILITY FOR TH
RCHESTRA, ADEQUATE OFF	ICE, STORAGE AND	MUSIC LIBRARY SPA	ACE, AND FREE
(Code: ) (Expenses \$	including grants of\$	) (Rever	nue \$
I/A			
5			
(Code: ) (Expenses \$	including grants of\$	) (Rever	nue \$
/A			
	•••••		
• • • • • • • • • • • • • • • • • • • •			
·			
Other program conjugate (Describe on School	ule O )		
Other program services (Describe on Sched		) (Revenue \$	)
(Expenses \$ Incl	uding grants of\$ 671 332	/ (πονοπαο ψ	

46-3138469

Checklist of Required Schedules Part IV Yes No Is the organization described in section 501(c)(3) or 4947(a)(1) (other than a private foundation)? If "Yes," 1 X complete Schedule A X Is the organization required to complete Schedule B, Schedule of Contributors (see instructions)? 2 2 Did the organization engage in direct or indirect political campaign activities on behalf of or in opposition to Х 3 candidates for public office? If "Yes," complete Schedule C, Part I Section 501(c)(3) organizations. Did the organization engage in lobbying activities, or have a section 501(h) X 4 election in effect during the tax year? If "Yes," complete Schedule C, Part II Is the organization a section 501(c)(4), 501(c)(5), or 501(c)(6) organization that receives membership dues, X assessments, or similar amounts as defined in Revenue Procedure 98-19? If "Yes," complete Schedule C, Part III 5 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? If X 6 "Yes," complete Schedule D, Part I Did the organization receive or hold a conservation easement, including easements to preserve open space, 7 X the environment, historic land areas, or historic structures? If "Yes," complete Schedule D, Part II Did the organization maintain collections of works of art, historical treasures, or other similar assets? If "Yes," X 8 complete Schedule D, Part III 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 X 9 debt negotiation services? If "Yes," complete Schedule D, Part IV Did the organization, directly or through a related organization, hold assets in donor-restricted endowments 10 X or in quasi endowments? If "Yes," complete Schedule D, Part V ..... 10 If the organization's answer to any of the following questions is "Yes," then complete Schedule D, Parts VI, 11 VII, VIII, IX, or X as applicable. a Did the organization report an amount for land, buildings, and equipment in Part X, line 10? If "Yes," X 11a complete Schedule D, Part VI Did the organization report an amount for investments—other securities in Part X, line 12, that is 5% or more X 11b of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part VII Did the organization report an amount for investments—program related in Part X, line 13, that is 5% or more X 11c of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part VIII Did the organization report an amount for other assets in Part X, line 15, that is 5% or more of its total assets X 11d reported in Part X, line 16? If "Yes," complete Schedule D, Part IX X Did the organization report an amount for other liabilities in Part X, line 25? If "Yes," complete Schedule D, Part X 11e Did the organization's separate or consolidated financial statements for the tax year include a footnote that addresses X the organization's liability for uncertain tax positions under FIN 48 (ASC 740)? If "Yes," complete Schedule D, Part X 11f 12a Did the organization obtain separate, independent audited financial statements for the tax year? If "Yes," complete X 12a Schedule D, Parts XI and XII Was the organization included in consolidated, independent audited financial statements for the tax year? If X 12h "Yes," and if the organization answered "No" to line 12a, then completing Schedule D, Parts XI and XII is optional Х Is the organization a school described in section 170(b)(1)(A)(ii)? If "Yes," complete Schedule E 13 X 14a 14a Did the organization maintain an office, employees, or agents outside of the United States? 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 X foreign investments valued at \$100,000 or more? If "Yes," complete Schedule F, Parts I and IV 14b Did the organization report on Part IX, column (A), line 3, more than \$5,000 of grants or other assistance to or Х 15 for any foreign organization? If "Yes," complete Schedule F, Parts II and IV Did the organization report on Part IX, column (A), line 3, more than \$5,000 of aggregate grants or other 16 Х 16 assistance to or for foreign individuals? If "Yes," complete Schedule F, Parts III and IV Did the organization report a total of more than \$15,000 of expenses for professional fundraising services on X 17 Part IX, column (A), lines 6 and 11e? If "Yes," complete Schedule G, Part I See instructions Did the organization report more than \$15,000 total of fundraising event gross income and contributions on 18 Х Part VIII, lines 1c and 8a? If "Yes," complete Schedule G, Part II Did the organization report more than \$15,000 of gross income from gaming activities on Part VIII, line 9a? 19 If "Yes," complete Schedule G, Part III X 20a 20a Did the organization operate one or more hospital facilities? If "Yes," complete Schedule H b If "Yes" to line 20a, did the organization attach a copy of its audited financial statements to this return? 20b Did the organization report more than \$5,000 of grants or other assistance to any domestic organization or 21 Х domestic government on Part IX, column (A), line 1? If "Yes," complete Schedule I, Parts I and II Form 990 (2020)

Pa	irt 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			v
	Part IX, column (A), line 2? If "Yes," complete Schedule I, Parts I and III	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	23		x
	employees? If "Yes," complete Schedule J	23		
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? If "Yes," answer lines 24b	24a		x
h	through 24d and complete Schedule K. If "No," go to line 25a  Did the organization invest any proceeds of tax-exempt bonds beyond a temporary period exception?	24b		
b	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		ļ
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			
204	transaction with a disqualified person during the year? If "Yes," complete Schedule L, Part 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?			
	If "Yes." complete Schedule L, Part 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? If "Yes," complete Schedule L, Part II	26		X
27	Did the organization provide a grant or other assistance to any current or former officer, director, trustee, key		İ	
	employee, creator or founder, substantial contributor or employee thereof, a grant selection committee	ŀ		
	member, or to a 35% controlled entity (including an employee thereof) or family member of any of these			
	persons? If "Yes," complete Schedule L, Part III	27	2/4145	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):	1 1 1 1 1 1		
а	A current or former officer, director, trustee, key employee, creator or founder, or substantial contributor? If	00.		- V
	"Yes," complete Schedule L, Part IV	28a		X
b	A family member of any individual described in line 28a? If "Yes," complete Schedule L, Part IV	28b		<u> </u>
С	A 35% controlled entity of one or more individuals and/or organizations described in lines 28a or 28b? If	28c		x_
	"Yes," complete Schedule L, Part IV			X
29	Did the organization receive more than \$25,000 in non-cash contributions? If "Yes," complete Schedule M	25		
30	Did the organization receive contributions of art, historical treasures, or other similar assets, or qualified	30		x_
24	conservation contributions? If "Yes," complete Schedule M.  Did the organization liquidate, terminate, or dissolve and cease operations? If "Yes," complete Schedule N, Part I.			X
31	Did the organization required, or dissolve and cease operations: if Test, complete contents of the organization sell, exchange, dispose of, or transfer more than 25% of its net assets? If "Yes,"			
32	LL O Leadin M. Dead II	32		x
22	Did the organization own 100% of an entity disregarded as separate from the organization under Regulations			
33	sections 301 7701-2 and 301 7701-32 If "Yes" complete Schedule R. Part I	33		x
34	sections 301.7701-2 and 301.7701-3? If "Yes," complete Schedule R, Part I  Was the organization related to any tax-exempt or taxable entity? If "Yes," complete Schedule R, Part II, III,			
J4	or IV, and Part V, line 1	34	X	
35a	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	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)? If "Yes," complete Schedule R, Part V, line 2	35b		ļ
36	Section 501(c)(3) organizations. Did the organization make any transfers to an exempt non-charitable			
	related organization? If "Yes," complete Schedule R, Part V, line 2	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? If "Yes," complete Schedule R, Part VI	37	L	X
38	Did the organization complete Schedule O and provide explanations in Schedule O for Part VI, lines 11b and			
	19? Note: All Form 990 filers are required to complete Schedule O.	38	X	
P	art V Statements Regarding Other IRS Filings and Tax Compliance			П
	Check if Schedule O contains a response or note to any line in this Part V		T.,	<u>. L.L</u>
	1.140		Yes	No
1a	Enter the number reported in Box 3 of Form 1096. Enter -0- if not applicable 1a 13	$\dashv$		
b	Enter the number of Forms W-2G included in line 1a. Enter -0- if not applicable 1b 0	$\dashv$		
С	Did the organization comply with backup withholding rules for reportable payments to vendors and		1	1
	reportable gaming (gambling) winnings to prize winners?	.   1c	, QQ	0 (2020)
DAA		101	111 シブ	• (∠∪∠U) •

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 X b If at least one is reported on line 2a, did the organization file all required federal employment tax returns? 2b Note: If the sum of lines 1a and 2a is greater than 250, you may be required to e-file (see instructions) X 3a Did the organization have unrelated business gross income of \$1,000 or more during the year? За 3b b If "Yes," has it filed a Form 990-T for this year? If "No" to line 3b, provide an explanation on Schedule O 4a At any time during the calendar year, did the organization have an interest in, or a signature or other authority over, X a financial account in a foreign country (such as a bank account, securities account, or other financial account)? 4a 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). X Was the organization a party to a prohibited tax shelter transaction at any time during the tax year? 5a X Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter transaction? 5b If "Yes" to line 5a or 5b, did the organization file Form 8886-T? 5c Does the organization have annual gross receipts that are normally greater than \$100,000, and did the X organization solicit any contributions that were not tax deductible as charitable contributions? 6a If "Yes," did the organization include with every solicitation an express statement that such contributions or 6b gifts were not tax deductible? 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 X 7a and services provided to the payor? 7b If "Yes," did the organization notify the donor of the value of the goods or services provided? Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it was X 7с required to file Form 8282? X 7e Did the organization receive any funds, directly or indirectly, to pay premiums on a personal benefit contract? X 7f Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract? X If the organization received a contribution of qualified intellectual property, did the organization file Form 8899 as required? 7g If the organization received a contribution of cars, boats, airplanes, or other vehicles, did the organization file a Form 1098-C? X 7h h Sponsoring organizations maintaining donor advised funds. Did a donor advised fund maintained by the 8 sponsoring organization have excess business holdings at any time during the year? Sponsoring organizations maintaining donor advised funds. Did the sponsoring organization make any taxable distributions under section 4966? 9a Did the sponsoring organization make a distribution to a donor, donor advisor, or related person? Section 501(c)(7) organizations. Enter: 10 Initiation fees and capital contributions included on Part VIII, line 12 Gross receipts, included on Form 990, Part VIII, line 12, for public use of club facilities ....... 10b Section 501(c)(12) organizations. Enter: 11 a Gross income from members or shareholders Gross income from other sources (Do not net amounts due or paid to other sources 11b against amounts due or received from them.) 12a Section 4947(a)(1) non-exempt charitable trusts. Is the organization filing Form 990 in lieu of Form 1041? 12a If "Yes," enter the amount of tax-exempt interest received or accrued during the year ....... 12b Section 501(c)(29) qualified nonprofit health insurance issuers. 13 13a 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. 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 Enter the amount of reserves on hand X 14a 14a Did the organization receive any payments for indoor tanning services during the tax year? 14b b If "Yes," has it filed a Form 720 to report these payments? If "No," provide an explanation on Schedule O Is the organization subject to the section 4960 tax on payment(s) of more than \$1,000,000 in remuneration or 15 15 X excess parachute payment(s) during the year? If "Yes," see instructions and file Form 4720, Schedule N. Х Is the organization an educational institution subject to the section 4968 excise tax on net investment income? 16 If "Yes," complete Form 4720, Schedule O. Form 990 (2020)

Form	990 (2020) THE ORLANDO PHILHARMONIC PLAZA 46-3138469			age <b>6</b>								
	rt VI Governance, Management, and Disclosure For each "Yes" response to lines 2 through 7b below,	and fo	or a "I	Vo"								
	response to line 8a, 8b, or 10b below, describe the circumstances, processes, or changes on Schedule C	). See	instr	uction								
	Check if Schedule O contains a response or note to any line in this Part VI			X								
Section A. Governing Body and Management												
			Yes	No								
1a	Enter the number of voting members of the governing body at the end of the tax year 1a 7											
	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.											
h	Enter the number of voting members included on line 1a, above, who are independent  1b 7											
b	Did any officer, director, trustee, or key employee have a family relationship or a business relationship with											
2												
	any other officer, director, trustee, or key employee?  Did the organization delegate control over management duties customarily performed by or under the direct											
3	the organization delegate control over management duties customally performed by of 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?	5		x								
5	Did the organization become aware during the year of a significant diversion of the organization's assets?	6		X								
6	Did the organization have members or stockholders?	-										
7a	Did the organization have members, stockholders, or other persons who had the power to elect or appoint	<b>.</b>		v								
	one or more members of the governing body?	7a		X								
þ	Are any governance decisions of the organization reserved to (or subject to approval by) members,			37								
	stockholders, or persons other than the governing body?	7b	acres (	<u> </u>								
8	Did the organization contemporaneously document the meetings held or written actions undertaken during the year by the follow	ling:	400									
а	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		<u>X</u>								
Sec	tion B. Policies (This Section B requests information about policies not required by the Internal Reven	ue C	<u>ode.)</u>									
			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		L								
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 in Schedule O the process, if any, used by the organization to review this Form 990.	100	150	75.5								
	11 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	12a	x	İ								
12a	Did the organization have a written conflict of interest policy? If "No," go to line 13  Were officers, directors, or trustees, and key employees required to disclose annually interests that could give rise to conflicts?											
b	Did the organization regularly and consistently monitor and enforce compliance with the policy? If "Yes,"	12b	X									
С		12c	X									
	describe in Schedule O how this was done	13	X	$\overline{}$								
13	Did the organization have a written whistleblower policy?	14	X	_								
14	Did the organization have a written document retention and destruction policy?	14	<u> </u>	2000								
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?	2.22	37	1								
а	The organization's CEO, Executive Director, or top management official	15a	X	<b>—</b> —								
b	Other officers or key employees of the organization	15b	X	5.4.4								
	If "Yes" to line 15a or 15b, describe the process in Schedule O (see instructions).			- 100								
16a	Did the organization invest in, contribute assets to, or participate in a joint venture or similar arrangement	49.47										
	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	1 112										
	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		<u> </u>								
Sec	tion C. Disclosure											
17	List the states with which a copy of this Form 990 is required to be filed ▶ FL											
	Section 6104 requires an organization to make its Forms 1023 (1024 or 1024-A, if applicable), 990, and 990-T (Section 501(c)											
18	(3)s only) available for public inspection. Indicate how you made these available. Check all that apply.											
	Own website X Another's website X Upon request Other (explain on Schedule O)											
4-	Describe on Schedule O whether (and if so, how) the organization made its governing documents, conflict of interest policy, an	4										
19		-										
	financial statements available to the public during the tax year.											
20_												
	OANNE GRANT 425 N. BUMBY AVE	00	6_6	700								
0	RLANDO FL 32803 407	<u>-89</u>	<u>0-0</u>	100								

A									:	
		***	D) (	<b>~</b> >	-~	DT	70.1	ZA 46-313	2160	Page <b>7</b>
Form 990 (2020) THE ORLAN	f Officers, I	Dire	cto	υ <u>ν.</u> rs,	<u>ru</u> Tru	stee	S,	Key Employees, H	ighest Compensate	ed Employees, and
Independent Co	ntractors									
Check if Schedule	e O contains	a r	esp	ons	<u>e o</u>	r no	e :	to any line in this Pa t Compensated Employ	<u>Π VII</u> ees	
Section A. Officers, Directors,  1a Complete this table for all perso	ns required to I	ce lis	sted.	Rep	ort	comp	ens	ation for the calendar year	r ending with or within th	е
organization's tax vear.										
<ul> <li>List all of the organization's compensation. Enter -0- in columns</li> </ul>	s (D), (E), and (	F) if	no c	omp	ens	ation	wa:	s paid.		unt of
<ul> <li>List all of the organization's c</li> <li>List the organization's five cu</li> </ul>	urrent kev emi	alove	es. i	f anv	/. Se	ee ins	tru	ctions for definition of "key	y employee." Stor trustee or kev emplo	ovee)
who received reportable compensation and any related organ	tion (Box 5 of F nizations.	orm	W-2	and	/or I	Box /	ot	Form 1099-MISC) of filor	e man \$100,000 nom me	•
List all of the organization's for \$100,000 of reportable compensations.	ormer officers,	key gani:	empl zatio	loyee n an	es, a d ar	and hi nv rel	ghe ate	est compensated employe d organizations.	es who received more th	an
List all of the organization's forganization, more than \$10,000 or See instructions for the order in wh	ormer director f reportable con	s or	trus satio	tees n fro	tha om t	it rece	ive	d, in the capacity as a for	mer director or trustee of organizations.	the
X Check this box if neither the or	ganization nor	any i	relate	ed o	rgan	izatio	n c	ompensated any current	officer, director, or trustee	
(A) Name and title	(B) Average			(C Posi	tion	<b>4</b> 1	_	(D) Reportable compensation	<b>(E)</b> Reportable compensation	(F) Estimated amount of other
	hours per week	box	(do not check more than one box, unless person is both an officer and a director/trustee)					from the organization	from related organizations	compensation from the
	(list any hours for							(W-2/1099-MISC)	(W-2/1099-MISC)	organization and related organizations
	related organizations	Individual trustee or director	nstitutional	Officer	<ey employee<="" td=""><td>hest</td><td>Former</td><td></td><td></td><td>_</td></ey>	hest	Former			_
	below dotted line)	or trus	nal tr		oloyee	compe				
		l ée	trustee			Highest compensated employee				
(1) JOANNE GRANT		<u> </u>				-				
PRESIDENT	1.00	x		x				o	o	o
(2) DAVID SCHILLHAM										
	1.00								o	o
VICE PRESIDENT (3) SUSIE DYER	0.00_	X	<u> </u>	X	-	1-1		0	0	
(3) SUSTE DIEK	1.00								_	
SECRETARY	0.00	X	_	X		$\sqcup$		0	0	0
(4) MARY PALMER	1.00									
DIRECTOR	1.00	x						0	0	0
(5) GRAHAM JARRETT										
D.T.DEGEROD	1.00	x						0	o	o
DIRECTOR (6) KIMRA MAJOR-MOF		┼≏	$\vdash$	-						
(0) 1122222	1.00									
DIRECTOR	0.00	X	-		-	-		0	0	0
(7) AL MICHEJDA	1.00									
DIRECTOR	0.00	X						0	0	0
(8)		į				أ				
(9)										
(10)	<del> </del>	-	+	$\vdash$	+					
11	1	1	1	1	1	1 1		1	1	1

Form **990** (2020)

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Form 990 (2020) THE ORLANDO PHILHARMONIC PLAZA

		(2020) THE ORLANDO PH	ILHARMON	IC PLA	ZA 46-	-3138469		Page \$
Pa	t VI	II Statement of Revenue Check if Schedule O cont	oine o roeno	nee or not	e to any line in	this Part VIII		
		Check if Schedule O com	airis a respo	nise of not	(A) Total revenue	(B) Related or exempt function revenue	(C) Unrelated business revenue	(D) Revenue excluded from tax under sections 512-514
Program Service   Contributions, Giffs, Grants Revenue and Other Similar Amounts	b c d e f s d c d e		1f 1g \$	L10,000 L33,449 ▶ Business Code	243,449 98,650	98,650		
_		All other program service revenue		•	98,650			
	3	Total. Add lines 2a–2f	ds, interest, and the bond proceed	d ▶ _	8	8		
Other Revenue	6a b c d 7a b	Gross rents  Gross rents  Gross rents  Gross rental expenses  Rental inc. or (loss)  Net rental income or (loss)  Gross amount from sales of assets other than inventory Less: cost or other basis and sales exps.  Gain or (loss)  To  Net gain or (loss)  Gross income from fundraising events (not including \$  of contributions reported on line 1c).	(ii) F	Personal  Other				
	b c 10a b	See Part IV, line 18 Less: direct expenses Net income or (loss) from fundraising Gross income from gaming activities. See Part IV, line 19 Less: direct expenses Net income or (loss) from gaming act Gross sales of inventory, less returns and allowances Less: cost of goods sold Net income or (loss) from sales of in	9a 9b ctivities 10a 10b	<b>&gt;</b>				
Miscellaneous		OTHER INCOME		Business Code	3	3		
Ř	d	All other revenue		<b></b>	3	111111111111111111111111111111111111111	\$400 \$100 \$100 \$100	
_		Total. Add lines 11a-11d  Total revenue. See instructions			342,110		0	
								_ 000 (00

0

Statement of Functional Expenses Part IX 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 (C) Management and general expenses (B) Program service expenses (D) Fundraising (A) Total expenses Do not include amounts reported on lines 6b, expenses 7b, 8b, 9b, and 10b of Part VIII. 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 ..... 6 Compensation not included above to disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B) 125,484 Other salaries and wages ..... 125,484 8 Pension plan accruals and contributions (include section 401(k) and 403(b) employer contributions) 9 Other employee benefits ..... 10 Payroll taxes ..... 11 Fees for services (nonemployees): a Management ..... b Legal 10,343 10,343 c Accounting d Lobbying e Professional fundraising services. See Part IV, line f Investment management fees .....  $\boldsymbol{g}$  Other, (If line 11g amount exceeds 10% of line 25, column (A) amount, list line 11g expenses on Schedule O.) <u>2,983</u> 2,983 12 Advertising and promotion ..... 5,606 5,606 13 Office expenses ..... 14 Information technology 15 Royalties ..... 39,469 39,469 16 Occupancy ..... 17 Travel \_\_\_\_\_ 18 Payments of travel or entertainment expenses for any federal, state, or local public officials Conferences, conventions, and meetings 19 47,158 47,158 20 Interest ..... Payments to affiliates ..... 21 56,726 56,726 22 Depreciation, depletion, and amortization 60,221 60,221 23 Insurance 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.) 145,692 145,692 a MISC b REPAIRS & MAINTENANCE 100,904 100,904 27,510 27,510 c CHARGE CARD FEE 22,396 22,396 THEATRE EXPENSES 26,840 26,840 e All other expenses 0 0 671,332 671,332 25 Total functional expenses. Add lines 1 through 24e . . 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 following SOP 98-2 (ASC 958-720) Form 990 (2020)

		Check if Schedule O contains a response or not			<b>(A)</b> Beginning of year		<b>(B)</b> End of year
$\neg$	1	Cash—non-interest-bearing			364,271	1	253,854
	2	Cash—non-interest-bearing Savings and temporary cash investments				2	
		Pledges and grants receivable, net				3	
					165,230	4	176,974
1	4 5	Accounts receivable, net  Loans and other receivables from any current or form	er officer. d	irector.			
	3	trustee, key employee, creator or founder, substantial					
		controlled entity or family member of any of these per				5	
	6	Loans and other receivables from other disqualified p				100	
۱	١	under section 4958(f)(1)), and persons described in s			"	6	
<u> </u>	7	Notes and loans receivable, net				7	
Assets	8	Inventories for sale or use				8	
	9	Prepaid expenses and deferred charges			31,393	9	31,393
-		Land, buildings, and equipment: cost or other	1				
-	IVa	hasis Complete Part VI of Schedule D	10a	735,635			
-	<sub>h</sub>	basis. Complete Part VI of Schedule D  Less: accumulated depreciation	10b	439,564	228,029	10c	296,071
	11	Investments—publicly traded securities	<u> </u>			11	
١		Investments—other securities. See Part IV, line 11				12	
ı	13	Investments—program-related. See Part IV, line 11				13	
	14	Intangible assets				14	
	15	Other assets. See Part IV, line 11			***	15	
		Total assets. Add lines 1 through 15 (must equal line	33)		788,923	16	758,292
		Accounts payable and accrued expenses	41,839	17	187,208		
	18	Grants payable				18	
	19	Deferred revenue			25,388	19	51,385
	20	Tax-exempt bond liabilities				20	
	21	Escrow or custodial account liability. Complete Part IV	/ of Schedu	le D		21	
s	22						
<u></u>		trustee, key employee, creator or founder, substantia	l contributor	, or 35%			Carlo Carlo Carlo Carlo Carlo Carlo Carlo Carlo Carlo Carlo Carlo Carlo Carlo Carlo Carlo Carlo Carlo Carlo Ca
Liabilities		controlled entity or family member of any of these per	rsons	.,,.,,		22	
ا دّ	23	Secured mortgages and notes payable to unrelated t		23			
	24	Unsecured notes and loans payable to unrelated third	150,000	24	277,225		
	25	Other liabilities (including federal income tax, payable	s to related	third			
	İ	parties, and other liabilities not included on lines 17-2	4). Complet	e Part X			
		of Schedule D	925,000		925,000		
	26				1,142,227	26	1,440,818
s		Organizations that follow FASB ASC 958, check h	iere X				
ဥ		and complete lines 27, 28, 32, and 33.				48.00	COO FO
<u>a</u>	27	Net assets without donor restrictions	-353,304		-682,526		
n	28	Net assets with donor restrictions Organizations that do not follow FASB ASC 958,		28			
Ĕ		Organizations that do not follow FASB ASC 958,					
ı.	1	and complete lines 29 through 33.			The first of the state of the property of the	-00	and the property of the second second second second second second second second second second second second se
S.	29	Capital stock or trust principal, or current funds				29	
set	30	Paid-in or capital surplus, or land, building, or equipn				30	
As	31	Retained earnings, endowment, accumulated income			252 204	31	-682,526
Net Assets or Fund Balances	32	Total net assets or fund balances			-353,304 700,033		758,292
_	33	Total liabilities and net assets/fund balances	<u></u>		788,923	33	Form 990 (202

Form	990 (2020) THE ORLANDO PHILHARMONIC PLAZA 46-3138469			Pag	e 12
Pa	rt XI Reconciliation of Net Assets				
	Check if Schedule O contains a response or note to any line in this Part XI	<del> </del>	<u></u>	<del></del>	ĪXĪ
1	Total revenue (must equal Part VIII, column (A), line 12)	1		2,1	
2	Total expenses (must equal Part IX, column (A), line 25)	2	67	1,3	332
3	Revenue less expenses. Subtract line 2 from line 1	3	-32		
4	Net assets or fund balances at beginning of year (must equal Part X, line 32, column (A))	4	-35	3,3	304
5	Net unrealized gains (losses) on investments	5			
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			
10	Net assets or fund balances at end of year. Combine lines 3 through 9 (must equal Part X, line				
	32, column (B))	10	68	2,5	<u> 26</u>
Pa	rt XII Financial Statements and Reporting				
	Check if Schedule O contains a response or note to any line in this Part XII		·····		ـــــــــــــــــــــــــــــــــــــــ
			150000	Yes	No
1	Accounting method used to prepare the Form 990: Cash X Accrual Other		-		
	If the organization changed its method of accounting from a prior year or checked "Other," explain in				
	Schedule O.		NAME.	1990,000	
2a	Were the organization's financial statements compiled or reviewed by an independent accountant?		. 2a	- Paris and	_X_
	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:				
	Separate basis Consolidated basis Both consolidated and separate basis		The state of the s		
b	Were the organization's financial statements audited by an independent accountant?		. 2b	X	1001110110
	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:				
	X Separate basis Consolidated basis Both consolidated and separate basis		1 1557	99,8	
С	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?		. 2c	X	·
	If the organization changed either its oversight process or selection process during the tax year, explain on				
	Schedule O.		10.5	75371	
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				l
	required audit or audits, explain why on Schedule O and describe any steps taken to undergo such audits		3b		
			Form	. 990	(2020)

#### SCHEDULE A (Form 990 or 990-EZ)

Public Charity Status and Public Support

4mm4 20

OMB No. 1545-0047

Department of the Treasury Internal Revenue Service

Complete if the organization is a section 601(c)(3) organization or a section 4947(a)(1) nonexempt charitable trust.

Attach to Form 990 or Form 990-EZ.

Open to Public Inspection

Internal Revenue Service

Name of the organization

► Go to www.irs.gov/Form990 for instructions and the latest information.

THE ORLANDO PHILHARMONIC PLAZA

Employee

Employer identification number

46-3138469 FOUNDATION, INC. Reason for Public Charity Status. (All organizations must complete this part.) See instructions. Part I The organization is not a private foundation because it is: (For lines 1 through 12, check only one box.) A church, convention of churches, or association of churches described in section 170(b)(1)(A)(i). A school described in section 170(b)(1)(A)(ii). (Attach Schedule E (Form 990 or 990-EZ).) 2 A hospital or a cooperative hospital service organization described in section 170(b)(1)(A)(iii). 3 A medical research organization operated in conjunction with a hospital described in section 170(b)(1)(A)(iii). Enter the hospital's name, city, and state: An organization operated for the benefit of a college or university owned or operated by a governmental unit described in section 170(b)(1)(A)(iv). (Complete Part II.) A federal, state, or local government or governmental unit described in section 170(b)(1)(A)(v). 6 An organization that normally receives a substantial part of its support from a governmental unit or from the general public 7 described in section 170(b)(1)(A)(vi). (Complete Part II.) A community trust described in section 170(b)(1)(A)(vi). (Complete Part II.) 8 An agricultural research organization described in section 170(b)(1)(A)(ix) operated in conjunction with a land-grant college or university or a non-land-grant college of agriculture (see instructions). Enter the name, city, and state of the college or An organization that normally receives: (1) more than 33 1/3% of its support from contributions, membership fees, and gross receipts from activities related to its exempt functions, subject to certain exceptions; and (2) no more than 331/3% of its support from gross investment income and unrelated business taxable income (less section 511 tax) from businesses acquired by the organization after June 30, 1975. See section 509(a)(2). (Complete Part III.) An organization organized and operated exclusively to test for public safety. See section 509(a)(4). 11 An organization organized and operated exclusively for the benefit of, to perform the functions of, or to carry out the purposes 12 X of one or more publicly supported organizations described in section 509(a)(1) or section 509(a)(2). See section 509(a)(3). Check the box in lines 12a through 12d that describes the type of supporting organization and complete lines 12e, 12f, and 12g. a X Type I. A supporting organization operated, supervised, or controlled by its supported organization(s), typically by giving the supported organization(s) the power to regularly appoint or elect a majority of the directors or trustees of the supporting organization. You must complete Part IV, Sections A and B. Type II. A supporting organization supervised or controlled in connection with its supported organization(s), by having control or management of the supporting organization vested in the same persons that control or manage the supported organization(s). You must complete Part IV, Sections A and C. Type III functionally integrated. A supporting organization operated in connection with, and functionally integrated with, its supported organization(s) (see instructions). You must complete Part IV, Sections A, D, and E. Type III non-functionally integrated. A supporting organization operated in connection with its supported organization(s) that is not functionally integrated. The organization generally must satisfy a distribution requirement and an attentiveness requirement (see instructions). You must complete Part IV, Sections A and D, and Part V. Check this box if the organization received a written determination from the IRS that it is a Type II, Type III, functionally integrated, or Type III non-functionally integrated supporting organization. 1 Enter the number of supported organizations Provide the following information about the supported organization(s) (vi) Amount of (iv) Is the organization (v) Amount of monetary (iii) Type of organization (i) Name of supported other support (see listed in your governing support (see (described on lines 1-10 organization instructions) document? instructions) above (see instructions)) Yes No ORCHESTRA (A) ORLANDO PHILHARMONIC 261,625 0 X 59-3058884 10 (B) (C) (D) (E) 261,625

Sched	iule A (Form 990 or 990-EZ) 2020 THE	ORLANDO	PHILHARM	ONIC PLA		-3138469	
	rt II Support Schedule for C	Organizations (	Described in	Sections 170	0(b)(1)(A)(iv)	and 170(b)(	1)(A)(vi)
	(Complete only if you che	cked the box	on line 5, 7, o	r 8 of Part I or	if the organiz	ation failed i	to quality under
	Part III. If the organization	n fails to quali	ty under the te	ests listed belo	w, please cor	npiete Part	II.)
Sec	tion A. Public Support	( ) 2010	(1.) 0047	(=) 2049	(4) 2010	(e) 2020	(f) Total
Calen	dar year (or fiscal year beginning in)	(a) 2016	<b>(b)</b> 2017	(c) 2018	(d) 2019	( <del>e)</del> 2020	(i) 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						
	tion B. Total Support					r	
Caler	ndar 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.)						44.0
11	Total support. Add lines 7 through 10						
12	Gross receipts from related activities, etc.	c. (see instruction	s)				2
13	First 5 years. If the Form 990 is for the						. □
	organization, check this box and stop he	ere					
Sec	tion C. Computation of Public			I (A)			14 %
14	Public support percentage for 2020 (line						15 %
15	Public support percentage from 2019 Sc	nedule A, Part II,	line 14	ing 12 and line 1		<i></i>	
16a	33 1/3% support test—2020. If the orga	anization did not d	theck the box on a	nization	4 15 33 1/3 /0 01 11	iore, criccit triis	<b>▶</b> □
	box and stop here. The organization qu 33 1/3% support test—2019. If the organization	ailles as a public	shock a box on line	o 13 or 16a and I	ine 15 is 33 1/3%	or more chec	
b	this box and stop here. The organization	anization did not c	ublich eupported	organization	1110 10 10 00 110 1	7 0, 111010, 01100	
170	10%-facts-and-circumstances test—2	n qualifies as a p	ablicity supported vation did not che	ck a box on line 1		nd line 14 is	
174	10% or more, and if the organization me Part VI how the organization meets the organization	ets the "facts-and "facts-and-circum	l-circumstances" t stances" test. The	est, check this bo organization qua	x and <b>stop here.</b> lifies as a publicl	Explain in supported	▶ [
b	10%-facts-and-circumstances test—2	019. If the organia	zation did not che	ck a box on line 1	3, 16a, 16b, or 1	7a, and line	
~	15 is 10% or more, and if the organizati	on meets the "fac	ts-and-circumstan	ces" test, check th	nis box and <b>stop</b>	here. Explain	
	in Part VI how the organization meets the	ne "facts-and-circu	ımstances" test. T	he organization q	ualifies as a publ	icly supported	
	organization						▶ ∟
18	Private foundation. If the organization	did not check a bo	ox on line 13, 16a	, 16b, 17a, or 17b	, check this box a	and see	▶ □

Schedule A (Form 990 or 990-EZ) 2020

Schedule A (Form 990 or 990-EZ) 2020 THE ORLANDO PHILHARMONIC PLAZA

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

Oupport deficulte for diganizations becomes in evenin even,	
(Complete only if you checked the box on line 10 of Part I or if the organization failed to qualify under Pal	rt II
If the organization fails to qualify under the tests listed below, please complete Part II.)	

	If the organization fails to	qualify under	the tests liste	d below, pleas	se complete P	art II.)		
Sec	tion A. Public Support					1		
Caler	dar year (or fiscal year beginning in) 🕨	(a) 2016	(b) 2017	(c) 2018	(d) 2019	(e) 2020	(f) T	otal
1	Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")							
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							
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							
7a	Amounts included on lines 1, 2, and 3 received from disqualified persons			di de				
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							
C	Add lines 7a and 7b			COCTON 100 100 100 100 100 100 100 100 100 10	Secretary of the Secretary	100 C 100 C	334	
8	Public support. (Subtract line 7c from line 6.)							
Sec	tion B. Total Support							
	ndar year (or fiscal year beginning in) 🕨	(a) 2016	(b) 2017	(c) 2018	(d) 2019	(e) 2020	(f) ]	otal
9	Amounts from line 6							
10a	Gross income from interest, dividends, payments received on securities loans, rents, royalties, and income from similar sources							
b	Unrelated business taxable income (less section 511 taxes) from businesses acquired after June 30, 1975							
С	Add lines 10a and 10b							
11	Net income from unrelated business activities not included in 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.)							
13	Total support. (Add lines 9, 10c, 11, and 12.)		_					
14	First 5 years. If the Form 990 is for the organization, check this box and stop he		st, second, third, fo				<u></u>	. ▶
Sec	tion C. Computation of Public							
15	Public support percentage for 2020 (line			olumn (f))		1	5	%
16	Public support percentage from 2019 Sc					ند ا	6	%
	tion D. Computation of Investm	nent Income	Percentage					
17	Investment income percentage for 2020	(line 10c, column	n (f), divided by lin	e 13, column (f))				%
18 li	nvestment income percentage from 2019	Schedule A, Part	III, line 17			<u>1</u>		%_
19a	33 1/3% support tests-2020. If the org	ganization did not	check the box on	line 14, and line	15 is more than 3	33 1/3%, and lin	е	
	17 is not more than 33 1/3%, check this	box and stop he	re. The organizati	on qualifies as a	publicly supporte	d organization		▶ ∟
b	33 1/3% support tests—2019. If the org	ganization did not	check a box on li	ne 14 or line 19a,	and line 16 is m	ore than 33 1/39	%, and	. □
	line 18 is not more than 33 1/3%, check	this box and sto	p here. The organ	ization qualifies a	s a publicly supp	orted organizati	on	┈╏┝
20	Private foundation. If the organization	did not check a b	ox on line 14, 19a	, or 19b, check th	is box and see ir	structions		. <b>P</b> <u>L</u>

Schedule A (Form 990 or 990-EZ) 2020 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

- Are all of the organization's supported organizations listed by name in the organization's governing documents? 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.
- Did the organization have any supported organization that does not have an IRS determination of status under section 509(a)(1) or (2)? If "Yes," explain in Part VI how the organization determined that the supported organization was described in section 509(a)(1) or (2).
- Did the organization have a supported organization described in section 501(c)(4), (5), or (6)? If "Yes," answer lines 3b and 3c below.
- 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)? If "Yes," describe in Part VI when and how the organization made the determination.
- Did the organization ensure that all support to such organizations was used exclusively for section 170(c)(2)(B) purposes? If "Yes," explain in Part VI what controls the organization put in place to ensure such use.
- Was any supported organization not organized in the United States ("foreign supported organization")? If "Yes," and if you checked 12a or 12b in Part I, answer (b) and (c) below.
- Did the organization have ultimate control and discretion in deciding whether to make grants to the foreign supported organization? 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.
- 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)? 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.
- Did the organization add, substitute, or remove any supported organizations during the tax year? 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).
- 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?
- Substitutions only. Was the substitution the result of an event beyond the organization's control?
- 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? If "Yes," provide detail in Part VI.
- 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? If "Yes," complete Part I of Schedule L (Form 990 or 990-EZ).
- Did the organization make a loan to a disqualified person (as defined in section 4958) not described in line 7? If "Yes," complete Part I of Schedule L (Form 990 or 990-EZ).
- 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))? If "Yes," provide detail in Part VI.
- 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? If "Yes," provide detail in Part VI.
- 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? If "Yes," provide detail in Part VI.
- 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)? If "Yes," answer line 10b below.
- Did the organization have any excess business holdings in the tax year? (Use Schedule C, Form 4720, to determine whether the organization had excess business holdings.)

	Yes	No
1	x	
2		**
	N. A.	Y
3a		X
3b		
	N. S. S.	
3с		Yayya
4a	H. 1 N. 1 N. 4 (4)	X
STATE		
4b	1534 FASTASA	488849A
4c		V959-22.5
5a		X
5b 5c		
56		
6		X
7		x
1		N/A
8	1,51,000,000	X
9a		х
1,755	YEAR.	1881.2
9b	13.2513	X
90	1 1474174	x
9c		
		¥
10a	755	^
10b		

DAA

Schedu	ule A (Form 990 or 990-EZ) 2020 THE ORLANDO PHILHARMONIC PLAZA 46-313846	9		Page 5
	t IV Supporting Organizations (continued)			NI-
		3,1869	Yes	No
11	Has the organization accepted a gift or contribution from any of the following persons?  A person who directly or indirectly controls, either alone or together with persons described in lines 11b and	1		
а	A person who directly or indirectly controls, either alone of together with persons described in lines 115 and 11c below, the governing body of a supported organization?	11a		х
h	A family member of a person described in line 11a above?	11b		Х
D C	A 35% controlled entity of a person described in line 11a or 11b above? <i>If "Yes" to line 11a, 11b, or 11c, provide</i>	11000		V. S. S. S.
C	detail in Part VI.	11c		X
Secti	ion B. Type I Supporting Organizations			
		1 100000	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 <b>Part VI</b> how the supported organization(s)			
	effectively operated, supervised, or controlled the organization's activities. If the organization had more than one supported	d		
	organization, describe how the powers to appoint and/or remove officers, directors, or trustees were allocated among the	1	x	1424-1411-1
	supported organizations and what conditions or restrictions, if any, applied to such powers during the tax year.		VENE	120000
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,	2		х
Sect	supervised, or controlled the supporting organization. ion C. Type II Supporting Organizations			
Occi	ion of Type is depositing 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	1443		11.000
	the supported organization(s).	1		<u>L</u>
Sect	ion D. All Type III Supporting Organizations	——	V	No
	the first day of the fifth month of the	93.63	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 1		
•	Were any of the organization's officers, directors, or trustees either (i) appointed or elected by the supported	70.00	Transition.	100000
2	organization(s) or (ii) serving on the governing body of a supported organization? If "No," explain in <b>Part VI</b> how			
	the organization maintained a close and continuous working relationship with the supported organization(s).	2		
•	By reason of the relationship described in line 2, above, did the organization's supported organizations have			
3	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 <b>Part VI</b> the role the organization's		1944	(\$15°)
	supported organizations played in this regard.	3		<u> </u>
Sect	tion 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 instruc	tions).		
а	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.		-4/n n n)	
С		Instru	Ctions).	No
2	Activities Test. Answer lines 2a and 2b below.	8633	Yes	No
а	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 <b>Part VI identify</b>			
	those supported organizations and explain how these activities directly furthered their exempt purposes,	1 90% 3.6.	Villa.	1800
	how the organization was responsive to those supported organizations, and how the organization determined	2a		
	that these activities constituted substantially all of its activities.			
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	2b		
	these activities but for the organization's involvement.  Parent of Supported Organizations. Answer lines 3a and 3b below.			1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
3	Bit the amount of the form the request to regularly appoint or elect a majority of the officers directors or			
а	trustees of each of the supported organizations? If "Yes" or "No," provide details in <b>Part VI.</b>	3a		
b	and activities of each	16		1
D	but the digatization reaction of the second	3b	i	

Schedule A (Form 990 or 990-EZ) 2020 THE ORLANDO PHILHAR	MONIC PLAZA	46-3138	469 Page 6
Part V Type III Non-Functionally Integrated 509(a)(3) St	ipporting Organi	zations	
1 Check here if the organization satisfied the Integral Part Test as a qua	alifying trust on Nov. 2	0, 1970 ( <i>explain in <b>Par</b>l</i>	VI). See
instructions. All other Type III non-functionally integrated supporting	organizations must co	mplete Sections A thro	ugh 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	n of		
gross income or for management, conservation, or maintenance of prop	erty		
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			
(explain in detail in <b>Part VI</b> ):			
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 am	ount,		
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 Check here if the current year is the organization's first as a non-fun	ctionally integrated Typ	oe III supporting organiz	ation
(see instructions).	, , ,		
//·			· · · · · · · · · · · · · · · · · · ·

Schedule A (Form 990 or 990-EZ) 2020

	e A (Form 990 or 990-EZ) 2020 THE ORLANDO PHILI	HARMONIC PLAZA	izations (continued)	169 Page 7
Parl	V Type III Non-Functionally Integrated 509(a)(3	) Supporting Organ	izations (continued)	
Secti	Current Year			
1	Amounts paid to supported organizations to accomplish exempt pu	rposes		
2	Amounts paid to perform activity that directly furthers exempt purpo	ses of supported		
	organizations, in excess of income from activity			
3	Administrative expenses paid to accomplish exempt purposes of s	upported organizations		
4	Amounts paid to acquire exempt-use assets			
5	Qualified set-aside amounts (prior IRS approval required-provide	details in <b>Part VI</b> )		
6	Other distributions (describe in Part VI). See instructions.			
7	Total annual distributions. Add lines 1 through 6.			
8	Distributions to attentive supported organizations to which the organizations	inization is responsive		
	(provide details in Part VI). See instructions.			
9_	Distributable amount for 2020 from Section C, line 6			
10	Line 8 amount divided by line 9 amount	T (n)	(!:)	(iii)
Sect	ion E - Distribution Allocations (see instructions)	(i) Excess Distributions	(ii) Underdistributions Pre-2020	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–explain in <b>Part VI</b> ). See			
	instructions.			
3	Excess distributions carryover, if any, to 2020			
	From 2015			
	From 2016			
	From 2017			
	From 2018			
	From 2019	er flage a configuración metro for accountage		
	Total of lines 3a through 3e			
	Applied to underdistributions of prior years			Alternatives and the control of the
	Applied to 2020 distributable amount			
i	Carryover from 2015 not applied (see instructions)			
	Remainder. Subtract lines 3g, 3h, and 3i from line 3f.			
4	Distributions for 2020 from			
	Section D, line 7: \$		a de la circula constitue esta esta esta esta esta esta esta est	
	Applied to underdistributions of prior years			
	Applied to 2020 distributable amount	g as a sarage of the same state of the same state of		
	Remainder. Subtract lines 4a and 4b from line 4.		and the production of the standard of the stan	
5	Remaining underdistributions for years prior to 2020, if			
	any. Subtract lines 3g and 4a from line 2. For result			
	greater than zero, explain in Part VI. See instructions.			
6	Remaining underdistributions for 2020 Subtract lines 3h			
	and 4b from line 1. For result greater than zero, explain in			
	Part VI. See instructions.	A CONTRACTOR OF STATE		
7	Excess distributions carryover to 2021. Add lines 3j and 4c.			
8	Breakdown of line 7:			
a	Excess from 2016			
	Excess from 2017			
	Excess from 2018			
_	Excess from 2019			
	Excess from 2020	1. 化二次 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1.	Cohodula A	(Form 990 or 990-EZ) 2020

Schedule A (F	orm 990 or 990-EZ) 2020	THE OR	LANDO	PHILHARM	ONIC PLA	ZA 4	6-3138469		age 8
Part VI	Supplemental I	nformation. P	Provide the	explanations	required by	Part II, line 1	0; Part II, line 1	I/a or 1/b	; Part
	III, line 12; Part I B, lines 1 and 2;	V, Section A,	on C line	3D, 3C, 4D, 4	C, 5a, 6, 9a, 8	ยม, ยน, 11a, s 2 and 3 Ps	nt IV Section F	lines 1c	วแบบ 2a 2h
	3a, and 3b; Part	V line 1. Part	· V Sectio	n R line 1e'l	Part V Section	on Dines 5.	6. and 8: and I	Part V. Sec	ction E
	lines 2, 5, and 6	. Also complet	te this par	t for anv addi	itional informa	ation. (See in	structions.)	,	
	11100 21 01 0110 0								
SUPPLI	EMENTAL INFO	ORMATION							
ONT 717	GUST 16, 201		OT A NIDO	שמא.	ONTO DIA	ZA FOINI	חום מחדיים	CHASED	דויי
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#### SCHEDULE D (Form 990)

Department of the Treasury

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.

to to www.irs.gov/Form990 for instructions and the latest information.

Open to Public Inspection

OMB No. 1545-0047

	of the organization	or mondono and the latest manner	Employer identification number
TI	HE ORLANDO PHILHARMONIC PLAZA	:	46 3139460
	OUNDATION, INC.	unds or Other Similar Funds	46-3138469
Pa	organizations Maintaining Donor Advised F Complete if the organization answered "Yes" o	n Form 990 Part IV line 6	of Accounts.
	Complete if the organization answered Tes o	(a) Donor advised funds	(b) Funds and other accounts
	The state of the s	(a) Bollor danced lands	
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	that the assets held in donor advised	
5	funds are the organization's property, subject to the organization's	evolucive legal control?	☐ Yes ☐ No
c	Did the organization inform all grantees, donors, and donor advisors	in writing that grant funds can be used	· · · · · · · · · · · · · · · · · · ·
6	only for charitable purposes and not for the benefit of the donor or of	lonor advisor, or for any other purpose	
	conferring impermissible private benefit?	ionor davidor, or tot any carrier purpose	Yes No
Da	of II Conservation Fasements		
Г	Complete if the organization answered "Yes" or	n Form 990, Part IV, line 7.	
1	Purpose(s) of conservation easements held by the organization (ch	eck all that apply).	
ı	Preservation of land for public use (for example, recreation or e	ducation Preservation of a historical	y important land area
	Protection of natural habitat	Preservation of a certified	
	Preservation of open space		
2	Complete lines 2a through 2d if the organization held a qualified co	nservation contribution in the form of a	conservation
	easement on the last day of the tax year.		Held at the End of the Tax Year
а			2a
b	m t l		
c	Number of conservation easements on a certified historic structure		
d	the state of the s	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 org	anization 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	ng of violations, and enforcing conserva	tion easements during the year
	<b>&gt;</b>		
7	Amount of expenses incurred in monitoring, inspecting, handling of	violations, and enforcing conservation	easements during the year
	<b>&gt;</b> \$		
8	Does each conservation easement reported on line 2(d) above sat		
	and section 170(h)(4)(B)(ii)?		Yes No
9	In Part XIII, describe how the organization reports conservation east	sements in its revenue and expense sta	tement 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.	4 Historical Transpures or Of	har Similar Assats
P	art III Organizations Maintaining Collections of A Complete if the organization answered "Yes" of A	nt, Historical Treasures, of Ot on Form 990 Part IV line 8	ilei Siiiliai Assets.
			halanca shoot works
1a	If the organization elected, as permitted under FASB ASC 958, not	to report in its revenue statement and i	paidince sheet works
	of art, historical treasures, or other similar assets held for public ex	monum, education, of research in future	Julio of public
	service, provide in Part XIII the text of the footnote to its financial s If the organization elected, as permitted under FASB ASC 958, to re-	enort in its revenue statement and hala	nce sheet works of
b	art, historical treasures, or other similar assets held for public exhibit	opor in its revenue statement and bala sition education or research in furthers	nce of public service.
		miori, education, or research in iditiona	J. pasis solving;
	provide the following amounts relating to these items:		<b>&gt;</b> \$
	(i) Revenue included on Form 990, Part VIII, line 1  (ii) Assets included in Form 990, Part X		<b>&gt;</b> \$
_	(ii) Assets included in Form 990, Part X  If the organization received or held works of art, historical treasures	s or other similar assets for financial da	in, provide the
2	following amounts required to be reported under FASB ASC 958 re	of or other similar assets for imaricial ge- plating to these items:	6. 5.100 0.0
	Devenue included on Form 000 Part VIII line 4	namy to those terms.	<b>&gt;</b> \$
a	Revenue included on Form 990, Part VIII, line 1 Assets included in Form 990, Part X		<b>&gt;</b> \$
<u></u> p	Assets included in Louin 990' Latt V	<u></u>	0-5-dula D (Farm 000) 2020

Schedule D (Form 990) 2020 THE ORL	ANDO PHILHA	RMONIC :		46-313846		Page 2
Part III Organizations Maintaini	ng Collections	of Art, Histo	rical Treasure	s, or Other S	imilar Asse	ets (continued)
Using the organization's acquisition, acce- collection items (check all that apply):	ssion, and other reco	ords, check any	of the following that	at make significan	t use of its	
a Public exhibition	d□	Loan or exchar	nge program			
b Scholarly research	e 🗆					
c Preservation for future generations		• • • • • • • • • • • • • • • • • • • •				
4 Provide a description of the organization'	s collections and exp	lain how they fu	urther the organizat	tion's exempt purp	ose in Part	
XIII.	·					
5 During the year, did the organization soli	cit or receive donatio	ns of art, histori	cal treasures, or of	her similar		
assets to be sold to raise funds rather th	an to be maintained	as part of the or	ganization's collect	lion?		Yes No
Part IV Fscrow and Custodial	Arrangements.					
Complete if the organizat	ion answered "Y	es" on Form	990, Part IV, li	ne 9, or report	ed an amou	int on Form
990, Part X, line 21.  1a Is the organization an agent, trustee, cus	stodian or other interr	nediary for contr	ributions or other a	ssets not		
included on Form 990, Part X?						Yes No
b If "Yes," explain the arrangement in Part	XIII and complete the	e following table	:	F		
						Amount
c Beginning balance					1c	
d Additions during the year				I	1d	
e Distributions during the year					1e	
f Ending balance				l	1f	
2a Did the organization include an amount of	on Form 990, Part X,	line 21, for escr	row or custodial ac	count liability?		∐ Yes ∐ No
b If "Yes," explain the arrangement in Part	XIII. Check here if th	e explanation ha	as been provided o	on Part XIII		
Part V Endowment Funds.			000 D ( D ( E	40		
Complete if the organiza	1					(a) Farra reason basels
	(a) Current year	(b) Prior yea	r (c) Two yea	ars back (d) Inn	ee years back	(e) Four years back
1a Beginning of year balance						
<b>b</b> Contributions						
c Net investment earnings, gains, and losses						
d Grants or scholarships						
e Other expenditures for facilities and						
programs						
f Administrative expenses						
g End of year balance		·				
2 Provide the estimated percentage of the	current year end ball	ance (line 1g, co	olumn (a)) held as:			
a Board designated or quasi-endowment	▶%					
b Permanent endowment ►	6					
c Term endowment ► %						
The percentages on lines 2a, 2b, and 2d	should equal 100%.					
3a Are there endowment funds not in the p	ossession of the orga	inization that are	e held and adminis	tered for the		No. No.
organization by:						Yes No
(i) Unrelated organizations						3a(i)
(ii) Related organizations						3a(ii)
b If "Yes" on line 3a(ii), are the related org						3b
4 Describe in Part XIII the intended uses		endowment fund	ls.			
Part VI Land, Buildings, and E Complete if the organiza	:quipment. tion answered "Y	es" on Form	990, Part IV, li	ne 11a. See F	orm 990, P	art X, line 10.
Description of property	(a) Cost or other		Cost or other basis	(c) Accumulate	d	(d) Book value
	(investment	)	(other)	depreciation	and the second second	
1a Land						
<b>b</b> Buildings						44 - 555
c Leasehold improvements			117,293			117,293
d Equipment			618,342	439	,564	178,778
e Other						006 055
Total. Add lines 1a through 1e. (Column (d) n		Part X, column	(B), line 10c.)	<u></u>	▶	296,071

Part VII

(1) (2) (3) (4) (5) (6) (7) (8) (9)

Part IX

Part X

(1)

(2) (3) (4) line 25.

DUE TO OPO

(1) (2) (3) (4) (5) (6) (7) (8) (9)

(5)			-
(6)			-
(7)			-
(8)			-
(9)			_
Total. (Column (b) must equal Form 990, Part X, col. (B) line 25.)	<u> </u>	925,000	_
2. Liability for uncertain tax positions. In Part XIII, provide the text of the footnote to the organization's financial statements organization's liability for uncertain tax positions under FASB ASC 740. Check here if the text of the footnote has been provided in the control of the footnote has been provided in the control of the footnote has been provided in the control of the footnote has been provided in the control of the control of the footnote has been provided in the control of the contro	that reports vided in Part	the XIII	-
DAA		(Form 990) 2020	0

Scher	dule D (Form 990) 2020 THE ORLANDO PHILHARMONIC PL	AZA	46-313846		Page <b>4</b>
	rt XI Reconciliation of Revenue per Audited Financial State	ments \	Vith Revenue per	Ret	urn.
	Complete if the organization answered "Yes" on Form 990	, Part I\	/, line 12a.		
1	Total revenue, gains, and other support per audited financial statements	1		1	5,613,906
	Amounts included on line 1 but not on Form 990, Part VIII, line 12:			15 Table 1	
	Net unrealized gains (losses) on investments	2a			
		<del></del>	90,000		
	Donated services and use of facilities				
	Recoveries of prior year grants		5,181,796		
	Other (Describe in Part XIII.)			2e	5,271,796
	Add lines 2a through 2d			3	342,110
	Subtract line 2e from line 1				<u> </u>
	Amounts included on Form 990, Part VIII, line 12, but not on line 1:	1.1			İ
	Investment expenses not included on Form 990, Part VIII, line 7b	1 1			İ
b	Other (Describe in Part XIII.)	4b		40000	İ
С	Add lines 4a and 4b			4c	240 110
5	Total revenue Add lines 3 and 4c. (This must equal Form 990, Part I, line 12.)			5	342,110
Pa	rt XII Reconciliation of Expenses per Audited Financial Stat	ements	With Expenses p	er R	eturn.
	Complete if the organization answered "Yes" on Form 990	), Part I\	/, line 12a.		
1	Total expenses and losses per audited financial statements			1	5,181,897
	Amounts included on line 1 but not on Form 990, Part IX, line 25:				
	Donated services and use of facilities	2a	90,000		
	Prior year adjustments				
C	Other losses	0.1	4,420,565		
d	Other (Describe in Part XIII.)	<u> </u>		2e	4,510,565
	Add lines 2a through 2d			3	4,510,565 671,332
	Subtract line 2e from line 1				
4	Amounts included on Form 990, Part IX, line 25, but not on line 1:	40			
а	Investment expenses not included on Form 990, Part VIII, line 7b	1 4. 1			
b	Other (Describe in Part XIII.)				
C	Add lines 4a and 4b			4c 5	671,332
	Total expenses. Add lines 3 and 4c. (This must equal Form 990, Part I, line 18.)	<u>.</u> .		5	6/1,332
Pa	rt XIII Supplemental Information.				
Provi	de the descriptions required for Part II, lines 3, 5, and 9; Part III, lines 1a and 4; Pa	ırt IV, lines	s 1b and 2b; Part V, line	9 4; Pa	art X, line
2; Pa	art XI, lines 2d and 4b; and Part XII, lines 2d and 4b. Also complete this part to pro	vide any a	idditional information.		
P	ART XI, LINE 2D - REVENUE AMOUNTS INCLUD	ED IN	FINANCIALS		OTHER
RI	EVENUES REPORTED BY ORLANDO PHILHARMONIC	EIN:	59-3058884	<b>Ş</b> .	5,443,421
TI	NTERCOMPANY EXPENSES			\$	-261,625
D.	ART XII, LINE 2D - EXPENSE AMOUNTS INCLU	DED I	N FINANCIAL	3 -	OTHER
<del></del>	ART XII, LINE 2D - EXPENSE AMOUNTS INCLU				
777	XPENSES REPORTED BY ORLANDO PHILHARMONIC	ETN:	59-3058884	Ś	4.632.190
	XPENSES REPORTED BY ORDANDO FITTHIAGONIC			т.	
	THE COLUMN TWO THE CO			Ś	-211,625
	NTERCOMPANY EXPENSES			т.	
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Schedule D (F	orm 990) 202	O THE	ORLAND	O PHIL	HARMONIC	PLAZA	46-313	3469	Page 5
Part XIII	Suppleme	ental Inf	formation (	continued)					
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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. Name of the organization THE ORLANDO PHILHARMONIC PLAZA

OMB No. 1545-0047 2020

Open to Public Inspection

Employer identification number

46-3138469 FOUNDATION, INC. FORM 990 - ORGANIZATION'S MISSION THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC. (THE "ORGANIZATION") IS A FLORIDA NONPROFIT CORPORATION RECENTLY FORMED. THE ORGANIZATION HAS BEEN ESTABLISHED AND IS TO BE OPERATED EXCLUSIVELY FOR CHARITABLE AND EDUCATIONAL PURPOSES WITHIN THE MEANING OF SECTION 501(C)(3) OF THE INTERNAL REVENUE CODE OF 1986, AS AMENDED FROM TIME TO TIME (THE "CODE"). THE ORGANIZATION SHALL AT ALL TIMES BE OPERATED EXCLUSIVELY FOR THE BENEFIT OF, TO PERFORM THE FUNCTIONS OF, OR TO CARRY OUT THE CHARITABLE AND EDUCATIONAL PURPOSES OF A CLASS OF "QUALIFIED ORGANIZATIONS" DESCRIBED IN CODE SECTION 501(C)(3) AND CODE SECTION 509(A)(1) OR (2) THAT ARE ENGAGED IN THE PERFORMING ARTS IN THE ORLANDO, FLORIDA AREA. THE ORGANIZATION SHALL PROMOTE THE GROWTH AND APPRECIATION OF MUSIC AND OTHER PERFORMING ARTS BY ENGAGING IN VARIOUS ACTIVITIES, INCLUDING, WITHOUT LIMITATION, PROVIDING CONTRIBUTIONS AND OTHER RESOURCES TO QUALIFIED ORGANIZATIONS ENGAGED IN THE PERFORMING ARTS IN THE ORLANDO, FLORIDA AREA. SPECIFICALLY, THE ORGANIZATION CURRENTLY INTENDS TO SUPPORT, AMONG OTHER QUALIFIED ORGANIZATIONS IN AND AROUND ORLANDO, FLORIDA, THE ORLANDO PHILHARMONIC ORCHESTRA, INC. (THE "OPO"), WHICH IS A FLORIDA NONPROFIT CORPORATION AND A PUBLIC CHARITY DESCRIBED IN CODE SECTION 509(A)(2). FORM 990, PART VI, LINE 11B - ORGANIZATION'S PROCESS TO REVIEW FORM 990 THE RETURN IS REVIEWED BY THE AUDIT COMMITTEE, FINANCE COMMITTEE AND THE BOARD OF DIRECTORS.

FORM 990, PART VI, LINE 12C - ENFORCEMENT OF CONFLICTS POLICY

12871A

SCHEDULE R (Form 990)

#### Related Organizations and Unrelated Partnerships

▶ Complete if the organization answered "Yes" on Form 990, Part IV, line 33, 34, 35b, 36, or 37. ➤ Attach to Form 990. ▶ Go to www.irs.gov/Form990 for instructions and the latest information.

2020 Open to Public Inspection Employer ident

OMB No. 1545-0047

Department of the Treasury Internal Revenue Service Name of the organization

THE ORLANDO PHILHARMONIC PLAZA

46-3138469

FOUNDATION, INC. Identification of Disregarded Entities. Complete if the organization answered "Yes" on Form 990, Part IV, line 33. Part I (f) Direct controlling entity (c) Legal domicile (state or foreign country) (d) Total income (e) End-of-year assets (1) (2) (3) (5)

Part II Identification of Related Tax-Exempt Organizations one or more related tax-exempt organizations during the	s. Complete if the he tax year.	e organization a	nswered "Yes" c	n Form 990, Pa	art IV, line 34, De	ecause i	пао
(a) Name, address, and EIN of related organization	(b) Primary activity	(c) Legal domicile (state or foreign country)	(d) Exempt Code section	(e) Public charity status (if section 501(c)(3))	(f) Direct controlling entity	Section 5 controlled Yes	1)
(1) ORLANDO PHILHARMONIC ORCHESTRA, INC 425 N. BUMBY AVE 59-3058884 ORLANDO FL 32803	PUDUONA AD	FL	501C	7	N/A	100	x
ORLANDO FL 32803 (2)	PERFORM AR	ET	3010		N/A		
(3)							
(A)							
(4)							
(5)							

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

Schedule R (Form 990) 2020

Schedule R (	(Form 990) 2020 THE ORLANDO PHILH	ARMONIC 1	PLAZZ	A 46-31	38469			65.4 B		00 D- 1	10.7	! ^	Page 2
Part III	Identification of Related Organizar because it had one or more related	tions Taxab	de as	: a Partnersh	ip. Complete	if the organi the tax ve	ization answered ar.	"Yes" or	Form 9	90, Part	IV,	ine 3	4,
	(a) Name, address, and EIN of related organization	(b) Primary activity	(c) Legal domicile (state or foreign country)	(d) Direct controlling entity	(e) Predominant income (related, unrelated, excluded from tax under sections 512-514)	(f) Share of tota income	(g)	f- Disproportional afloc."	te amou of So (Fo	(i) e V—UBI nt in box 20 hedule K-1 rm 1065)	Gene mana parti	rator P aging oner?	(k) ercentage wnership
(1)													
(2)									1				
(3)			-										
				-									
(4)										, , , , , , , , , , , , , , , , , , , ,			
Part IV	Identification of Related Organiza line 34, because it had one or more	tions Taxab	le as anizat	a Corporations treated a	on or Trust. ( as a corporation	Complete if on or trust d	the organization a	answered r.	Yes"	on Form	990	Parl	IV,
i	(a) Name, address, and EIN of related organization	(b) Primary activ		(c) Legal domicite (state or foreign country)	(d) Direct controlling entity	(e) Type of entity (C corp, S corp, or trust)	(f) Share of total income	(s	a) re of ar assets	(h) Percent owners	tage	5	(i) Section 12(b)(13) ontrolled entity?
				totegri wanay)		0, 545,							s No
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(2)			-										
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DAA

Schedule R (Form 990) 2020

Schedule R (Form 990) 2020 THE ORLANDO PHILHARMONIC PLAZA

46-3138469

Page 4

Part VI Unrelated Organizations Taxable as a Partnership. Complete if the organization answered "Yes" on Form 990, Part IV, line 37.

Provide the following information for each entity taxed as a partnership through which the organization conducted more than five percent of its activities (measured by total assets or gross revenue) that was not a related organization. See instructions regarding exclusion for certain investment partnerships.

(a)

(b)

(c)

(d)

(e)

(f)

(o)

(h)

(f)

(a) Name, address, and EIN of entity	(b) Primary activity	foreign	unrelated, excluded from tax under	Are all sec	(c)(3)	(f) Share of total income	(g) Share of end-of-year assets	Disprop alloca	(h) ortionate ations?	(i) Code V—UBI amount in box 20 of Schedule K-1 (Form 1065)	mana parti	ral or iging ner?	(k) Percentage ownership
		country)	sections 512-514)	Yes	No	-		Yes	No		Yes	No	<b></b>
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Schedule R (Form 990) 2020

Schedule R (F	orm 990) 2020	THE	ORLANDO	PHILHARMONIC	PLAZA	46-3138469	Page 5
Part VII	Suppleme Provide ad	<b>ntal Inf</b> Iditional	f <mark>ormation.</mark> information fo	or responses to quest	ions on Sc	46-3138469 hedule R. See instructions.	
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# DRAFT 3/13/2024

The Orlando Philharmonic Plaza Foundation, Inc.

A Division of The Orlando Philharmonic Orchestra, Inc.

Special Purpose Financial Statements with Independent Auditor's Report Thereon

Years Ended June 30, 2023 and 2022

#### **TABLE OF CONTENTS**

DRAFT 3/13/2024

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Statements of Activities and Changes in Net Assets	4 - 5
Statements of Functional Expenses	6
Statements of Cash Flows	7
Notes to Financial Statements	8 - 14

#### INDEPENDENT AUDITOR'S REPORT

To the Board of Directors of The Orlando Philharmonic Plaza Foundation, Inc. A Division of The Orlando Philharmonic Orchestra, Inc. Orlando, Florida

#### Report on the Audit of the Financial Statements

#### **Opinion**

We have audited the accompanying financial statements of The Orlando Philharmonic Plaza Foundation, Inc. (a nonprofit organization) (the "Foundation"), which comprise the statements of financial position as of June 30, 2023 and 2022, and the related statements of activities and changes in net assets, functional expenses, and cash flows for the years 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 the Foundation as of June 30, 2023 and 2022, and the changes in its net assets and its cash flows for the years 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 Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are required to be independent of the Foundation 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 the financial statements in accordance with accounting principles generally accepted in the United States of America, and for 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 the Foundation's ability to continue as a going concern within one year after the date that the financial statements are available to be issued.

#### Auditor's 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 auditor's 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 generally accepted auditing standards 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.

#### Auditor's Responsibilities for the Audit of the Financial Statements (continued)

DRAFT 3/13/2024

In performing an audit in accordance with generally accepted auditing standards, 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 the Foundation'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 the Foundation'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.

Winter Park, Florida April 3, 2024

DRAFT 3/13/2024

#### STATEMENTS OF FINANCIAL POSITION

June 30, 2023 and 2022

#### **ASSETS**

	2023	2022								
Current assets:										
Cash and equivalents	\$ 464,823	\$ 1,255,011								
Restricted cash for Plaza renovations	270,082	40,749								
Accounts receivable	1,671,193	328,028								
Prepaid expenses and other assets	57,018	41,405								
Total current assets	2,463,116	1,665,193								
Total dations assets	2,400,110	1,000,100								
Long term accounts receivable, net	5,270,732	-								
Property and equipment, net	237,797	307,377								
Total assets	\$ 7,971,645	\$ 1,972,570								
LIABILITIES AND NET ASSETS										
Current liabilities:										
Accounts payable and accrued expenses	\$ 441,871	\$ 82,258								
Line of credit	132,225	132,225								
Deferred revenue	2,200	2,200								
Note payable, current	52,732	47,976								
Total current liabilities	629,028	264,659								
Note payable, net of current portion	972,484	1,020,088								
Total liabilities	1,601,512	1,284,747								
<del></del>										
Net assets:										
Without donor restrictions	753,609	687,823								
With donor restrictions	5,616,524									
Total net assets	6 270 422	607 900								
rotarnet assets	6,370,133	687,823								
Total liabilities and net assets	\$ 7,971,645	\$ 1,972,570								

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#### STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS

#### Year Ended June 30, 2023

	Plaza	Building	Net Assets Without Donor Restrictions	Net Assets With Donor Restrictions	Total
SUPPORT AND REVENUE				_	
Concert and other revenue	\$ 2,064,712	\$ 1,067,367	\$ 3,132,079	\$ -	\$ 3,132,079
Contribution of non-financial assets	-	-	-	5,962,316	5,962,316
Net assets released from restrictions:					
Satisfaction of time restrictions	345,792		345,792	(345,792)	
Total support and revenue	2,410,504	1,067,367	3,477,871	5,616,524	9,094,395
PROGRAM SERVICES					-
Plaza	2,344,718	1,067,367	3,412,085		3,412,085
Total program services	2,344,718	1,067,367	3,412,085		3,412,085
Change in net assets	\$ 65,786	\$ -	65,786	5,616,524	5,682,310
Net assets at beginning of year			687,823		687,823
Net assets at end of year			\$ 753,609	\$ 5,616,524	\$ 6,370,133

DRAFT 3/13/2024

#### STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS

#### Year Ended June 30, 2022

	Plaza	Building	Net Assets Without Donor Restrictions	Net Assets With Donor Restrictions	Total
SUPPORT AND REVENUE		<u> </u>			
Concert and other revenue	\$ 1,879,511	\$ -	\$ 1,879,511	\$ -	\$ 1,879,511
Federal grant	1,038,716	-	1,038,716	-	1,038,716
Contributions	204,460	5,000	209,460		209,460
Total support and revenue	3,122,687	5,000	3,127,687		3,127,687
PROGRAM SERVICES					
Plaza	1,757,338		1,757,338		1,757,338
Total program services	1,757,338		1,757,338		1,757,338
Change in net assets	\$ 1,365,349	\$ 5,000	1,370,349		1,370,349
Net assets at beginning of year			(682,526)		(682,526)
Net assets at end of year			\$ 687,823	\$ -	\$ 687,823

DRAFT 3/13/2024

#### STATEMENTS OF FUNCTIONAL EXPENSES

#### Years Ended June 30, 2023 and 2022

PROGRAM SERVICES	2023	2022
Building improvements	\$ 1,067,367	\$ -
Wages and benefits	714,730	531,420
Non-financial expense	345,792	90,000
Theatre expenses	217,362	200,454
Production	215,538	201,138
Other	201,030	107,876
Concession cost	160,689	139,936
Artist fees	66,086	75,282
Dues	56,561	43,601
Management fee	20,000	20,000
Crew	9,580	20,441
Office supplies	5,710	6,400
Charge card fee	4,758	18,037
Publicity	1,858	2,877
Audio visual and staging	67	6,757
Postage	55	53
Total before allocated overhead	3,087,183	1,464,272
Insurance	76,991	75,048
Depreciation	69,579	67,350
Interest	59,912	48,390
Utilities	59,459	43,775
Repairs and maintenance	55,014	54,498
Property taxes	3,947	4,005
Total	\$ 3,412,085	\$ 1,757,338

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#### STATEMENTS OF CASH FLOWS

#### Years Ended June 30, 2023 and 2022

	2023	2022
CASH FLOWS FROM OPERATING ACTIVITIES  Change in net assets  Adjustments to reconcile change in net assets to  net cash provided by (used in) operating activities	\$ 5,682,310	\$ 1,370,349
Depreciation  Non-cash contribution of rent	69,579 (5,616,524)	67,350 -
Increase in accounts receivable Increase in prepaid expenses and other assets	(997,373) (15,612)	(151,054) (10,012)
(Decrease) increase in accounts payable and accrued expenses Decrease in deferred revenue	359,613 	(104,950) (49,185)
Net cash provided by (used in) operating activities	(518,007)	1,122,498
CASH FLOWS FROM INVESTING ACTIVITIES Purchase of property and equipment		(78,656)
Net cash used in investing activities		(78,656)
CASH FLOWS FROM FINANCING ACTIVITIES  Net proceeds from line of credit  Payments on note payable	- (42,848)	5,000 (6,936)
Net cash used in financing activities	(42,848)	(1,936)
Change in cash, restricted cash and equivalents	(560,855)	1,041,906
Cash, restricted cash and equivalents, beginning of year	1,295,760	253,854
Cash, restricted cash and equivalents, end of year	\$ 734,905	\$ 1,295,760
SUPPLEMENTAL DISCLOSURES  Cash paid for interest	\$ 59,912	\$ 48,390
RECONCILIATION OF CASH, RESTRICTED CASH AND EQUIVALENTS		
Cash and equivalents Restricted cash for Plaza renovations	\$ 464,823 270,082	\$ 1,255,011 40,749
Total cash, restricted cash and equivalents	\$ 734,905	\$ 1,295,760

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#### **NOTES TO FINANCIAL STATEMENTS**

June 30, 2023

#### NOTE A - ORGANIZATION AND SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

#### 1. Organization

The Orlando Philharmonic Plaza Foundation, Inc. (the "Foundation"), is a not-for-profit corporation organized for the purpose of providing educational and cultural enrichment for the Central Florida community through production of instrumental and choral ensemble programs. The Foundation was formed in July 2013 to acquire the Plaza Theater, the Orlando Philharmonic Orchestra, Inc. appoints board members of the Foundation.

#### 2. Basis of Accounting

The accompanying financial statements and accompanying schedules have been prepared on the accrual basis of accounting. The Foundation reports information regarding its financial position and activities according to two classes of net assets as follows:

#### Net Assets Without Donor Restrictions

Net assets without donor restrictions are available for use at the discretion of the Board and/or management for general operating purposes. From time to time the Board designates a portion of these net assets for specific purposes which makes them unavailable for use at management's discretion.

#### Net Assets With Donor Restrictions

Net assets with donor restrictions consist of assets whose use is limited by donor-imposed restrictions, time and/or purpose restrictions.

The Foundation reports gifts of cash and other assets as revenue with donor restrictions if they are received with donor stipulations that limit the use of the donated assets. When a donor restriction expires, that is, when a stipulated time restriction ends or purpose restriction is accomplished, the net assets are reclassified as net assets without donor restriction and reported in the statements of activities as net assets released from restrictions.

Some net assets with donor restrictions include a stipulation that assets provided be maintained permanently (perpetual in nature) while permitting the Foundation to expend income generated by the assets in accordance with the provisions of additional donor imposed stipulations or a Board approved spending policy.

#### 3. Accounts Receivable

Management closely monitors outstanding receivables and charges off to expense any balances that are deemed to be uncollectible. The Foundation has no provision for uncollectible receivables as all receivables are deemed to be fully collectible. See Note G.

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#### **NOTES TO FINANCIAL STATEMENTS**

June 30, 2023

### NOTE A – ORGANIZATION AND SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

#### 4. Revenue

The Foundation follows Accounting Standard Update (ASU) 2014-09, Revenue from Contracts with Customers (ASC 606), which outlines a five-step model whereby revenue is recognized as performance obligations within a contract are satisfied, and ASU 2018-08, Not-for-Profit Entities: Clarifying the Scope and the Accounting Guidance for Contributions Received and Contributions Made (ASC 958), which clarifies how transactions should be accounted for as contributions (nonreciprocal transactions) or exchange transactions and whether a contribution is conditional.

Ticket sales and concession sales are considered exchange transactions. Revenue is recognized as the events occur.

Building improvements revenue is recorded as allowable costs are incurred. See Note B.

The Foundation reports gifts of property as unrestricted support unless explicit donor stipulations specify how the donated assets must be used. Gifts of long-lived assets with explicit restrictions that specify how the assets are to be used and gifts of cash or other assets that must be used to acquire long-lived assets are reported as restricted support. Absent explicit donor stipulations about how long those long-lived assets must be maintained, the Foundation reports expirations of donor restrictions when the donated or acquired long-lived assets are placed in service.

#### 5. Cash and Equivalents

The Foundation considers all highly liquid investments with an initial maturity of three months or less to be cash equivalents.

#### 6. Property and Equipment

Property and equipment is stated at cost, net of accumulated depreciation. Donated equipment is stated at its estimated fair market value at the donation date. Expenditures for maintenance and repairs are charged to expense as incurred. Depreciation of property and equipment is provided using straight-line methods over the items related useful lives. These amounts, in the opinion of management, are adequate to allocate on a systematic basis the cost of such properties over their estimated periods of expected use. Estimated useful lives of property and equipment are as follows:

	Years
Computer equipment Rehearsal and performance equipment Leasehold improvements	5-10 10-20 10-14
Production equipment	5-10

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#### **NOTES TO FINANCIAL STATEMENTS**

June 30, 2023

### NOTE A – ORGANIZATION AND SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

#### 7. Income Taxes

The Foundation is operated as a not-for-profit organization and is recognized as exempt from federal income tax under Section 501 (c)(3) of the Internal Revenue Code. The Foundation has been determined by the Internal Revenue Service not to be a private association.

The Foundation follows guidance relating to accounting for uncertainty in income taxes. Management has analyzed the Foundation's various federal and state filing positions, and believes that its income tax filing positions and deductions are well documented and supported, and that no accrual for tax liabilities are necessary. Therefore, no reserves for uncertain tax positions have been recorded.

#### 8. Concentration of Credit Risk

Financial instruments, which potentially expose the Foundation to concentrations of credit risk, consist principally of cash. The Foundation maintains its bank cash balances in financial institutions which are insured up to \$250,000 per institution. Cash equivalent amounts deposited in money market accounts held in brokerage accounts are not insured by the FDIC. At June 30, 2023 and 2022, balances not insured by the FDIC were \$54,014 and \$760,557, respectively. The Foundation has never experienced any losses in such accounts and does not expect to incur any losses.

#### 9. Use of Estimates

In preparing the financial statements in conformity with accounting principles generally accepted in the United States of America, management is required to make estimates and assumptions that affect the reported amounts of assets and liabilities as of the date of the statements of financial position and affect income and expense for the periods presented. Actual results could differ significantly from those estimates.

#### 10. Functional Allocation of Expenses

The cost of program services activities have been summarized on a functional basis in the statements of activities. The statements of functional expenses present the natural classification detail of expenses by function.

#### 11. Accounting Pronouncements Implemented

In February 2016, the Financial Accounting Standards Board (FASB) issued ASU 2016-02, Leases (ASC 842), that requires lessees to put most leases on their consolidated statements of financial position and recognize expenses on their statement of activities and changes in net assets in a manner similar to today's capital lease accounting. For lessors, the guidance modifies the classification criteria for accounting for sales-type and direct financing leases. The Foundation adopted the lease standard effective July 1, 2022, using the optional transition method, which applies the provisions of the standard at the effective date without adjusting the prior period.

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#### **NOTES TO FINANCIAL STATEMENTS**

June 30, 2023

## NOTE A – ORGANIZATION AND SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

#### 11. Accounting Pronouncements Implemented (continued)

In September 2020, the FASB issued ASU No. 2020-07, Not-for-Profit Entities (Topic 958): *Presentation and Disclosures by Not-for-Profit Entities for Contributed Non-financial Assets*, which requires the monitoring and tracking of gifts in kind by asset category, while also noting any donor-imposed restrictions. The Foundation adopted ASU No. 2020-07 effective July 1, 2021. The adoption has no significant impact on the Foundation's financial statements.

#### 12. Subsequent Events

Management has evaluated the effect subsequent events would have on the financial statements through the date these financial statements were available to be issued on April 3, 2024.

#### **NOTE B - PROPERTY AND EQUIPMENT**

Property and equipment at June 30, are summarized as follows:

		2023		2022
Computer equipment	\$	4,511	\$	4,511
Leasehold improvements		189,458		189,458
Rehearsal and performance equipment		7,475		7,475
Production equipment		612,848		612,848
		814,292		814,292
Less: accumulated depreciation		(576,495 <u>)</u>	_	(506,915 <u>)</u>
	<u>\$</u>	237,797	\$	307,377

Depreciation and amortization expense for the years ended June 30, 2023 and 2022, totaled \$69,579 and \$67,350, respectively.

During 2019, the Foundation was approved for a Joint Tourist Development Tax (TDT) grant with the City of Orlando in the amount of \$10,000,000. As of June 30, 2020, the Foundation received \$3,000,000 for the sale of the building and improvements. As of June 30, 2023, the Foundation made improvements to the Plaza Live Theatre totaling \$1,067,367.

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#### **NOTES TO FINANCIAL STATEMENTS**

June 30, 2023

#### **NOTE C - NOTES PAYABLE**

On July 1, 2016, the Foundation obtained a note payable from the Orlando Philharmonic Orchestra, Inc. totaling \$925,000. The note accrues interest at a rate of 5% per year and was due 2017, however, it has been extended until 2037. The outstanding balance for the year ended June 30, 2023 and 2022, was \$875,216 and \$918,064, respectively.

On May 10, 2020, the Foundation obtained the Economic Injury Disaster Loan (EIDL) from the SBA in the amount of \$150,000. The loan is payable over 30 years at an interest rate of 2.75%, with deferral of payments for the first 30 months. The outstanding balance for the years ended June 30, 2023 and 2022 was \$150,000.

Aggregate principal maturities for the five years succeeding June 30, 2023, are estimated as follows:

2024	\$ 52,732
2025	55,036
2026	57,459
2027	60,005
2028	62,681
Thereafter	 737,303
Total	\$ 1,025,216

#### NOTE D - LINE OF CREDIT

The Foundation has two lines of credits (LOCs) with American Momentum Bank with maximum capacity of \$1,500,000. At June 30, 2023, the interest rate was 8.25%. At June 30, 2023 and 2022, the LOCs had a balance of \$132,225.

#### NOTE E - NET ASSETS WITH DONOR RESTRICTIONS

Net assets with donor restrictions are restricted for the following purposes or periods:

	 2023		2022	
Subject to expenditure for a specific time:				
Rent	\$ 5,616,524	\$	-	
Total net assets with donor restrictions	\$ 5,616,524	\$	-	

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#### **NOTES TO FINANCIAL STATEMENTS**

June 30, 2023

#### NOTE F - NET ASSETS RELEASED FROM RESTRICTIONS

Net assets released from donor restrictions by incurring expenses satisfying the restricted purposes or by occurrence of other events specified by the donors for the years ending June 30 are as follows:

		2023	2022
Time restriction accomplished:		_	
Rent	_ \$	345,792	\$ -
Net assets released from restrictions	\$	345,792	\$ -

#### NOTE G - CONTRIBUTION OF NON-FINANCIAL ASSETS

The Foundation leased the facility from the City of Orlando for nominal rent. The initial term is twenty-five years with two ten year renewal options. The initial term required a corresponding contribution of non-financial assets to be recorded based on the fair market value of rent in the area, which is \$345,792 per year. Management utilized a third-party appraiser to determine the estimated fair value of the rent. For the year ended June 30, 2023, \$5,962,316 was recognized as non-financial revenue for the discount on the rent contribution promise, and \$345,792 was released from restrictions and recorded as non-financial expense in the financial statements.

The rent contribution promise, which is included in accounts receivable, was discounted at the risk free rate of 2.05%. Future rent contribution promises as of June 30, 2023 are as follows:

4	2024	\$	345,792
4	2025		345,792
4	2026		345,792
	2027		345,792
4	2028		345,792
-	Thereafter		5,186,880
			6,915,840
l	_ess: discount	(	(1,299,316)
Rent contribution	promise, net	\$	<u>5,616,524</u>

#### **NOTE H – PPP LOAN**

On March 27, 2020, the Coronavirus Aid Relief, and Economic Security Act ("CARES Act") was enacted in response to the COVID-19 outbreak. Under the CARES Act, the Paycheck Protection Program ("PPP") was established to provide assistance to small businesses with resources needed to maintain payroll and cover applicable overhead.

In March 2021, the Foundation, through a financial institution, was approved for and received a loan under this program. In fiscal 2022, the entire loan was forgiven and \$49,185 has been included in contribution revenue in the 2022 Statement of Activities and Changes in Net Assets.

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#### **NOTES TO FINANCIAL STATEMENTS**

June 30, 2023

#### NOTE I – EMPLOYEE RETENTION CREDIT (ERC)

Under the provision of the CARES Act, the Foundation was eligible for refundable employee retention credit subject to certain criteria. The Foundation recognized \$48,674 of employee retention credit during the fiscal year ended June 30, 2022, which is netted against salaries and benefits in the accompanying statement of functional expenses.

#### NOTE J - LIQUIDITY AND AVAILABILITY OF RESOURCES

The Foundation's financial assets available within one year of the statements of financial position date for general expenditures are as follows:

Cash and cash equivalents Accounts receivable	\$ 464,823 1,325,401
Total financial assets available within one year	1,790,224
Accounts payable Line of credit Deferred revenue Note payable, current	(441,871) (132,225) (2,200) (52,732)
Total amounts unavailable within one year	 (510,028)
Total financial assets available within one year	\$ 1,280,196

As part of the Foundation'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, the Foundation has committed lines of credit with a capacity of \$1,367,775, which it could draw upon.

#### NOTE K - RETIREMENT PLAN

During the year ended June 30, 2022, the Foundation adopted the Certified 401(k) Plan (The Plan). All eligible employees of the Foundation may participate in the Plan, which is funded by employee deferrals. As of June 30, 2023 and 2022, the Foundation did not contribute to the Plan.



# **Opportunity Analysis:** Findings & Recommendations

**Prepared for:** 



#### Prepared by:

Brooke Renney | Project Director

Mark Bergethon | Principal

Cheryl Hardy | Partner

Robert Dalton | Campaign Operations Director

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### **Executive Summary**

The Orlando Philharmonic Orchestra (OPO) has widespread public support and has benefitted from a property asset known as The Plaza Live (Plaza). Formerly owned by the OPO and now owned by the City of Orlando, the Plaza is a multi-use, midsize live performance venue with a rich history. The OPO manages and operates the venue through The Plaza Live Foundation (PLF). With OPO oversight and financial support, the PLF acts as a subsidiary organization to the OPO for the benefit of liability protection and delegated governance. The two boards share a few of the same leadership members, but each has broader membership. The PLF receives revenue brought in by live performances and space rentals at the Plaza, which in turn is donated to the OPO to support the operations and programming of the orchestra.

The OPO and PLF seek to renovate and further develop the venue to reach its true potential as a community asset and revenue generator. The Plaza has undergone Phase One renovations including the renovation of dressing rooms, Murrah Lobby, Santos/Dantin Box Office, Bryce West Conference Room, Schillhammer Administrative Offices, Palmer Room, Linda Chapin Library, and a Friend's Bar addition. The Plaza is currently beginning Phase Two COVID upgrades, including touchless sinks and toilets and air quality improvements. Further Phase Two renovations are expected to achieve code compliance, capacity expansion, HVAC overhaul, and facility upgrades which will include technology and electrical updates and more permanent facilities for catering and outdoor events.

OPO's vision for The Plaza reaches past Phase Two renovations. Convergent tested the feasibility of a \$9 million capital campaign for private sector support for Phase Two renovations and explored the appetite for additional venue upgrades. Proposed upgrades could include a second-floor terrace with dining space, complete site renovations with updated furnishings, dedicated outdoor entertainment space, an additional full-service bar, retail space, green room for AV production, and redesigning spaces for front and back of house operations. With this vision in mind, it was determined that raising capital for Phase Two renovation needs is overwhelmingly supported by the interviewees. However, the broader vision for the venue as a destination space needs significant plan development and refinement to find financial investment from the OPO's core constituency. In addition, to instill confidence in campaign success, it is critical for the two boards to undergo board development and strongly signal unification around the campaign. With these findings, we are recommending a campaign goal amount of \$3-5 million with the potential for further upside under conditions spelled out in the Recommendations section of this report.

Tested Goal Amount: \$9 million

Recommended Goal Amount: \$3-5 million



## **Background & Methodology**

#### ORGANIZATION BACKGROUND

The Orlando Philharmonic Orchestra (OPO) is a well-established, respected, and vital organization in the Central Florida arts community. Many interviewees called the OPO the cornerstone and foundation of the community, specifically citing relationships and programming that the OPO provides to the Orlando Opera, Orlando Ballet, and extensive outreach through area public schools and youth offerings. With a focus on sustainability, organizations and patrons rely on the OPO to bring forth the next generation of orchestra supporters that will continue to make the arts community thrive. The OPO presents over 170 performances annually, supporting the equivalent of 160 full-time jobs, over \$5 million in economic activity, and \$4 million in household income. In addition to musical programming and live performance offerings, the OPO promotes economic activity in a tourism and entertainment driven regional economy.

Founded in 1993, the OPO has been continuously operating for nearly three decades. In 2012, the OPO sought a venue that could offer its musicians, staff, and patrons a consistent home, including office, storage, rehearsal, and performance space. An opportunity was also seen to own a venue that could present other styles of music to generate revenue in support of the OPO's endeavors. In 2013, following a successful fundraising campaign, the Plaza was purchased, and Phase One renovations began. The Plaza was constructed in 1963 and is known as one of Orlando's best cultural centers. The acquisition of The Plaza Live was a strategic decision driven by both an immediate need for consistent operational space and a vision for long-term revenue and sustainability. The OPO has funded a total of \$4,465,893 towards this initial phase of renovations.

In 2019, ownership was transferred to the City of Orlando, which now leases the building back to the OPO for \$1 per year, for a term of 20 years with the option to extend. The Orange County Tourist Development Tax (TDT) Application Review Committee and the Tourist Development Council approved \$10 million in TDT funds. This funded the transfer of ownership cost, while the remainder is available in a reimbursable model for Plaza renovations. There is \$7 million left for the project, as \$3 million was used for the Plaza purchase. Both Orange County and the City of Orlando are in full support of the preservation, renovation, and development of the Plaza for the benefit of the OPO. The public sector support pledged by Orange County Government is contingent on the OPO raising \$3 million from the private sector. The \$7 million pledged will only cover hard costs, meaning the professional service costs of plan development and implementation are not eligible and will need to be raised by the OPO.

Currently, the OPO continues to serve the community with resilience and leadership. The new "Front Porch Concerts" offered through the OPO and PLF have allowed concert operations to continue through the pandemic. This decision to continue operating was a source of pride for many interviewees and has instilled further confidence in the OPO's capability to persevere. The outdoor-seated shows allow patrons to enjoy live entertainment, a full-service bar, and an array of food truck options. These actions



have allowed the OPO and the PLF to further test and underscore the true need for well-developed outdoor entertainment spaces and have also afforded the organization the opportunity to pilot their, own programming and operations, formerly managed through third-party vendor operations.

As the OPO and PLF look toward post-pandemic programming, operations, and revenue potential, the OPO plans to own all points of sale, including concessions, bar operation, staffing, and maximizing the number of performances scheduled to drive ticket sale revenue. The OPO has been advised by Music Event Management Inc. who works with the Cincinnati Symphony Orchestra and other venues whose business models include generating revenue from venues such as the Plaza. In addition to revamping venue operations and programming, the OPO has restructured the PLF board. The OPO changed the PLF's by-laws, board member responsibilities, governance, and the total number of board members that may sit on the board. With these recent changes, the PLF board and its relationship with the OPO is in a transitional stage of growth and development.

#### **METHODOLOGY**

On March 14, 2021, the OPO contracted with Convergent Nonprofit Solutions, LLC (Convergent), to conduct a feasibility study for a proposed capital campaign. Convergent and OPO teams collaborated to develop a draft Prospectus (Appendix A), which outlined OPO's proposed program of work over the next five years. Also, an Interview Request Letter (Appendix B) explained the study's process and purpose and requested prospective interviewees' involvement. OPO's staff also developed a list of nearly 117 potential interviewees, including current investors and non-investors. All of these items were finalized in May 2021.

OPO staff emailed the draft *Prospectus* and Interview Request Letter to study interviewee prospects. Convergent Principal Mark Bergethon, Partner Cheryl Hardy, and Project Director Brooke Renney conducted a total of 62 interviews with 71 business and community leaders between April 26<sup>th</sup>, 2021, and May 24th, 2021. Those interviewed (Appendix C) represent a broad cross-section of the region's business, philanthropic, and community leaders.

To facilitate the interview process and best quantify the information obtained, Convergent developed and used a detailed Interview Questionnaire (Appendix D). Most interviews lasted between 45 and 60 minutes. It is important to note, however, that not all interviewees were asked or answered every question.

To encourage candid responses, Convergent assured all interviewees that their opinions and comments are confidential. They also assured interviewees that the meeting was not a solicitation for funding. The majority of interviews included a review of an Investment Range Table (Appendix E), illustrating privatesector financial support levels typically required to raise \$9 million.

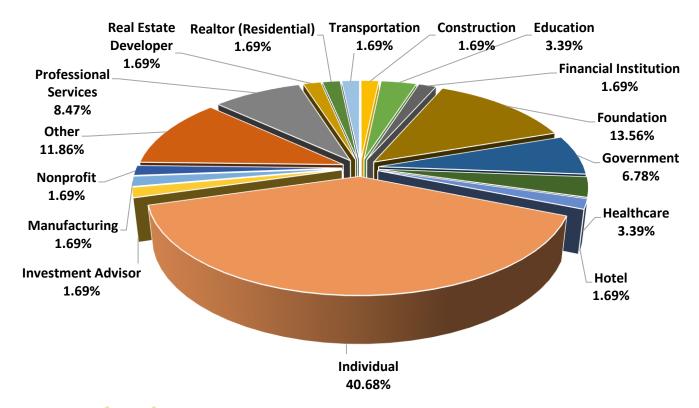


While not asking for specific funding support, Convergent sought information for a financial range of support that the interviewee or company might consider for a campaign, given an acceptable plan with strong and supportive campaign leadership.

Though direct quotations appear in the report, Convergent is vigilant about its commitment to confidentiality. The comments are not attributed to any specific person, company, or industry and may be a combination of thoughts and opinions offered. This report lists all interviewee responses in the aggregate. The findings and recommendations are the results of careful analysis by the Convergent team based on our experience in hundreds of campaigns nationwide.

#### **ABOUT THE INTERVIEWEES**

The chart below illustrates the interview sample's composition regarding investor classification: Nonprofit, Manufacturing, Construction, Government, Education, Financial Institutions, etc. The 62 total interviews determine the percentages for each group. Recall that there were 71 participants in total, with multiple interviews consisting of more than one person. In this case, interviews with more than one person were collaborative, with responses gathered and reported in aggregate per interview. The "Individual" classification is our largest sample group. These participants share characteristics of being retired, out of work, or insisted on representing themselves and not their respective companies or trade. The broad group labeled as "Professional Services" includes interviewees who primarily offer consulting services. "Other" is characterized by interviewees who practice law, are musicians, or offer event management, for example.





## Asking Rights<sup>TM</sup>

Convergent's experience verifies three fundamental principles for fundraising success. The principles endow an organization and its leaders with Asking Rights™, are defined as the ability to deliver valuable outcomes to investors. If this ability exists, we say that an organization has Asking Rights™. One critical purpose of each feasibility interview is to uncover the presence or absence of Asking Rights™.

#### **Credibility:**

Credibility is the quality or power of inspiring belief. In a Fundraising Campaign, credibility engages and enlists high-caliber leadership and opens doors to solicit prospects. Credibility is a past and present reality. It is contingent on historical efforts related to visibility in the community, fundraising, board development, executive leadership, branding, and a track record of success.

#### **Fundraising Skill:**

A skill is the ability to utilize knowledge effectively and readily execute a specific process. Properly evaluating, cultivating, and soliciting a prospective investor is critical to receiving an investment. The necessary skill for fundraising must be present today for the sake of the current fundraising initiative. Structure for a campaign, process management, appropriate enlistment and utilization of campaign leaders, and the ability to make the ask are a few examples of fundraising skills needed to effectively implement a capital campaign.

#### **Outcomes:**

The result or consequence of the proposed scope of work is the outcome. Outcomes are the long-term results that merit investment. It is critical that outcomes be clearly defined and not confused with outputs. Outputs are activities; outcomes are results. The level of outcome is the rationale for making specific investment requests of prospects. Outcomes span the history of an organization – past, present, and future. What has been delivered in the past? What is being achieved today? In a campaign, what impact will a specific investment help ensure can be achieved in the future?

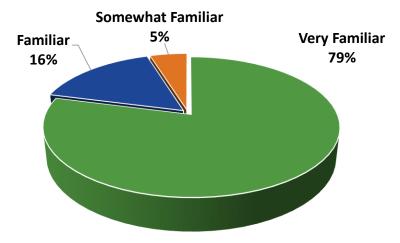


## **Detailed Summary & Analysis**

The following is a summary of the interviewees' responses. Interviewees represent a cross-section from the region's public and private sectors and provide an excellent snapshot of various viewpoints.

#### **OPINIONS ON OPO & ITS EFFECTIVENESS**

How familiar are you with the mission of the Orlando Philharmonic Orchestra (OPO) and the range of services it provides?



#### **ANALYSIS:**

At the beginning of each interview, interviewees were asked preliminary questions verifying contact information, previous levels of funding support, current investment ranges, board membership or leadership, and their relationship or background with the arts community and specifically. Their responses to the preliminary fact-finding questions addressed their familiarity with the organization; however, they were also expressly asked the question above. Most interviewees had an extensive relationship of engagement with the OPO.

Remembering that multiple interviewees may constitute one aggregate response, all of the following numbers are derived from 62 total interviews, not per interviewee. Of the 62 interviews, 21 respondents are current board members either on the OPO board, the PLF board, or both. In addition to the 21 respondents currently serving, 23 mentioned personally serving or having corporate representation in past leadership roles within the OPO or the PLF. Some of these interviewees are presently members of the "Friends of the OPO." Thirteen of the interviewees have not volunteered or served in any official capacity but have donated to the organization or are currently investing. Five interviewees had no official connection with the OPO but stated they were "somewhat familiar" or "familiar" with the mission and range of services that the OPO provides.

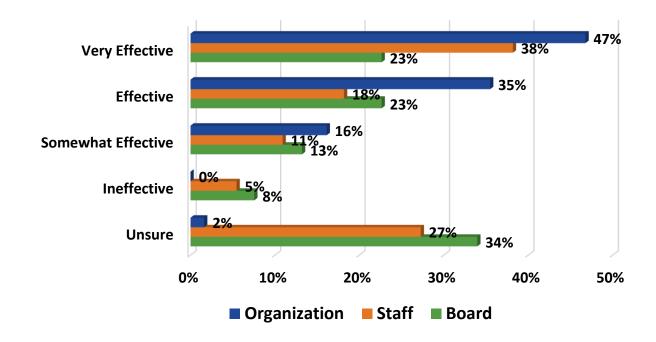


In terms of overall familiarity and official connection to the organization by either time or money, approximately 92% of interviewees were closely involved with the OPO. This base is a large, representation of the OPO's core constituency. These findings also demonstrate that the OPO did not reach far beyond its core constituency to garner support for the project through study participation. Although the interviewees are a cross-sample of the community, their vision and importance of the proposed project may be different from someone within the community who has little or no familiarity with the organization.

#### **INTERVIEWEE COMMENTS:**

- I've learned more about what OPO is doing in Orange County public schools than I knew before. They are doing a lot of work with disadvantaged students in the county.
- We know that they have concerts, are very involved in doing things for schools.
- We have attended one of the Friends of OPO small events... We truly enjoyed the classical and pop performance
- I've worked with Mary, Emma, and Jennifer and have been involved on an event committee. They have a huge economic impact in our area!
- We know everything that has transpired. We are friendly with a number of the musicians. The OPO has evolved, and performances are really terrific.

#### > How would you rate the effectiveness of a) OPO as a whole, b) OPO's staff, and c) OPO's Board of **Directors?**





#### OPO as a Whole

#### **ANALYSIS:**

The general view of the organization's effectiveness as a whole was positive, with 82% of those interviewed considering the organization to be "very effective" or "effective." As previously stated, most interviewees have a relationship or previous exposure to the organization, so their responses were sometimes qualified. When highlighting its service to the community and artistic prowess, respondents generally scored it effective to very effective. A few respondents were still concerned about governance, planning, and operations. Still, they felt significant improvements had been made recently.

When discussing what made the organization as a whole "very effective," many interviewees mentioned their response to COVID-19 pandemic challenges. Similar to other businesses, particularly involving live entertainment, most shut down operations completely to accommodate the safety of patrons and government guidelines. Although many recognized the negative impact on the OPO as a whole, interviewees shared their satisfaction and pride for the OPOs resilience in offering programming and thinking creatively on ways to continue to engage their patrons while building their audience. In addition, multiple interviewees mentioned artistic improvements and their effectiveness in serving area public schools and outreach to cultivate a younger audience.

Lower scores centered on lack of support from a younger, more diverse demographic. Members are concerned about the age of the core constituency and audience. In the same score class, some interviewees mentioned a lack of stability due to Staff and Board turnover, which could be reduced through increased communications and transparency regarding the state of OPO affairs.

- In 2021 somewhat effective; overall, very effective. COVID has been a block and continues. Outside concerts for an orchestra are difficult for performers and patrons. Until they get into the hall, it won't improve. On the other hand, they have jumped through hoops to make it work and have had accomplishments. Efforts have been exemplary
- There's a spectrum with a landscape of 20 years. With COVID, they have had external threats, but overall effective and at times very effective. Very proud of them and how they have performed with COVID.
- I was around when the orchestra was being formed. We've done a great job at getting a diverse board. Artistically the product has really improved over the years. We are on a constant upswing in artistic quality. We've done a good job of involving the community.
- From the standpoint of being someone who is generally familiar. The OPO strikes me as an organization that has never really effectively caught the attention of this community as a whole or really excited the community as a whole. Part may be due to the Bob Carr arena, which is a



- very limited venue. There are always people who love the Symphony, and then people like us who are receptive to it. They haven't engendered that excitement in people like me.
- Given their budget, they have excellent quality, a good variety of members who really care, [but] the marketing has often been a weak suit. Mary is a phenomenal driver. It's not a philanthropic community, we have similar challenges of all of the big orchestras, impacting young people. Programming is fabulous.
- It depends on what we are talking about. They are Effective at being an orchestra. I'd give them a low score in governance and business planning, but artistically a high score.

#### **OPO Staff**

#### **ANALYSIS:**

Approximately 56% of those interviewed considered the staff to be "very effective" or "effective." Paul and Jennifer were considered strong additions.

Despite the effectiveness ratings, comments from the interviewees surfaced themes of high turnover of administrative staff, a need for consistency and stability, the inability to name more individuals, and comments that the staff has not engaged enough with the entire board or community. Therefore, many interviewees felt unable to truly judge the entire administrative staff in terms of effectiveness.

Of those who mentioned the Orchestra members in association with "staff," there were rave reviews over Eric, highlighting his creativity, talent, and leadership abilities. These interviewees believed Eric should play a more prominent role in OPO fundraising. As for the other musicians, there was a theme among the constituency that the musicians may not be getting paid enough. Interviewees who mentioned this generally considered a high campaign goal and budget for the building project as a potential stumbling block in the relationship with the musicians and stated money spent on the building is less money spent on Orchestra personnel.

Interviewees had differing perspective on who should be the prominent driving force of the organization regarding development and implementation of strategic initiatives and the overall business plan. Some said OPO would benefit more from stronger board leadership, activism, and vision, while others perceived staff as being responsible as the prominent driver to steer and engage the board. Recommended improvements include more community engagement, hiring personnel who are experienced and "business minded," paying both musicians and administrative staff more, encouraging staff communication and engagement with the board, being physically present in the administrative offices, having closer relationships with the corporate community, and encouraging both the staff and the board to take a stronger approach at leadership. Four respondents did not offer a score or refused to directly answer.



#### **INTERVIEWEE COMMENTS:**

- Staff is newer. It's hard to be good at what they do when you come in and the government restrictions don't permit you to get together. That may be some of the cause for things that don't sit exactly right.
- Current staff is an improvement. Especially marketing and development. Jennifer has done great there, and Paul is getting his feet wet. Eric is top quality. In recent years they lacked development experience, and it showed. We needed experience and dealing with higher donors. I believe they are better positioned to supply that now.
- Changing leaders with Paul put us on the upswing. Our development team is strong with Jennifer, we are a little lacking in the number of people in development. In order to raise more money, it takes more people. We need to look at staffing for the campaign. In marketing and education, we do a great job.
- The staff doesn't do well interacting (as a whole). The new director came into an awkward situation at an awkward time. Relationship to patrons and organizations is not as strong as it should be. I can't recall the last time I called the OPO and got anything but a voicemail. I usually get a call back in 48 hours.
- Absolutely off the charts and the chemistry with the staff is unbelievable. Credit to Paul for creating that atmosphere.
- I don't think the staff has done a good job of building confidence with the board. The infrastructure I'm used to on other boards, they lack that polish. Some of the board has come more into operations than they should. Joel has done an exceptional job, but he lacks the polish to bring something meaningful, memorable, that spurs strategy. They lack data. If you haven't prepared for the data, you shouldn't present to the board.

#### **OPO's Board of Directors**

#### **ANALYSIS:**

The largest grouping of interviewees in ranking "board effectiveness" is our "unsure" group. Given the engaged and well-connected patrons, volunteers, and invested donors that make up our interviewees, we would expect respondents to be able to rank the Board of Directors in terms of effectiveness. Executive Board level interviewees aside, there did not seem to be strong relationships between current board members or former board members who are still engaged as patrons and donors. As stated in the Executive Summary, there is a separate board for the PLF. Although there is cross representation on both boards, the majority of OPO members knew of the PLF Board but could not reference who is on the board and how the two boards function together.

One former board member stated, "My sense from two to three years ago was that we had passionate people, a large board that was generally effective. I think I saw the typical challenges of an executive committee do the lifting and the others don't feel as engaged." This was a theme among interviewees



who had knowledge of the board and its effectiveness. A few interviewees indicate that musicians (25% of the board) and corporate representatives are disengaged. These elements do not have a strong personal investment in the organizations resulting in poor meeting attendance, limited communication, and low expectations. From the alternative perspective, some corporate leaders indicated that the OPO board is well intentioned, passionate, and effective in terms of Orchestra operations and educational outreach, but are less effective in recruiting diverse membership, delegating tasks beyond the Executive Board, implementing corporate outreach and relationship development. They feel human capital brought to the table is not effectively utilized resulting in disengagement. Some board members who serve on other boards mention that board governance, utilization of staff, and bringing people to the table with business acumen could be improved.

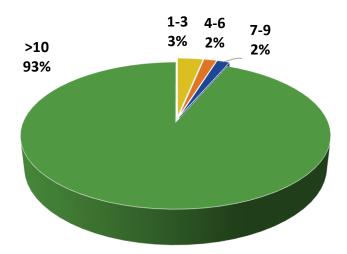
Even with these areas of weakness and opportunities for improvement, of those who rated the Board of Directors in terms of effectiveness, approximately 45%, rated them "very effective" to "effective." One standout observation is the adoration and respect that Dr. Mary Palmer has garnered as a leader of the organization. Although some interviewees are concerned she is "spread thin," interviewees had high confidence in, and strong appreciation for, the leadership and improvements she has brought to the organization. With some mentioning instability and turnover in board leadership, Dr. Palmer is seen as OPO's strongest driver next to the musician's artistic talent and longstanding educational outreach programs. Nine respondents did not offer a score or chose not to directly answer.

- The OPO Board does an adequate job, but they aren't asked to do much. The executive committee traditionally and currently is in charge of what's going on, and the remainder of the board is out of the loop on any current internal issues or strategic decisions.
- The board doesn't know much about ongoing topics, even though they can be going on for 6-8 months within the executive committee.
- The board is very effective in charting new waters, focusing on priorities such as fiscal responsibility, new ideas to push forward, and audience expansion.
- We have a very good board. There is always room for improvement, but we have a good and representative board with increasing diversity.
- We have little knowledge of them, other than the successful deal with the City of Orlando.
- We don't know the Plaza Live board. I don't know exactly what the board's job is.
- Mary has been fabulous. We see a lot of her, the right person at the right time.
- It's a mixed bag in terms of effectiveness. Some people are highly engaged and advancing the organization, others are warming a chair for their company. The musician board members are the least effective, as many don't come to board meetings, and we can't go back to musicians as a whole and communicate what's going on. There is a disconnect between the board and the



musicians. You have to show up in order to go back and be effective and have good flow between the groups.

- I have only been on the board since last year. They are very bright, capable, engaged people. It is a very good board in comparison to others. There's always question of transparency. The Plaza and its legal and financial relationships are very complex, not adequately defined and the way the board is participating in this is not clear. They are effective people with room for improvement.
- I would give them a "9". An area of opportunity is work delegation and the distribution of work among committee members.
- > Under normal circumstances, how many live performances (including concerts, comedy performances, plays) do you usually attend per year?

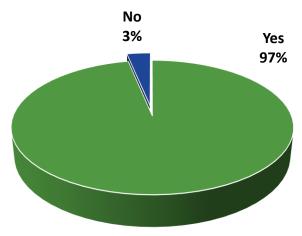


#### **ANALYSIS:**

This question was asked to gauge the interviewees' interest and attendance to any live performance. The expectation was to have deviation, particularly among corporate leaders, however we found that many of our interviewees were subscribers to the OPO in addition to attending other live performances such as the Opera, Ballet, non OPO concerts, etc. On average, our interviewees indicated that their overall total number of live performances attended per year actually ranged closer to 20, pre-covid. Many asked a question to the question, "Are we asking for a pre-COVID number?" to which their response was recorded pre-COVID.



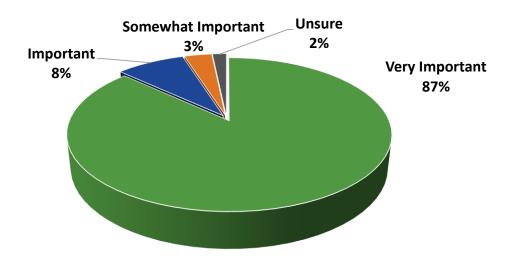
Have you personally attended an OPO Event?



#### **ANALYSIS:**

Only two participants have not been to an OPO event or performance. Of these two individuals, one was a business leader outside of the "core constituency." The other participant was a former PLF board member. This distinction shows that when thinking in terms of board leadership for the PLF or proposed campaign, a community leader could have willingness to serve without a direct interest in the OPO or without necessarily having a passion for the arts. Diversification in leadership for broader community engagement is possible.

> The OPO presents over 170 performances annually and offers a diverse range of programming, including musical performances, educational outreach, and unique collaborations with various arts and civic organizations, in the region. How important do you believe the OPOs services are to a growing community?





#### **ANALYSIS:**

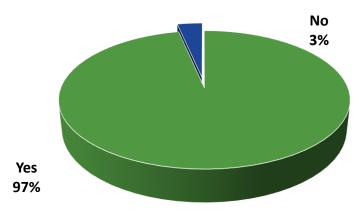
All respondents stated that OPO services to a growing community are "somewhat" to "very important". Only one interviewee, while recognizing there is an unranked degree of importance, stated he was "unsure" due to his perception of a lack of appreciation for the Orchestra (generalized) in the community. Likewise, those who ranked the OPO's services to a growing community as "somewhat important" to "important" surfaced a theme of the need to continue educational outreach, as the younger demographic is less connected and passionate about the Orchestra in general. Competition in how individuals consume music, genres consumers engage with, and widespread live entertainment options detract from Orchestra patronage. That concern also lowered some interviewees' perception of importance relevant to the community, although they personally find the OPO and its services very important.

- The OPO is not the Plaza, the OPO is very important to the community. The great cities, Boston, New York, Orchestras are bigger with more support. We aren't there yet but it's important. It is an indication that the community is vibrant. We aren't just Disney or universal. The Orchestra can exist without the Plaza.
- Vital. When I went to elementary school I went to an orchestra event, the OPO does that and it's very important. Essential. A lot of kids never see orchestra until they have that in school experience that's life changing. The venue also gives that opportunity.
- The future of symphonic music is "iffy". The thing I like most is that they are bringing education to the children of the community and are raising the tide as high as they can for the future of symphonic orchestra. \$250k to endow one performer chair, how long can the community do that?
- Orlando would be poorer for lack of OPO. Cultural organizations have an impact on businesses moving to the area. Without the OPO we would be not as attractive as a community for businesses to move to. What we have to offer can make a family's decision on coming to Orlando.
- There are so many options for entertainment and a symphony in my viewpoint is important, but on my scale just not "very important". The Plaza is one of my favorite venues, it's small and they do a good job. But when I'm talking about the Plaza, I'm thinking it's great that someone is keeping it going. I'm hoping they are continuing to make it a multi-purpose facility that's non symphonic.
- In a world of unbelievable change, you have to preserve solid cultural foundations for commonality. I view it as absolutely mandatory.



#### **FAMILIARITY WITH THE PLAZA LIVE**

Have you attended an event at The Plaza Live? If so, was it an OPO performance or a different live performance?



#### **ANALYSIS:**

Understanding there would be a broad core constituency of OPO supporters, it was important to understand their relationship with the Plaza as both the "home" of the OPO and its importance to the organization as an asset, but also how the interviewees would engage with the venue outside of official OPO events and programming.

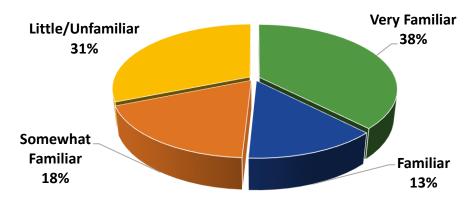
Of the 97% that have attended an event at the Plaza, 74% of respondents have also been to an OPO event at the Plaza. These events include live concerts, comedy performances, political candidate visits, and even seeing movies at the "rocking chair theater". Most interviewees frequent the Plaza to support the OPO, however, this data shows that the Plaza serves the core constituency in ways that surpass the OPO. In building out the vision for the space and renovation priorities it is important to consider that the majority of this cross-section of individuals desire the Plaza to primarily fulfill the OPO's needs but also for other purposes.

- We have gone to Children's Programming because we have grandchildren. We also attend Plaza Live events indoors and outdoors Though I should point out that the planes can be distracting.
- I have not seen the OPO perform at Plaza Live, but I have been to other performances.
- I have driven by it millions of times but I have not entered the building. My son has attended many events there.
- I only attend OPO events. The others don't appeal to me. I've been to a couple of things, but I'd say I don't go.



It is my favorite place to see smaller bands and musicians. I am a huge fan of the Plaza venue, and Eric Jacobson is a great face for the Phil. I have always felt he needed to be used more as he appeals to all ages.





#### **ANALYSIS:**

Twenty-three respondents stated they are "very familiar" with the relationship between the OPO and the PLF. From those 23 respondents, more than half of the commentary was neutral to negative in their review of the relationship between the OPO and the PLF. Negative reviews painted the picture of an almost adversarial relationship between the two boards. All interviewees want to see the OPO succeed through utilizing the Plaza, however some negative feelings stem from the restructuring of the PLF board by the OPO. Perception of actions taken by the OPO executive board were characterized as "overreaching," "us versus them," "relationship turmoil," "awkward dynamics and conflict," "angst," sharing of "half-truths or mistruths," "a mess," "a mistake to lose brain trust," and lacked "transparency."

Some interviewees in the same range of familiarity were neutral to optimistic about the opportunities moving forward, post board restructuring. However, they still discussed issues with the overall business plan and governance of the PLF board. Many of the interviewees who were "familiar" or "somewhat familiar" with the relationship between the OPO and the PLF believe they have a working knowledge or understanding of the reason for the relationship but struggle to articulate how the business model works between the two organizations. They lack full understanding of the governance structure and/or don't know who the representative leadership on the PLF board is. There is a theme of discomfort around the relationship that gives a lack of confidence and credibility towards the future campaign for various reasons, as stated in the quotes below. One respondent did not offer a score.

There are notable incongruencies in the comments of those who stated they are "very familiar" with the PLF and its relationship with the OPO. Despite feeling familiar with the organization, comments show differing levels of knowledge on financial matters and a lack of understanding about the current standing

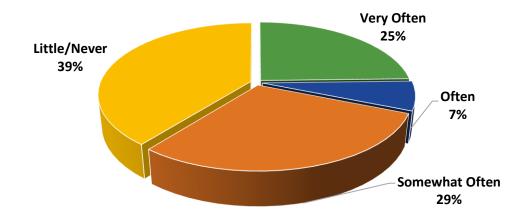


of the sale of the Plaza to the City of Orlando. As a result, the core constituency cannot have a complete view of the potential ROI of the project.

#### **INTERVIEWEE COMMENTS:**

- Aware that they purchased the Plaza then transferred it to the City of Orlando. This pens up funding opportunities, very wise. Government won't put money into an organization that it doesn't own.
- Some of us held our breath when the City took ownership of the Plaza, but all in all it's a good thing.
- We know it exists and is a subsidiary.
- We wanted the Plaza to have freedom and space to run itself. Although it has its own board it reports to the parent org which is OPO. Restructuring of the Plaza Live board came about so it would be easier to make decisions. It started out as being seven people and is still seven people, but some operations were out of sync with the bylaws. The people were all of value and active but it needed to be nimbler. We hope they will all stay involved.
- We know what it does, and that is a subsidiary which runs the Plaza Live. Though it has a board of its own, we don't have any communications from them, and I can't name someone on the board, maybe one person.

#### > How often do you visit The Milk District?



#### **ANALYSIS:**

When thinking towards further development of the Plaza outside of the needed phase two renovations, it is important to consider future ROI and who will directly benefit from further development. Based on travel patterns and consumer habits when visiting the area, how appealing is The Milk District and the Plaza as a destination space relative to the core constituency?



We asked interviewees how often they visit The Milk District and what they do in the area, aside from visiting the Plaza for OPO events or other live performances. Twenty-four respondents stated that they visit The Milk District "little to never". Those individuals live in Winter Park, College Park, or other areas in Orlando or greater Central Florida and only frequent local dining and shopping establishments when in the area for the Plaza.

Some interviewees who visit "somewhat often" mentioned community establishments with a longstanding history like Beefy King and the Elks Lodge. Commercially, the bookstore and TooJays are popular establishments among the interviewees.

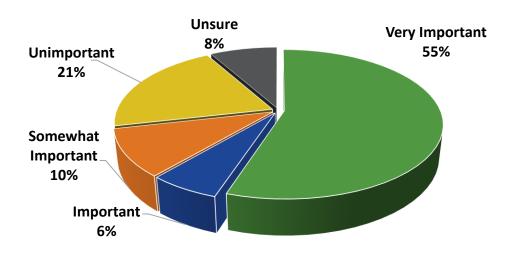
Those who visit "very often" live in The District, shop, and dine in The District, or are passing through to other destinations. An interviewee who visits "little to never" highlighted that the location is one of the negative attributes of the Plaza, "Considering where the rest of the cultural corridor is it's out of the way and has a questionable name from the past." However, the number of interviewees who stated The District as a passthrough to their destination is encouraging in terms of opportunities for foot traffic that an attractive space can provide.

The interviewees need a clearer picture of the "Future Plaza" before committing to it as a destination. The Milk District as an emerging neighborhood is certainly considered a possible asset but concerns about demographics like age and place of residence of the OPO core constituency seem to affect support for the emerging marketplace. However, a more in-depth analysis would be needed to be conclusive.

- I shop right there and have some restaurants I like there. The Milk District is just beginning to rise from the ashes. It's being rediscovered. Once the economy comes back, I think it has a future.
- When I'm there for OPO I usually go to some other place to patronize various opportunities there. I probably wouldn't if the OPO weren't there.
- Once a month, we visit the brewery Bull and Bush, as well as a couple of little restaurants like the Italian deli.
- I drive through it every day. I have been at the edges of it to Festival Park events. I am also a pilot, so I'm familiar with the area. I've eaten there some.
- Beefy King, we just love it. The real potential exciting this is that whole neighborhood is getting ready to burst out. The Plaza could be the heart and center of it. I think there's potential, and the Plaza needs to think outside the box on all of the opportunities.
- We live on the fringe and pass through anytime we go to SODO or downtown. We visit Colonial Plaza, restaurants.



The Plaza Live is a historical landmark in the heart of The Milk District, in addition to OPO programming and the music library. How important do you believe preserving and enhancing The Plaza Live is to the Central Florida region and the local community?



#### **ANALYSIS:**

When asked, "How important do you believe preserving and enhancing The Plaza Live is to the Central Florida region and the local community?" over 20 respondents viewed the Plaza as historically important to the community and saw preserving some of its history worth pursuing. With that, there were a couple of respondents who identify only the "space needle" as historical and the rest of the building open to updates, change, or even being torn down for new construction. Other interviewees see the Plaza as only beneficial in serving the purposes of the OPO and have no nostalgic sentiment or appreciation for the building itself or its longstanding history.

In thinking about the history and preservation of the Plaza, and its importance to the community, this question illuminated a theme of being an important project for the community that could drive traffic, capture a younger audience, and could serve as a "catalyst" for the growth of The Milk District. The term "catalyst" was used by two separate respondents. The idea of visiting the Milk District itself did not illicit as great of a response in terms of the project's ability to stand out as an economic development opportunity. However, when asked a community centered question, the same core constituency that didn't seem to have much interest in visiting The Milk District now saw the Plaza as a potential driver to grow the community. Eleven respondents did not offer a score of importance.

- The only element historically protected is the space needle and the library. Part of the renovation should be to have the needle rebuilt to rotate and light up on a regular basis.
- I went to the Plaza theater as a kid. It was a really cool, big theater. The Plaza was like WOW. The space needle on top is iconic. It was very cool. Is that heritage land though? It's hard for me to

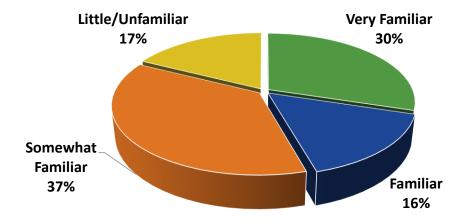


say that that's historic. It's important to have cultural experiences, but does it have to be at the Plaza, no. The experiences are important, but "where" is not.

- If OPO moved, I could care less about the building.
- The only reason for the Plaza Live is to serve as the base for the OPO and a source of outside income.
- I think it's important to the community, it's been there a long time, and I think there is some importance there.
- I want to know how important these changes will be to making money. If everything we do is thought about towards revenue, I don't know.
- The size of the venue is a unique size for Central Florida. It will be a driver for the economic benefit of the Milk District. It would bring people in that otherwise wouldn't come. I think it's important.

#### PLAN FAMILIARITY AND IMPORTANCE

As described in The Plaza Live Renovation and Development Project draft Prospectus, the OPO and The Plaza Live Foundation propose raising \$9 million for Phase Two renovations and a building fund. How familiar are you with this proposed plan?



#### **ANALYSIS:**

When discussing plan familiarity among the OPO and PLF's core constituency, the largest grouping was "somewhat familiar" with the proposed plan. Seven respondents did not offer a score. Of those who were "somewhat familiar," most only knew minimal details from what they reviewed in the draft prospectus. Some of the interviewees who fell into this range mentioned previously seeing a presentation to the OPO board at one of the meetings. Others have seen the renderings before or heard of the project from others involved in both the PLF and the OPO Executive Board. There were some members of the PLF board that had no exposure to the prospectus prior to the study.



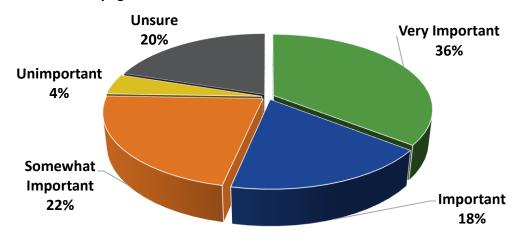
Some of the interviewees who rated themselves as "very familiar" or "familiar" have not received formal updates on the project since before COVID shutdowns. Many have historical knowledge through the initial capital campaign and Phase One renovations but have not been formally engaged since. The signatory on the IRL did not see any renderings of the prospectus prior to adding his signature to the letter.

It seems only OPO Executive Board members, staff, and former campaign leadership had keen insight on the plan. Post PLF board restructuring, a few members who brought the plan to this point are no longer involved. Moving toward implementation, there is still a disconnect between the OPO leadership and PLF board. General membership overall was surprised by the evolution of the plan.

- Still very familiar. Only concepts, no decisions.
- I know we got \$10M and have \$7M left from TDT. What you're proposing is really vague. I want to know what the priorities are and the cost. Four million dollars in finishings, I was like, "what is that?" I think people want to know what they are giving to, getting, and the cost. We need more details and specifics.
- It's the first time I've seen this. I was aware they bought the facility but beyond that, not at all. I wasn't aware there would be a renovation.
- From Phase One renovations, we still don't have chairs. People paid for chairs, and they aren't there.
- We just know what we read in the prospectus. The plan seems very amorphous considering the time that supposedly things were moving forward. It seems like they've reached a roadblock for some reason. I would have thought they would have the plans firmly in mind before this time.
- Some knowledge is second hand. My perspective is that we donated and were disappointed in the limited guest facing guest service improvements. The project always had long term expectations, but... Our donors were tapped, and we were not able to get to the guest facing aspects.
- Did not read the prospectus. Not a fan of the renderings because they don't reflect what it's probably going to be.



> Page 1 of the draft *Prospectus* identifies economic impact figures that OPO operations provide to the community. Page 4 identifies further development opportunities that phase two renovations could bring if the campaign goal amount is achieved. How important do you think it is for the OPO and the Plaza Live Foundation to pursue this development opportunity, in addition to the phase 2 renovation needs on page 2?



#### **ANALYSIS:**

When asked about the importance of the OPO and PLF to pursue a broader development opportunity in addition to Phase Two renovation needs, the following methodology occurred: The screen was shared to review the prospectus with each respondent and Page 2 was reviewed in detail. For the last week of interviews, the addendum to the draft prospectus was also shared. Once the details were explained, Page 4 of the draft prospectus was shared. Each respondent was asked to consider the importance of the list of development opportunities in addition to, and relative to, Phase Two renovation needs. Seven respondents did not offer a score. Therefore, the percentages provided in the graph above represent 45 respondents who gave a specific range of importance.

To further analyze and summarize the responses, respondents are sorted into four additional buckets. A respondent may be sorted into one bucket or multiple depending on their commentary. Four prominent themes surfaced among interviewees as further explanations to their selected range of importance. The first bucket is "Phase Two renovations are most important for the performance quality and growth in the space." This bucket is relative to the OPOs future success and sustainability. This bucket is also relative to capacity expansion and basic updates to facelift and make the space efficient enough to bring in a larger audience. Other variables are limited in scope to include bathroom, kitchen, and seating upgrades. The focus in this bucket is OPO performance quality and the patron experience inside of the venue. Thirty-one out of 62 respondents identified this bucket specifically as most important and top priority for the organization to consider when implementing their plan.

The second bucket is "Further Development of the Plaza Live is important or very important to the overall success and sustainability of the OPO." This bucket focuses on taking the opportunity for further



development of the Plaza Live and offering supportive consideration of the opportunities listed on Page 4. Twenty-three respondents in this bucket believe it is important to pursue some or all of the space features proposed for the development initiative. Their reasoning is that further development and amenities offered to the community through the Plaza as a destination space will increase revenue and diversify their audience.

People in this bucket also tend to view the Plaza as important as a multi-use space, live performance, and entertainment space, versus the view of the Plaza only existing to best serve the OPO. Although they are very supportive of the plan in both phases, some mention priorities, and trade-offs such as choosing parking space over dedicated outdoor entertainment space. Most interviewees agree that this bucket is a list of "wants", not "needs", however this bucket sees the organization's vision in developing beyond basic needs.

The third bucket is "My main priority is utilizing the Plaza as a revenue generator to the OPO". The respondents in this bucket approach answering the question primarily with a follow up question, such as a) "How will these add-ons make the organization money and sustain us for the long run?" b) "Are we investing wisely?" or c) "Out of the wants versus needs, how do we create a space that will not bankrupt the OPO?" What will the net profit and loss look like? Which board will oversee operations? Are we going into the restaurant business or leveraging partnerships? These individuals also tend to think about spending dollars prudently for the OPO to fund organization operations and musicians specifically. There are 22 respondents who specifically raised these issues in considering the plan's importance.

In order to satisfy this constituency, the organization will have to get a solid handle on the business model, present applicable research, and may have to undergo additional studies for both the cost of the building and building specifics relative to potential ROI.

Closely related to the "My main priority is utilizing the Plaza as a revenue generator to the OPO" bucket is the "I don't have enough information to determine the level of importance for development" bucket. Our fourth bucket has 16 respondents. Many of their questions and concerns on the project are mentioned in bucket three. Additional questions include, "Is the plan big enough?" and "what is the Plaza's identity, i.e. what kind of venue are we trying to be?" Like bucket three, these individuals would benefit from seeing an operations plan, business plan, and could benefit from workshopping the development ideas. They don't have enough experience with the plan or information in the draft prospectus to make decisive judgment.

Of all of the respondents, only two were explicitly not supportive of moving forward with the implementation of the renovation and development plan. These respondents believe the organization has too far to go to get prepared for the campaign and breaking ground for Plaza upgrades. They mentioned financial hardship and an unsustainable business model as grounds for not moving forward.



Some interviewees noted that ROI had not been met based on expectations of previous campaigns, including seating and HVAC upgrades.

- Renovation is the development opportunity. Choices will guide the vision: is it a venue, is it a bar, what is it? Having the best performing location that we can is more important than development. I don't think the neighborhood needs another bar, even a unique rooftop bar, but I'm old.
- Needs: Very important. Opportunities: I have a problem with spending money developing outdoor space. It seems the money required to do that is one of the main reasons for the campaign. We have attended the outdoor concerts, and we have enjoyed it as much as we could with the outdoor noise from Bumby, planes, and other noise disturbances. Outdoor concert space is a waste of money.
- The overall site is too small to make it a destination. Some of these things, like the size of the theater, rooftop, I'm having trouble appreciating the rooftop and some of these rooms. I don't think it's going to throw the OPO a lot of cash. I'm a real doubter of this overall project the more I talk about it.
- The additional full-service bar, absolutely. I don't know about retail space. The Plaza doesn't have merch to sell. Maybe the OPO does. I would rather have more space for a larger bar than retail space. Outdoor space would be nice; however, it can't be used year around. It's important but not critical.
- How much revenue will this bring in versus cost to build. I understand the concepts. I'm not sure that I feel the second-floor terrace and dining space, and retail space are priorities.
- If you're going to do this project, Phase One was making the building usable, doing the minimum would be a missed opportunity. If you sell this space as a greater opportunity, it makes sense to make it a desirable venue and rental space. I think it makes sense.
- I think economically to the area, it's not up to half of its potential. It has unbelievable protentional. I think they can do the \$16M. I think it's vital for the longevity of the OPO as an income source. The potential is even more than we dream. I thought all of the renderings didn't fit with the basic structure. It has a unique '70s-'60s look to it, and I like adding that.
- I think it's very important. Unique because it could be a for profit that owns that space, but it's not. From a philanthropic side, it's important to have other revenue but not get into things outside of mission. From a funder perspective, I think it's important. If they are proposing all things, staying focused on their mission is number one, but if they have partnership and rental revenue stream that would come second. From my funder's hat, I'd want to know they aren't stretching.



Which renovation and development opportunity listed on Page 4 do you think is most important for the OPO and The Plaza Live Foundation to pursue?

#### **ANALYSIS:**

This question was open ended, and interviewees were not guided in response. The list of development opportunities is ranked from most important to least based on the number of supportive responses for each. Note that interviewees were only instructed to list one opportunity as "most important" but gave more commentary based on their priorities or understanding of the opportunities at face-value as described in the draft prospectus. Given the natural responses to this question, responses to the following question, "Which is least important and why" is included in the below analysis on the following list of priorities. One respondent may identify three priorities or more, while others may have only identified one or two:

- 1. Additional full-service bar
- 2. Complete site renovation
- 3. Dedicated outdoor space
- 4. Greenroom for AV production
- 5. Redesigned spaces for all front of house and back of house operations
- **6.** Second floor terrace with dining
- **7.** Retail space

An additional full-service bar was popular among interviewees because the current bar and outdoor drink stations at Front Porch Series concerts are so popular and provide a consistent revenue stream for the organization. Interviewees questioned if the bar would be accessible and operating full time without a live performance happening at the Plaza. Interviewees mentioned happy hour and social gatherings as a benefit to the Plaza in addition to generating revenue. A question of staffing and operations was also considered by some interviewees as important when thinking towards the business plan.

"Complete site renovation with updated furnishings, plumbing, landscaping, indoor theaters and guest service areas" was next on the list of priorities for interviewees. Although the bullet point was broad and some interviewees needed more insight, most agreed the renovating the space, addressing plumbing issues, and having a more comfortable and inviting atmosphere was important for future sustainability and growth. When considering the space, some interviewees cautioned that the renovations should not be so extravagant to the point of offending the musicians that could otherwise benefit from the money raised.

Some also cautioned that the renovation should not be done to compete with the Dr. Phillips center but should maintain its sense of comfort and intimacy that patrons of the midsize concert hall enjoy. Further, some interviewees mentioned increasing the amount of money set aside in the campaign goal amount for additional contingency and future unexpected costs that renovations on older building often incur.



Some wish to maintain the architecture and preserve history while the majority are more concerned with the efficiency, comfort, and affordability of the space.

"Dedicated outdoor space" ranked high on the priority list for most interviewees, particularly those who have experienced the Front Porch Series offerings at the Plaza. Most credit the OPO with creatively using the space to stay operable and nimble during the pandemic when other orchestras were shut down. Those in objection to the outdoor space complained of road noise and weather conditions that will prevent the space from being operable year-round. Some are also concerned that parking may be an issue and may prioritize parking over outdoor space if given the ultimatum.

"Greenroom for AV production" was fourth on the list. The term "Greenroom" was confusing for some interviewees. Some interpreted "Greenroom" in a theater sense, meaning a waiting space for performers. Those who were not technologically inclined did not immediately think of audio and video production space. Although some interviewees mentioned the recorded performances used during the pandemic to continue outreach and programming, many didn't see an immediate need. Those who did consider digital strategy and advancements a priority wanted more information on the utilization of the space, how it could positively affect programming and outreach, and if community partnerships were a possibility to help promote funding for the space. Some believe the Mary Palmer room will suffice as a multi-purpose room, including production recordings.

"Efficiently redesigned spaces for all front of house and back of house operations" are tied in priority ranking with the "second floor terrace with dining space." This occurred as a result of not having enough information on what efficiently redesigning the spaces would entail. Although the two opportunities received the same level of support and importance, redesigned spaces is ranked above because of the overall lack of popularity and concern for the addition of the second floor terrace with dining space among many other respondents. Although some interviewees believed it was a great idea, many had pending questions that would need to be answered before the space could be realistically considered. Some questions include, "Is the OPO going into the restaurant business?", "Will this be outdoor or indoor?", "What is the ROI or projected revenue?", "Will the OPO operate this, or will there be community partnerships?", "Will it continuously operate?", "How will quality control be enforced?", "Will this be viewed as competition by The District dining establishments", etc.

Only 11 respondents saw a broader vision and opportunity for additional revenue from the space. Many feared that it would not be profitable and would fail. For this to be considered as part of the development plan and business model, OPO will need to build out a full plan and anticipated ROI for this space.

"Retail space" was the final addition on the list. Most did not see a vision for the operation and potential revenue stream and believed the space that would be afforded could be better utilized. Only two



respondents scored retail space as a priority, and these two respondents are highly supportive of a broader economic development project for the Plaza.

- Additional full-service bar. Will the restaurant and the bar be open without live performances? They are risky businesses. If you're talking about more capacity for dinner and drinks during performances, that's different. I like outdoor entertainment spaces. Green room for AV production sounds reasonable, but I don't know what they are talking about doing. Filming and recording performances we've discussed, but I don't know what that will entail. Site renovation, I would have to see what that would mean. It's a nice idea depending on the cost. The theater is outdated, so redesigned spaces are important.
- Complete site renovation is most important. I will die a thousand deaths if it doesn't still look like the Plaza. It needs to be the same or a better version of itself. Let's just make a better version of the Plaza. A lot of that is structural and visual. It needs to be inviting, and space for patrons needs to take priority. I would love to see the outdoor space. I would love it if it were so crowded, people just bring lawn chairs in the green space and just listen. Be a venue people walk to and bring their kids, be a destination, and fit into The Milk District. Music every day.
- Dining space becomes a revenue generator if set up right. It should be covered. If it's really outside that could be hot. Retail space is terrific. Engage retailers in Colonial Plaza somehow to have some of their things retailed at the Plaza. I think there could be some useful partnerships there. We farmed out food services for the Science Center. Research proved that when people go to the performance, it's only 39% of the total experience. Space could be a place for both children and parents to enjoy a concert.
- I don't think I'm familiar enough with the needs and wants to answer that intelligently. Additional full-service bar, parking maybe. The mature demographic comes in buses, and they need to unload them more frequently. More handicap parking space. Do it right- those three words come to mind. But that means you get your needs and wants too. I just hope there aren't too many bad surprises in an old building like that
- Zero of it if it's not there. Depends on the if. I don't know what a second-floor terrace or dining space would be for. We already have the bar there. Retail space, why? The more you have a solid retail operation that leases and there's a business relationship, I would be interested in that. Produce business plans for these spaces before considering spaces. This is not a high traffic area. This isn't like Park Ave where you check things out. People won't check this out. It would take marketing and a well-run operation for a restaurant. Amazon is the world of the future. Be careful about retail space. Entertainment space we might be good at. Need a group of companies to book and a reasonable contract to help us make money. Until that discussion is had, why spend money on it?



> Are there any changes or modifications that would make this plan more compelling? Is anything missing?

#### **ANALYSIS:**

When asked if there were any changes or modifications to the plan that the interviewees would like to see, interviewees made the following abbreviated and summarized points and suggestions:

- 1. It looks like it was written by OPO, for OPO and its donors. It is too OPO centric/heavy. Is the campaign about the OPO or about the Plaza? There needs to be more information on the Plaza, its history, and community support. There needs to be a compelling story that is not constrained to the OPO and saving its music for outsiders who may be interested in investing in the Plaza. What about the Plaza as a visionary community asset and additional programming the spaces can provide? The Plaza is not limited to OPO, you can see planes and rockets from there. What community partnerships and programming present funding options and naming rights for renovated or developed spaces?
- 2. Discuss the need for acoustics, better sound quality, and improving the patron experience. A few interviewees mentioned acoustics, specifically in what is missing from the plan. Although it is mentioned on Page 2, interviewees felt there should be more specifics about the plan to improve acoustics. Some interviewees also felt the narrative from the patron perspective, and potential for improved experience was lacking. In addition to prioritizing functional needs that improve the patron experience in the building plan, some interviewees noted that there should be a stronger emphasis on how the Plaza will change in terms of guest services and patron facing spaces and operations.
- 3. Additional information and clarification are needed on future building needs and what has already been renovated. Include floor plans and space square footage. There should be parking lot plans, particularly when discussing landscaping and outdoor space, because parking is a priority. Address storage and kitchen issues. With an additional bar, there is a need for wine storage. "What does the map look like, and what is legally permissible to build on?" More information on expanding capacity, specifically through potential balcony renovation. A wide elevator for accessibility was cited multiple times as a need. Address improved seating needs and expanded seating into the lobby for long waits and mingling. Additional restrooms. Maintain flex space for multi-use. Keep the uniqueness of the venue while making it functional.
- 4. Many interviewees were concerned about cost relative to ROI and would like to see a conservative approach. Designs should be practical, and the venue should fulfill the OPO's mission. Spaces that generate revenue should be clearly defined with associated business plans and partnership opportunities outlined. Additional spaces should be prioritized and cost out to show what each space could potentially cost the organization from the renovation and development budget. ROI should be cited for each revenue stream tied to space utilization. The pre-covid Plaza revenue should be presented as well as future projections post covid. The



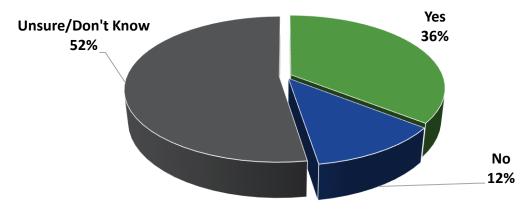
organization should show a balance sheet of its expenses and revenue to highlight earning potential. Explain the return of investment to the community, not only in terms of revenue to the OPO, and further explain how the venue will be relevant for years to come. Explain all previous funding obligations for the Plaza and if they have been fulfilled. ROI and the heart go hand-in-hand; the narrative should have more of an emotional appeal. Add a table showing the money raised, spent, and needed to fully fund the project. Expand on the specifics of the building fund. Discuss further development and sustainability specifically. Dive into how the PLF works with the OPO and present the plan in unity.

- A real intense look at the priorities- if we raise \$3M what will that get us? We need to have a plan on what our priorities are and what will make us the most money while pleasing our patrons. It's a little vaque.
- My viewpoint as I get older, live music is one of the most important things in my life. I am a large proponent of that. I think Dr. Phillips is the best thing Orlando has done in 35 years. It was needed and well done. This is exciting that it's another outlet, an area I've seen live concerts in for acts and bands I like to see that can't fill out Dr. Phillips, but just take what's there and make it better.
- It's OPO heavy. We are talking about a live entertainment venue, and I think there can be more information about the shows at the Plaza.
- What will be added in square footage? A better explanation of floor plan.
- Publish the map of the lot. We don't know how much land they have and what they can legally move the building out to and so forth.
- Yes, I want a facelift, I just don't want it to look like the Ritz Carlton or to be something that we are not. Its uniqueness is its funkiness. I look at these renderings and I think "good god." I think it needs to remain as the Plaza Live and what it is. Our first couple of years we had to push people away, we were bringing in six figure profits. People loved going there, they just want the bathrooms renovated, better seating. The focus needs to be on the amenities of the current patrons, not on amenities of the building. Make sure it functions. The extra bars are critical.
- I think they could dial it in with specifics more. There are some things out of whack with architectural ideas., They need to make sure they have the right expertise to shepherd the entire process.
- What is their plan for enhancing the guest experience? Not a lot of money for furnishings but a lot of money for finishes.
- The 200k in incremental revenue is pathetic. It doesn't fly for me. It has to be more than that. I don't think they've spent much time analyzing the incremental revenue.



#### **FUNDING SUPPORT**

The OPO's strategic plan requires approximately \$9 million over the next five years. Is this a realistic and achievable goal? If not, what is an achievable goal?



#### **ANALYSIS:**

Of the respondents that answered "yes," some believe the goal is on the high end but achievable. They believe that the money is in the community. They have seen the dollars given to the Dr. Phillips Performing Arts Center (DPAC), the Orlando Ballet, and other arts organizations and believe the OPO is part of the foundation of the community. They have also seen the cost of various capital projects and believe in comparison, particularly with naming rights offered, that a few big funders could close out the goal over a five-year pledge period. The \$7 million in support from Orange County still available also lends credibility to the campaign.

Some say, "yes, but only if..." Some of these conditions include a compelling case, demonstratable ROI to the OPO and the community directly linked to the business plan for the venue and space utilization, broader community, and corporate leaders outside of the arts community are involved, the campaign is more Plaza centric as a community amenity, the OPO and PLF boards are unified and fully activated, Eric and other musicians are engaged, and a social media campaign is also launched.

Of the respondents that answered "No", these interviewees were concerned that the goal was too high. The underlying concerns of the goal being too high were issues of donor fatigue from multiple recent capital campaigns in the arts community alone and not knowing where the money would come from outside of the usual suspects. There is too much competition, and respondents are concerned that OPO has not cultivated relationships outside of the core constituency. One former board member mentioned leaving the board because of their inability to bring in more significant donors from their social circle to help the OPO. This is a common theme that arises later in our analysis of leadership.

Multiple respondents mentioned the DPAC campaign as direct competition and tapping out investors that would normally fund this project. In addition, they questioned if investors would give to the Plaza



with the understanding that the OPO's goal is to still to perform primarily at Steinmetz Hall. One interviewee mentioned that the first capital campaign did not reach its goal and the OPO had to take out. a mortgage on the Plaza as a result. This respondent believes the goal should be lowered and funds should be used to make the space as functional as possible.

Those who were "unsure" or "don't know," had similar concerns to those who believed the goal could not be achieved but were more optimistic and hopeful in their consideration of the goal. Some reflected back to the previous campaign and the struggle to raise the \$4 million for the purchase and Phase One renovations and additional funds raised for seating that never came. A few respondents mentioned their personal wealth or their perception of board members' wealth when considering where the funds would come from. A few respondents motioned the effects of the COVID-19 pandemic. They perceive that more time is needed for investors to recover and also indicated that funding priorities may have shifted to programmatic support and basic human needs in terms of donor interest. Some interviewees also stated a lack of experience in fundraising or a lack of connections to know if the goal is achievable. Further, some highlighted a common theme throughout the study that the OPO and greater arts community constituency is getting older, and they are unsure if OPO has the ability to grow or engage a younger demographic for support and engagement in the project.

- We can do it with the right people and the right story. We aren't asking for the OPO, we are asking for the building and people love putting their names on buildings.
- It won't be achievable without 60% upfront from a few donors.
- With the building of DPAC and other arts groups that are undertaking campaigns, there was a lot of stress on the community for capital funding. The ballet is done, DPAC is open, may be an opportunity but there's not a lot of appetite to get into capital donations. Its aggressive. Needs to be well planned and well established.
- Dr. Phillips was not a reach. They did it, why can't you?
- There's a lot of money here in Orlando and you don't get it unless you ask. Anything is possible.
- I think it's going to be tough to raise for this particular building...[we'd}rather put it into the Dr. Phillips Center.
- Not with the current level of support for OPO. Rollins Museum is competition, Holocaust Museum, there is always competition.
- Based on some of the other things different organizations have been asking for, I think \$9M is reasonable. It seems like there are passionate people already involved to provide funding.



Experience shows that certain levels of investments are necessary to reach a campaign goal of \$9 million. Which individuals, businesses, foundations, or other entities (public or private) do you believe would consider making a commitment of \$50,000 per year (or \$250,000 over five years)?

#### **Individuals:**

Bill Orosz Frank Santos Joe Lewis **Brad Blum** Gene Lee, Darden John Morgan **Bryce West** Hans & Christine Larry and Sue Costin

Chuck & Margery Steinmetz Bucheli Larry Kellogg Clarence Otis Harold and Libby Larry Tobin

Cynthia Mackinnon Ward Lillian Garcia, Tupperware Brands David Odahowski, Edyth Bush Harvey & Carol Marc & Sharon Hagle

Foundation Massey Michael Elsberry Jim & Alexis Pugh Scott Taylor Dick & Mary Nunis Dottie Clendenin, Disney Jim Zboril Stephen Goldman

Joe Bert Dr. Mary Palmer

### **Organizations/Corporations:**

Advent Health **Fairwinds** Orlando Magic Amazon **Harris Corporation Publix** Bill & Melinda Gates Foundation Lexus of Orlando **Rollins College** Central Florida Foundation Lockheed Martin Rosen Hotels Darden Lowndes Universal DHS **Massey Services Universal Engineering Sciences** Disney Mercedes-Benz of University of Central Florida Orlando Dr. Phillips Inc. Wyndham Hotels & Resorts

Orlando Health **EA Sports** 

### **CAMPAIGN LEADERSHIP**

A vital component for all fundraising campaigns is volunteer leadership. Interviewees named potential, influential campaign leaders to ensure campaign success.

> Who would be your dream team of leadership names that come to mind who would get your attention and ensure the campaign is a success if they agreed to lead this effort?

Alexander Cartwright **Buddy Dyer** Clarence & Jacqueline Otis Andrea Massey Carl Atkinson Craig & Kathryn Ustler

Barbara Jenkins Carolyn Fennell Dan Newland Bill Nelson Cathy Hoechst David Odahowski **David Schillhammer** Bill Orosz Chuck & Margery

Bill Segal Steinmetz Dianna Morgan **Bryce West Dottie Clendenin** 



Dr. Mary Palmer

Elisha González Bonnewitz

Eric Jacobsen Frank Doherty Frank Santos

George Kalogridis **Grant Gribble** 

**Harold Mills** Harris Rosen

Harvey & Carol Massey

Jerry Chicone Jerry Demings Jerry Hilbrich Jim & Alexis Pugh

Jim Lewis Jim Seneff Joanne Grant Joe Bert

Joe Conte John & Lee Benz John Lewis

John Morgan John Sinclair

Jonathan Ledden

Jonathan Wolf

Judy Duda

Ken Robinson

Larry Costin Larry Kellogg **Larry Tobin** 

Linda Chapin Linda Ferrone

Linda Landman

Gonzalez

Marc & Sharon Hagle

Mark Brewer Martha Haynie Mary Palmer

Melody & Brendan

Lynch

Michael Elsberry & Sally

Blackmun

Paul Mears III

Philip & Sigrid Tiedtke

Rick Walsh **RK Kelley** 

Ron DeSantis

Roseann Harrington Rudolph "Rudy" Cleare

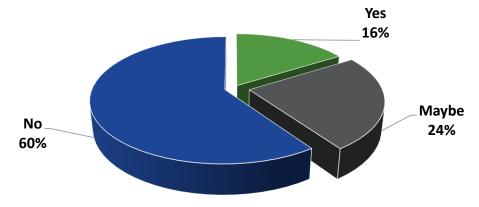
Sandy Hostetter Scott Maxwell Stephanie Murphy Steve Goldman

Susan Bright Susie Dyer Tasi Hogan Teresa Jacobs Tim Dwyer

**Tony Jenkins** 

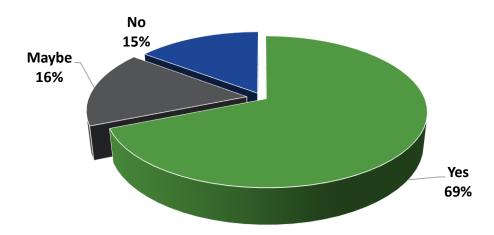
# Willingness to Serve

## > If asked, would you consider playing a campaign leadership role?





### If asked, would you consider being a door-opener?



#### **ANALYSIS:**

All interviewees were asked if there would be willing to consider playing a leadership role in the campaign, regardless of their potential funding range indication. Most interviewees indicated that they would not be willing to serve on leadership, however they would be willing to open doors to their contacts for the campaign. Reasons those individuals said they would not be willing to serve on leadership include not knowing anyone outside of the OPO's current core constituency or high-capacity donors, not having enough time or connections, not having personal wealth of their own to add credibility to their ask, already being committed to other boards and campaigns, conflicts of interest, or not having the general desire to participate in a campaign. Some are willing to be involved "behind the scenes" by simply writing a check or being active in the administrative effort behind the campaign, including refining the Plaza plan. Further, a few interviewees are not yet confident in the plan as presented or that the OPO brought people with institutional knowledge of the plan to the table to help ensure success.

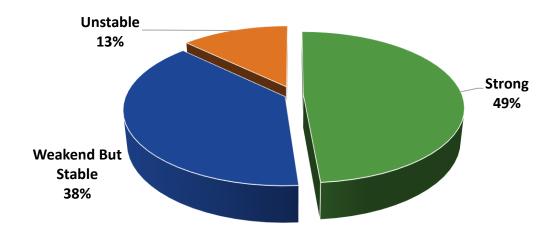
- I don't know anyone outside of the usual suspects.
- I'm pretty involved, but not right now. Would help behind the scenes to succeed.
- I've tried to get several people involved, even just to events that could afford to do more than just buy tickets, but they won't even come to a concert because they think "it's just the OPO." I don't think they've been to an event to see the philharmonic. I hate asking for money, I'd be happy to sit in and listen and volunteer what I've given, but I don't know.
- It depends. A great plan and great leadership would entice me. It's a diamond in the rough and great opportunity. None of those people who put the plan together know anything about it. There's not one person from the Plaza board that has been engaged over time. This sounds like a committee of people who mean well but that doesn't inspire any confidence.



I'd have to think long and hard. I'm not in a position to give a very big contribution.

### **OPINIONS ON HEALTH OF AREA ECONOMY**

How would you characterize the Central Florida economy?



#### **ANALYSIS:**

Twenty-three respondents did not offer a characterization on our scale or were not asked the question due to time constraints. Of the responses gathered, no one thought the economy is still in decline. Those who characterized the Central Florida economy as "strong" often mentioned that there are multiple facets to the Central Florida economy. The tourism and hospitality industry are still lagging behind real estate and construction. Theme parks are opening but are slow to operate at full capacity. They believe there is pent up demand for dining and entertainment. When thinking in terms of funding support for the project based on economic recovery, the majority of respondents believe the potential investors for this project would not be highly impacted by the pandemic, as they believe the low to middle wage income class was impacted the hardest.

- Not really out there in the business world to know. I believe the economy is coming back. Jobs in tourism and minimum wage economy are feeling it the most. The ones who have been hurt the most can't afford it the most.
- There isn't just one Central Florida economy. To pay for the Plaza, folks will be able to do it. The money is here. Half of our community will struggle, but it won't affect what you're doing.
- I think the next 9 months will be amazing. We aren't back but it's coming.
- Stable and growing. Companies have weathered the storm.



## **OTHER FACTORS**

Are you aware of any competing campaigns (in progress, just completed, or pending) that might affect the level of support (financial and/or volunteer) this project might receive?

#### **ANALYSIS:**

Competing campaigns, capital building projects, and donor fatigue was a major theme in nearly all aspects of the study. This theme arose when testing leadership, funding support, the economy, and even plan importance. Most campaigns mentioned were within the arts community, however there are multiple programmatic campaigns happening throughout Central Florida. A staff member of the Central Florida Foundation cited 41 organizations currently raising money. The only direct competition may include the completion of the Dr. Phillips Center and their \$20 million endowment, the UCF performing arts center, and the Levitt Pavilion amphitheater in Festival Park (blocks away from the Plaza). Although it may not be direct competition, there is "cross-pollination" with major arts community donors and those supporting the capital campaign for the Holocaust Museum. Other major community building campaigns include the Orlando Museum of Art, the Orlando Science Center, Rollins Innovation Triangle that will include an art museum, the Winter Park Library, and the Enzian Theater campaign to expand from one screen to three.

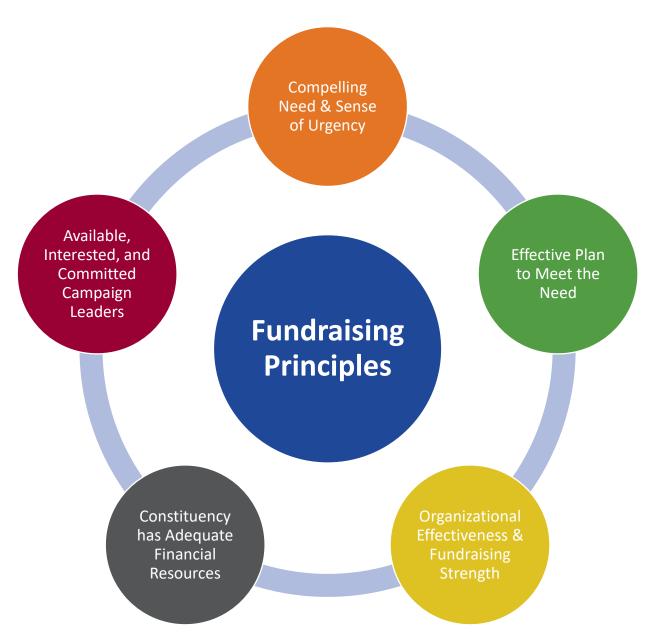
> Is there any other feedback, critique, or concern that you think is relevant to this plan, the proposed campaign, or OPO that you feel should be considered for our analysis?

- It concerns me that we have orchestra people doing this campaign. Right now, it just reads as support for the OPO and that's not exciting. The love for that building is because they feel good when they are there. This project was put on pause and the OPO restructured and pushed out leadership that had a lot of knowledge. I'm concerned about that for the future of the OPO.
- Before embarking on this kind of project I'm hopeful that there will be more studies done.
- I think I'm ready to do it and see this place looking at its best. I'm ready to see it working properly, making it a facility rock bands and stand-up comics can come to. I'm all for it.
- To me there's nothing more important than coming out with a funding cycle, creating a space that pays the OPO. Maximize revenue from non OPO activities. When we do, we will set ourselves apart from every organization with their hand out. Increase points of distribution for the brand. I think we can do it.



# **Fundraising Campaign Fundamental Principles**

A fundraising campaign's success is contingent upon several specific factors related to the organization, the proposed plan, and community leadership. The combination of these factors will become the basis for the campaign's Case for Support, enlistment of appropriate high-level leaders, and solicitation for specific and significant pledges. While the factors' nuances are unique in every campaign and community, their integral role in success is not diminished.





# Compelling Need & Sense of Urgency

Is there a well-recognized community, societal, or individual need and not an organizational need? Does a persuasive reason exist to fund this program NOW?

## Effective Plan to Meet the Need

Does the plan give a practical solution and response to the need?

## Organizational Effectiveness & Fundraising Strength

Does your Board include respected leaders capable of executing a successful funding campaign and implementing the proposed project? Are board members enthusiastic, committed, and capable of supporting the campaign generously with their financial means, time, and other resources? Does the organization have a positive reputation, a record of accomplishment, or other attributes that give stakeholders confidence in its ability to manage and implement the proposed project or program?

## Constituency has Adequate Financial Resources

Is there an identifiable group of individuals, corporations, foundations, and public entities who care about the identified needs and have the financial ability to fund the project?

# > Available, Interested, and Committed Campaign Leaders

Are leaders of influence and financial means affiliated with and committed to the organization and the project? Alternatively, is there substantial evidence that the organization could readily recruit leaders of appropriate stature and means?



# **Reconciling with Fundraising Principles**

# Compelling Need & Sense of Urgency

The need for renovation and potential development of the Plaza is more of an organizational need than a community need. However, it can be argued that the OPO is the foundation for the other two prominent art organizations, the Orlando Ballet, and the Orlando Opera, in the community. The performance caliber and programming of these organizations directly rely on the strength and participation of the OPO. To have a strong OPO is to have a strong arts community that promotes cultural education, tourism, a greater quality of life for area residents and visitors and generates economic impact in the region. This building project will support the OPO in its mission to fulfill these community needs.

Further, the Plaza is a cultural center for the community. Our study shows that it is an important, historical venue for the community. So much so, Orange County has dedicated \$10 million to the building. Three million dollars was used for the City of Orlando purchase and \$7 million is left to reimburse the OPO for renovation and development of the Plaza. This is dedicated community funding project awaiting a capital campaign.

To receive these funds, the OPO must raise \$3 million. For investors in the OPO who are passionate about the Orchestra and its mission, and for community stakeholders who value community amenities that improve the quality of life of residents and produce a local economic impact, it is imperative that the community does not leave money on the table. There is more than a double return on investment from raising the minimal amount. We believe our projected goal range of \$3-\$5 million for this project is realistic.

## Effective Plan to Meet the Need

In its current form the proposed plan is not suitable to meet the need. Development of a definitive, informative, well-organized, and compelling plan that gives confidence to the core constituency and potential investors will be a critical precondition for success.

# > Organizational Effectiveness & Fundraising Strength

The OPO board has engaged identifiable and well-respected leaders who fund arts organizations. That said, is there is a significant opportunity for expansion through both diversity of participants as well as in the representation of major corporate investment. A focused effort here will introduce new advocates, address donor fatigue, and assure sustainability.

Enthusiasm for both the Plaza and the OPO can be merged, and their unique strengths leveraged as each Board's internal roles and responsibilities are further defined. The current optics give a sense of



confusion. A capital campaign will allow the OPO to redefine who they are and what they stand for with a message delivered by the right team.

## Constituency has Adequate Financial Resources

The core constituency has adequate financial resources to reach the \$3-\$5 million goal and potentially much more. A handful of individuals support the OPO that, combined, have the capacity to close out the total goal if the plan were sufficiently to their liking. However, these individuals do have other commitments, and outside of these individuals the rest of the core constituency lacks in corporate dollars, personal wealth, and community connections. The public funding available is a huge resource to be leveraged, but the OPO has to get there with private sector support first.

# > Available, Interested, and Committed Campaign Leaders

Leaders of influence and financial means are dedicated to the organization, but not all are dedicated to the project. Those who are affluent and have the means to support the project have to be sold on the plan and the ROI of the Plaza, not their general dedication and annual support of the OPO. They have to have confidence that there will be significant ROI for direct investment to the Plaza, as there is concern of cannibalizing OPO's annual supporter resources and leaving the Orchestra in an unsustainable financial position. In terms of active leadership on the campaign, only a handful of affluent and committed individuals are willing to serve in more than a door opening capacity. A professionally managed campaign that minimizes the burden on campaign leadership will be needed to overcome this reluctance.



# **Convergent Recommendations**

The following recommendations are predicated on the key findings of the Opportunity Analysis. The recommendations provide the best possible outcome to reach or exceed the recommended funding goal.

## **CHALLENGES**

- Need to communicate ROI to the organization and community.
- Need to effectively display a building project plan with investable outcomes.
- Need to instill confidence in leadership by having experts and credible leaders behind the refinement of the project plans.
- Donor fatigue and lack of cultivated relationships outside of the "arts community."
- Reluctance of top-level business, philanthropic, and community leaders to take on formal active campaign leadership roles.
- Few feasibility study participants outside of the existing core constituency of the organization.
- A lack of unity among membership.

#### **FAVORABLE FACTORS**

- Feasibility study participants believe in and are passionate about the OPO.
- The economy in Central Florida is coming back strong, and economic development investors are flooding into the area.
- The OPO has a great reputation for fulfilling its mission and being effective in services offered to the community.
- Even those who are currently dissatisfied with the relationship between the OPO and the PLF want to see the Plaza succeed and the OPO succeed because of their love for the organization and the people involved.
- There could be significant dollars raised—potentially even beyond the recommended goal range—with the accomplishment of plan refinement, board development, and engaged leadership.
- OPO has already secured commitments from the municipalities and completed Phase One renovations. Although there may not be additional dollars on the table from those who have named parts of the Plaza, there is credibility and asking rights that come from their past engagement and investment.
- People believe in Dr. Mary Palmer and her leadership potential.



- People are impressed by the resilience and adaptability that the OPO demonstrated during the pandemic.
- The Plaza, pre-COVID, was on its way to six-figure profit. That demonstrates the ability for the Plaza to be profitable standing alone.
- There is a place in the community for the Plaza as a historical venue to protect.

#### X-FACTORS

While there are consistent circumstances and organizational characteristics that create a strong foundation for successful campaigns, it must be noted that every community and every organization is unique. Even more, each community grows and evolves over time. Given that major funding campaigns utilize multi-year commitments, it is essential to identify and address the immediate climate of a community and organization on various levels. Realities that may be highly impactful to a campaign but fall outside of the specific context of Asking Rights™ or Fundamental Principles of a Campaign are what Convergent calls "X-Factors."

X-Factors have a great capacity to influence the success of a fundraising campaign, but often cannot be changed by the client organization. Clearly identifying and maintaining a keen awareness of X-Factors through a campaign timeline will minimize surprises and ensure any potential adverse impact is appropriately mitigated. We have identified the following X-Factors that could potentially impact this campaign:

- Donor fatigue from previous, ongoing, and future campaigns.
- Emerging from COVID-19 and challenges that surround people's desire and ability to enjoy live entertainment.
- Emerging from COVID-19 and challenges that surround investing in charitable projects during recovery.
- The City of Orlando having ownership in the Plaza versus the OPO having ownership may affect the willingness of some investors to fund the project as it is not technically an "OPO Asset."
- Corporate funding has shifted to programmatic support and funding projects focused on basic human needs as corporations recover revenue lost during COVID.
- Conservative investments based on concerns of ROI given that the Plaza is old and needs a lot of work versus new construction.

### OTHER RECOMMENDATIONS TO CONSIDER

 A much clearer capital plan must be developed and shared with key constituencies, including both boards, if anything beyond the minimum goal is to be achieved.



- Board Development (including clarification of roles, active committee duties, and assessment of the need for additional skills and strengths on both boards) should be integrated into the program refinement and leadership recruitment elements of a campaign.
- Bring former PLF Board members, new PLF Board members, OPO Board members, community leaders, industry experts, and major potential funders to the table when working on Plan and Program refinements.
- Update and share business model for the Plaza Live, the OPO, and how all additional spaces will produce a revenue stream. If engaging in partnerships or receiving rental revenue in addition to programming revenue, all of these potential revenue streams need to be considered and communicated to potential investors to demonstrate ROI.
- Given this is a government owned building, legality and liability needs to be considered and legal representation should be apprised in all phases of planning and implementation.
- Communicate both short-term and long-term ROI to the OPO and the community at large.
- Determine what naming rights will look like for the venue.

#### **CAMPAIGN GOAL & TIMING**

We recommend establishing a prudently cautious and conservative preliminary campaign goal range of \$3-\$5 million to be revised as warranted prior to launching the Public Phase of the campaign. We do believe there may be substantial potential upside beyond this range depending on how strong a trajectory can be established during the Quiet Phase.

While significant plan revision is necessary, this can be accomplished as part of the normal campaign process and can provide a cultivation opportunity with the concerned funding constituencies. Based on cumulative interviewee feedback during the study, Convergent recommends that OPO immediately launch a campaign starting with the necessary board development and plan refinement work.

The campaign goal needs to be rationally tied to the costs of what we're proposing to fund and illuminated by deep, knowledgeable assessment of appropriate target ask amounts for top prospects. These two tasks are normal parts of our campaign process early in the Quiet Phase and both are accomplished with the help of strategically recruited task forces. We recommend that these task forces include key stakeholders, leaders, and potential investors. Participating in these processes will serve a powerful cultivation function but will also enable us to ensure that the people who will have the greatest impact on the trajectory of what we can accomplish help to set that trajectory.

There is an adage in our business that "what they help write, they will help underwrite." Having the right people involved in establishing a revised plan will empower those people to actively determine how much we actually raise. Similarly, our Prospect Evaluations process of determining how much to ask for



from each prospect can both shed light on our funding potential and empower those who participate to impact those funding outcomes.

Whatever goal is established should contemplate funding over a five-year pledge period. Campaign totals should include cash, pledges, letters of intent, and appropriate in-kind contributions secured from public and private sector sources, including businesses, foundations, public sector entities, and individuals. Most commitments made in the campaign will provide cash support. However, some commitments may be made in the form of construction materials, or in-kind products or services that OPO accepts as valuable to the implementation of the proposed plan. Such commitments, if deemed acceptable and useful, should be included in the campaign totals at fair market value, as mutually-agreed upon by the investors and OPO.

Convergent estimates at least 12 months will be required to manage the funding effort and to achieve maximum funding. This is an aggressive timeline, and it will require unwavering focus and support from all those involved -- volunteers, staff, and the entire community. Convergent will design, monitor, and drive this timeline providing timely feedback and adjustments, as necessary.

We recommend that the campaign effort be organized into a Quiet Phase and a Public Phase in accordance with a traditional capital campaign structure as outlined below. We propose managing the comprehensive campaign with full-time campaign management services:



# **QUIET PHASE**

### **DEVELOPMENT OF CAMPAIGN MATERIALS**

- Program refinement
- Case statement
- Campaign brochure
- Outcomes-based ROI analysis

#### **PROSPECT EVALUATIONS**

- Prospective investor research
- Prospect database
- Wealth screening
- **Evaluations** committee
- Determine financial targets for all prospects
- ID door openers

#### **LEADERSHIP** RECRUITMENT

- **Enlist influential** leaders
- Match leaders to the right position
- Secure appropriate pacesetting pledges early in the campaign

#### **MAJOR PROSPECT SOLICITATIONS**

- Investor cultivation
- Conduct 20-30 strategic solutions
- Leverage volunteers' relationships and influence
- Secure at least 50% of goal

# PUBLIC PHASE

#### PUBLIC KICK-OFF EVENT

- Announcement and introduce leadership team
- Announce attainment of 60% (or more) of goal
- Present plans to prospective investors and media
- Showcase endorsements from key leaders
- Generate excitement and momentum

#### **GENERAL SOLICITATIONS**

- Capitalize on kickoff momentum
- Make in-person solicitations to 75-100+ middle and lower division prospects
- Conduct grassroots mass solicitation effort via letter, phone, social media, or other avenues
- Follow up and finalize all commitments
- Finish over goal, under budget, and on time
- Review "Investor Relations"
- Write and present Wrap-up Report



# **Thank You**

Every assignment that the Convergent team undertakes has similar elements: study, report, refine, strategize, campaign, and celebration! The people involved add excitement, passion, purpose, and perspective, making all assignments unique and memorable.

It was a pleasure and a privilege to conduct this Opportunity Analysis for the Orlando Philharmonic Orchestra.

Convergent extends its heartfelt appreciation to staff members who participated in this effort. We extend special thanks to Jennifer Coolidge, Dr. Mary Palmer, Paul Helfrich, Emma Parker, and Katie Cassidy.

The suggestions, insights, and opinions offered from 71 individuals giving generously of their time gave shape to the content of this report and, by extension, to the future of the Orlando Philharmonic Orchestra.

Our thanks to you for allowing us the opportunity to play a role in assisting your organization's strategies and goals.

Sincerely,

Mark Bergethon

**Principal** 

Brooke Rennev

**Project Director** 

Cheryl Hardy

**Partner** 

Robert Dalton

**Campaign Operations Director** 





# **About Convergent**

Convergent Nonprofit Solutions, LLC is a national consulting firm composed of six principals and dozens of experienced and respected nonprofit fundraising and organizational development experts. The Convergent team combines proven techniques with innovative tools for unique solutions to drive remarkable results. Convergent provides outcome-driven programs for a range of nonprofits:

Arts & Culture Animal Welfare

Athletic Parks & Recreation Chambers of Commerce

Community Development Organizations

Charter Schools

Churches

Community Colleges Domestic Violence

Economic/Workforce Development

Education/Research

Environmental

Foundations & Public Benefit

Fraternities/Sororities

Government

Hospice

Hospitals/Healthcare Organizations

Libraries

Museums

Scouting/Camp

Universities

## Our service offerings include:

## **Funding Services**

**Readiness Assessments** 

**Grant Writing** 

**Funding Feasibility Studies** 

Capital Campaign Management

**Campaign Support Tools** 

## **Resource Development Services**

**Planned Giving** 

**Major Gifts Programs** 

E-Philanthropy

#### **Convergent Outcomes Lab Services**

Asking Rights™ Assessment

Organization Value Proposition™

Return on Investment Analysis

Seminars and Workshops

## **Organizational Development Services**

**Development Audits** 

Board and Staff Development

Marketing and Communications

Sustainability Planning

Executive Search & Recruitment



# **Appendices**

**APPENDIX A: PROSPECTUS** 







## Introduction

Founded in 1993, The Orlando Philharmonic Orchestra (OPO) has been continuously operating and enriching the lives of Central Floridians and tourists for nearly three decades. What began as a small group of interested musicians and community leaders gathered around four card-tables at a shopping mall in Winter Park, has grown to be the region's premiere professional orchestra and symphonic music organization, attracting talented musicians from around the world.

The OPO promotes symphonic music through excellence in performance, education and arts leadership. Thanks to the artistry and commitment of its musicians, enthusiastic audiences, and widespread community financial support, the OPO has expanded its reach. The OPO now presents over 170 performances annually and supports the equivalent of 160 full-time jobs, all while inspiring tens of thousands of people each year. The OPO presents a diverse range of programming including classical, pops, chamber music, educational outreach, and unique collaborations with various arts and civic organizations in the region including Opera Orlando and Orlando Ballet. Based on an economic impact calculation provided by Americans for the Arts, the OPO helps provide over \$5 million in economic activity and \$4 million in household income.

In 2012, the OPO sought a venue of its own, one that could offer its musicians, staff, and patrons a consistent home including office, storage, rehearsal and performance space. An opportunity was also seen to own a venue that could present other styles of music and generate positive revenue in support of the OPO's endeavors. In 2013, following a successful fundraising campaign, The Plaza Live was purchased and Phase One renovations began. Realizing The Milk District's economic development opportunity and the value brought by the OPO to the Central Florida community, ownership was transferred to the City of Orlando in 2019, which now leases the building back to the OPO for a nominal amount. With this stable framework in place, the OPO's vision to restore and enhance this historic landmark it calls "home" to its full potential can become a reality.

Changing needs and increased demand for the OPO and The Plaza Live's programming presents new opportunities. The OPO is seeking private funding for the second phase of renovations and development of its broad-spectrum live music and entertainment venue. This will provide expanded opportunities for programming, both revenue-generating shows by outside artists and concerts by the OPO itself. Patrons will enjoy new programming in a much-improved, mid-size concert hall. Artists will enjoy updated rehearsal and backstage spaces, and those with a love for the arts and history will find comfort that invaluable scores and parts will be safeguarded in a temperature and humidity controlled music library.

The renovation and development plan opportunities will include outdoor performance spaces, updated indoor spaces that will allow the OPO to safely operate and entertain guests, and outdoor dining. As the Milk District continues to grow and revitalize, The Plaza Live has the opportunity to ensure this cherished historical venue will flourish. Local financial support for their development efforts will help revitalize the district, ensuring that residents and tourists alike will experience the arts, as essential to elevating a thriving community.







## Needs

## A Strategic Decision for an Immediate Need:

The acquisition of The Plaza Live was a strategic decision driven by both an immediate need for consistent, operational space and a vision for long-term sustainability. This new home presented an opportunity to create a unique performance venue for innovative programming, provide needed facilities for rehearsals and operational support, enhance and increase educational programs for the community, and develop new earned income streams for the organization. The Plaza Live is a key revenue-generating component of the business plan for the OPO. "We look forward to enhancing the experience and utilization of The Plaza Live, and to provide increased financial support for the Philharmonic. This opportunity is an important part of our longterm sustainability plan for continued growth of the Orchestra" said Dr. Mary Palmer, President of the Board.

The Plaza Live was constructed in 1963 and became known as one of Orlando's best cultural centers. Originated as the area's first two-screen movie theater, The Plaza Live was converted into a live performance venue, hosting a diverse roster of artists, comedians, and cultural events. The roster has included artists such as Rick Springfield, John Waite, Yes, Bon Iver, John Oates of Hall & Oates, Kenny G, Styx, The Civil Wars, and Childish Gambino while upcoming programming includes Stephen Marley and David Archuleta. The much-needed baseline of Phase One renovations provides a foundation to launch Phase Two renovations, which will satisfy the needs and the vision for The Plaza Live as a functional and beautiful home for great music of all genres.

#### Phase Two Renovation Needs Include:

- Maximize capacity and building functionality
- Design spaces to expand and enhance guest services
- Redesign and improve accessibility to all spaces
- Improve acoustics and upgrade technology throughout the building
- Temperature and humidity controlled music library to protect an estimated \$5 Million in OPO archives and library assets.
- Improvements for ADA, health, and safety

(See Current Plaza Live Venue Photos, Page 3.)



# Needs (Cont.)

The below photos represent The Plaza Live in its current condition.









### Revenue Stream:

Phase Two renovations will enhance The Plaza Live to continue the growth of the OPO. The success of The Plaza Live renovation is critical to the continued health of the OPO, as The Plaza Live serves as a direct revenue steam for the organization. Ticket sales, concessions, and venue rentals drive incoming revenue. To attract talent and offer diverse live-entertainment line-ups, The Plaza Live currently outsources some of these operations to vendors, resulting in capital flight. Phase Two renovations and further development plans can help capture this lost revenue and generate more sales and economic impact opportunities for the organization.

#### The Show Must Go On:

In times of uncertainty, social distancing, and the shuttering of indoor entertainment venues, the OPO has continued to serve the community with resilience and leadership. The new "Front Porch Concerts" offered through the OPO and The Plaza Live have allowed concert operations to continue. The outdoor-seated shows allow patrons to enjoy live entertainment, a full-service bar, and an array of food truck options. These actions have allowed the OPO to further test and underscore the true need for well-developed outdoor entertainment spaces.





# **Opportunities**



"We look forward to preserving this beautiful and historic venue, infusing it with new technology and improved amenities for audiences and artists alike. Our vision is that The Plaza Live will be an unique and dynamic venue within our community and a key part of expanded revenue strategies to support the growth of our orchestra," said Paul Helfrich, Executive Director of the Orlando Philharmonic.

From Phase One renovations to a large-scale economic development initiative, the OPO has a unique opportunity to help lead the community in economic impact and growth with a property asset that will generate increased profitability, income, and promote regional spending by music lovers and foodies. With historic preservation in mind, the OPO has sought prospectuses from multiple architectural consulting firms, eager to create unique concepts for the renovation and development project to see the OPO's vision come to fruition.

# Examples of Architectural Ideas on Pages 5 & 6 Include:

- A second floor terrace with dining space
- Retail space
- Additional full-service bar
- Updated HVAC for safety
- Dedicated outdoor entertainment space
- Green room for AV production
- Complete site renovation with updated furnishings, plumbing, landscaping, indoor theaters and guest service
- Efficiently redesigned spaces for all front of house and back of house operations

#### Phase One Renovations:

Phase One renovations of The Plaza Live included main hall updates, administrative OPO/The Plaza Live offices, Santos/Dantin Box Office, Friends Bar, the Linda Chapin Music Library which archives invaluable pieces of music that can only be found or rented through the OPO estimated at \$5 million, initial phase of facility improvements to the Kenneth and Ann Hicks Murrah and Genius Foundation Lobbies, the Bryce L. West Patron Room and dance studio conversion to the Palmer Room, providing rehearsal, meeting, rental, and education space. All Phase One renovation funds were secured through fundraising campaigns and revenue by the OPO.



# Architectural Ideas

Thank you to the architectural design firms who donated the following project ideas.





#### ICONIC | NOSTALGIC | MODERN | HIP

A NOD TO LEGACY- ENABLED BY MODERN DESIGN & TECHNOLOGY

#### FRAME THE ART WITH SOPHISTICATED ENERGY

SHOWCASE & CELEBRATE MUSIC, ART, AND BEING ENTERTAINED

#### SENSE OF TRANSPORT & WONDERMENT

MOTIVATE GUEST TRAVEL THROUGH ENVIRONMENTS THAT SUGGEST ADVENTURE & DISCOVERY

#### **ENABLE AN ARTISTIC ENCOUNTER**

IN TECHNOLOGY AND IN PERSON

#### HEALTH, SAFETY, ACCESSIBILITY, & PROFITABILITY

EASE OF OPERATION | ADA STANDARDS | VERSATILITY FOR PROFITABILITY



Little Diversified Architectural Consulting



5 The Plaza Live Renovation and Development Project, Draft Prospectus



# Architectural Ideas



Little Diversified Architectural Consulting





**AOA** 

6 The Plaza Live Renovation and Development Project, Draft Prospectus



# Sample Budget

The Plaza Live is approximately 40,000 s.f. To consider a budget for this project, below you will find a sample budget provided to the OPO from a local architectural design firm.





Scope of Work			Cost	\$/s.f/
Sitework/Utilities			\$816,375	\$21.52
Concrete			\$111,389	\$2.94
Masonry			\$17,446	\$0.46
Steel			\$338,245	\$8.92
Wood & Plastics			\$259,260	\$6.83
Thermal & Moisture			\$493,093	\$13.00
Doors & Windows			\$285,200	\$7.52
Finishes		10	\$4,056,055	\$106.91
Specialties			\$259,020	\$6.83
Equipment			\$196,560	\$5.18
Furnishings			\$0.00	\$0.00
Special Construction			\$364,572	\$9.61
Conveying Systems			\$105,000	\$2.77
Mechanical			\$848,211	\$22.36
Electrical			\$1,205,874	\$31.78
GC OHD, Bonds			\$1,392,490	\$36.70
Theater Consultant and Aco	ustician		\$120,000	
Signage			\$60,000	
	Subtotal Hard Costs		\$10,928,790	\$283.33
	FF&E		\$334,909	\$8.83
	OSE		\$30,000	\$0.79
	Soft Costs	10.0%	\$1,228,897	\$32.39
	Contingency	10.0%	\$1,222,507	\$32.22
	Escalation		\$403,427	\$10.63
	Total		\$14,148,530	\$368.19

<sup>7</sup> The Plaza Live Renovation and Development Project, Draft Prospectus





# Funding The Plaza Live Renovation and Development Project

The OPO and The Plaza Live are thankful for the community support of the first phase of this renovation and development project. In Phase One, \$3 million from Orange County Government facilitated the City of Orlando purchase of The Plaza Live property and venue. The OPO funded a total of \$4,465,893 towards this initial phase of renovations, secured from previous campaigns and revenue. Looking forward to Phase Two renovations, the OPO has led with over \$300,000 and has received an additional pledge of financial support from Orange County Government for \$7 million. The OPO will be raising a total of \$9 million from community stakeholders and passionate philanthropists, making Phase Two of this project a \$16.3 million public-private partnership.

### Background:

The Orange County Tourist Development Tax (TDT) Application Review Committee and the Tourist Development Council approved \$10 million in TDT funds which funded the transfer of ownership costs and The Plaza Live renovations. TDT dollars are generated from a tax collected on rentals and leases in the county. The City of Orlando acquired the property from the OPO and is now leasing the property and venue to the OPO for \$1 per year for a term of 20 years with the option to extend. The OPO is currently charged with continuing to operate and maintain the facility. Both Orange County and the City of Orlando are in full support of the preservation, renovation, and development of this historical community treasure for the benefit of the OPO.

As seen in the example budget on page 7, the Phase Two renovation budget could be a minimum cost of \$14,148,530.00. The Plaza Live Renovation and Development Project plan is subject to change as community leaders and supporters weigh in on the proposed plan.

We believe in enriching the lives of Central Floridians through the power of live music. Great musicians have taken the stage at The Plaza Live and we look forward to many more with your help. We invite you to seize the opportunity to be a part of this new community project. Thank you for your helpful feedback as we move toward an exciting future at The Plaza Live with the Orlando Philharmonic Orchestra.















Contact: Philanthropy Department Jennifer Coolidge, Director of Philanthropy jcoolidge@orlandophil.org 407-896-6700 x 225





## APPENDIX B: INTERVIEW REQUEST LETTER

[Date]

[Name] [Title] [Company] [Street Address, Unit] [City, State, Zip]



Dear [Name]:

We are reaching out because we believe you would be an influential voice in an upcoming feasibility study, benefitting the Orlando Philharmonic Orchestra (OPO) and The Plaza Live as we restore this historic landmark and unearth the full potential of the theater we call "home."

Founded in 1993 and continuously operating for nearly three decades, the OPO promotes symphonic music through excellence in performance, education, and the arts. Thanks to the passions and artistry of our musicians, enthusiastic audiences, and widespread community support, the OPO has expanded its reach. The Orchestra presents over 170 performances annually and supports the equivalent of 160 full-time jobs, all while inspiring tens of thousands of people each year. Serving Central Florida residents and visitors, the OPO presents a diverse range of programming including classical, pops, opera, music theater, chamber music, educational outreach, and unique collaborations with various arts and civic organizations in the region. Based on an economic impact calculation provided by Americans for the Arts, the OPO helps provide over \$5 million in economic activity and \$4 million in household income.

As the Orchestra celebrates the acquisition of The Plaza Live, Orlando's *The Milk District* continues to grow. We want this cherished historical venue to grow with it. Local input and support for our renovation and development efforts will help revitalize the District with memorable music experiences that are essential to enriching and elevating a thriving community.

As the OPO prepares to move forward in our next stage of growth and community service, we wish to gauge the community's level of support and enthusiasm for our renovation and development plan. We have invited Convergent Nonprofit Solutions to help us refine our strategy. Over a three-week period, Convergent team members will conduct confidential interviews with key business and civic leaders throughout Central Florida. We have identified you as one of those leaders and would appreciate your participation and input.

This is not a request for money – only a small investment of your time, your honest opinion, and most importantly, your input on our plan's potential community impact.

Enclosed is a copy of our prospectus that outlines our renovation and development plan. In the coming week, a member of the OPO staff will contact you to schedule a convenient time for a 30-45 minute interview with a member of the Convergent team. These interviews will be conducted via Zoom. However, if Zoom is not a viable option for you, you may opt to conduct the interview by phone. Each interview will be held in strict confidence by Convergent and results will be reported only in aggregate.

We appreciate your willingness to help the OPO and The Plaza Live as we continue to serve our community.

Sincerely.

Dr. Mary Palmer Board President

The Orlando Philharmonic Orchestra

Buddy Dyer Mayor

City of Orlando

Jerry Demings

Mayor

Orange County

Joe Bert

Chief Executive Officer Certified Financial Group

OPO Emeritus Board



## **APPENDIX C: ROSTER OF INTERVIEWEES**

Andrea Massey, Massey Foundation

Ann Murrah

Anna Eskamani, Florida House of Representatives

Bea Hoelle-Hawes, Friends of the OPO

Beverly & Glenn Paulk

Bob White, White & Luczak, PA

Bob Carpenter, General Dynamics Mission Systems

**Bryce West** 

Carlos Barrios, Baker Barrios Architects

Carlos Guillermo Smith, Florida House of Representatives

Carolyn Blice

Carolyn Fennell, Greater Orlando Aviation Authority

Chip Coward, Wicker Smith

Chuck & Margie Steinmetz, Pabst Steinmetz Foundation

Dana Brown, Red Top Productions Corporation

David Schillhammer, Brevard Symphony Orchestra

Diane O'dell, Universal Orlando Foundation

Donna Hoffman, Friends of the OPO

Dr. Jefferson & June Flowers, Flowers Chemical Labs

Dr. Mary Palmer, Mary Palmer & Associates, LLC

Dr. Richard Sandler, Nemours

Elisha González Bonnewitz, Fairwinds Credit Union Foundation

Frank Doherty

Frank Santos, Rosen Hotels

Fred & Jeannie Raffa

Janice Gruber

Jeff Moore, University Of Central Florida

Jim & Valerie Shapiro

Joanne Grant, Mills 50

Joe Kern

Joe Bert, Certified Financial Planners

John Mica

John Casebier, Helen Adams Realty

John Benz

John Klumph

Judy Duda

Larry Costin

Larry Kellogg, Levine Kellogg Lehman Schneider & Grossman, LLP

Larry Gutter & Debbie Meitin

Laurie Burns, LBB Growth Partners

Linda Landman González, Orlando Magic Youth Foundation

Linda Chapin

Lisa Everett



Marcie & Hank Katzen, Mark K Management Mark Brewer, Central Florida Foundation Mark Fischer Marty Merkley, Kay Hardesty Logan Foundation Melody & Brendan Lynch, Lowndes, Drosdick, Doster, Kantor & Reed Pa Michael Elsberry, Lowndes, Drosdick, Doster, Kantor & Reed Pa Michele Napier, Orlando Health Mitchell Gerard, Concerted Consultants Pat Knipe Paul Oppedisano RK Kelley, RK Kelley Consultants Robert & Diane Smedley **Scott Taylor** Stacia Wake, Walt Disney Company Stephen & Ruth Ann Heller Susan Bright Susie Dyer Terry Olson, Orange County Arts & Cultural Affairs Valerie & Paul Collins



# **APPENDIX D: QUESTIONNAIRE**



#### **CONFIDENTIAL QUESTIONNAIRE** INTERNAL USE ONLY

Appt. Date:	Appt. Time:	Interview #:	
Interviewer:			
Interviewee Infori	mation:		
Name:		Phone:	
Firm/Organization:	·	Title:	
Industry Type:			
Meeting Location:			
Home Address:			
		ecent Investment Amount \$	
Interviewer's Ass			
		Positive Moderate	Noncommittal Negative
Five-Year Financi	ial Indication: Low\$	High \$	None Given:
Volunteer:Y	NM	OPO Board:Y N	PL Board:Y N
Role(s):			
Notes:			
		Convergent Non	profit Solutions 1   P a g e



## **Preface Interview with Confidentiality Statement**

1.	How familiar are you with the mission of the Orlando Philharmonic Orchestra (OPO) and the range of services it provides?						
_	Very Familiar Familiar Somewhat Familiar Little/Unfamiliar						
2.	How would you rate the effectiveness of: a) The OPO as a whole, b) Its Staff, and c) Board of Directors.  a.) Very Effective Effective Somewhat Effective Ineffective Unsure How can they improve?						
_	b.) Very Effective Effective Somewhat Effective Ineffective Unsure How can they improve?						
_	c.) Very Effective Effective Somewhat Effective Ineffective Unsure How can they improve?						
3.	Under normal circumstances, how many live performances (including concerts, comedy performances, plays) do you usually attend per year?01-34-67-910 or More						
4.	Have you personally attended an OPO Event? YNU						
_							
	Convergent Nonprofit Solutions 2 LP a g e						



5.	Have you attended an event at The Plaza Live?YN
	If so, was it an OPO performance or a different live performance? OPOOther Live
Pe	rformance
6.	How familiar are you with The Plaza Live Foundation and its relationship with the OPO?  Very Familiar Familiar Somewhat Familiar Little/Unfamiliar
7.	How often do you visit The Milk District?  Very Often Often Somewhat Often Little/Never For What Purpose:
8.	(Present Prospectus) As described in The Plaza Live Renovation and Development Project draft Prospectus, the OPO and The Plaza Live Foundation propose raising \$9 million for Phase Two renovations and a building fund. How familiar are you with this proposed plan?  Very Familiar Familiar Somewhat Familiar Little/Unfamiliar
	very Familial Familial Somewhat Familial Little/Offamilial
9.	The OPO presents over 170 performances annually and offers a diverse range of programming including musical performances, educational outreach, and unique collaborations with various arts and civic organizations, in the region. How important do you believe the OPOs services are to a growing community?  Very important Important Somewhat Important Not Important Unsure
	Convergent Nonprofit Solutions 3   P a g e



10. The Plaza Live is a historical landmark in the heart of The Milk District, in addition to OPO programming and the music library. How important do you believe preserving and enhancing The
Plaza Live is to the Central Florida region and the local community?  Very important Important Somewhat Important Not Important Unsure
11. Page 1 of the draft <i>Prospectus</i> identifies economic impact figures that OPO operations provide to the community. Page 4 identifies further development opportunities that phase two renovations could bring if the campaign goal amount is achieved. How important do you think it is for the OPO and the Plaza Live Foundation to pursue this development opportunity, in addition to the phase 2 renovation needs on page 2?  Very important Important Somewhat Important Not Important Unsure
Which renovation and development opportunity listed on page 4 do you think is most important for the OPO and The Plaza Live Foundation to pursue?
13. Which is least important, and why?
14. Are there any changes or modifications that would make this plan more compelling? Is anything missing?
Convergent Nonprofit Solutions 4   P a g e



15		The OPO and The Plaza Live Foundation's plan requires approximately \$9 million in private sector support to be realized. Is this a realistic and achievable goal?					
				hat is an achievable goal? \$			
_							
16	•	,	•	s that the following levels of invest			
		private) do you believ or \$250,000 over a five		er making a commitment of at leas	st \$50,000		
17	commitment at thi		potential suppo	dential and that I am not asking for or, at what ANNUAL level might yo			
		(low)		(high)			
				(If no, note any factors mentioned)	)		
fac	Would you hav	ve interest in a Naming		r Marketing Visibility associated wit	h the new		
18		at individuals come to credibility and ensure		ey agreed to lead this effort, woul s a success?	d get your		
_							
				G. C. L. II			
				Convergent Nonprofit Solutions	5   Pag		



19. a	) If asked, wou	ld you consi	der playing a lea	adership role	in such a camp	oaign?	
	Yes	_	No	N	laybe		
b	) Would you co	nsider being	a door opener	?			
	Yes	_	No	N	laybe		
20. H	low would you	Characterize	the Central Flo	orida econom	y as it recovers	s from the Covid-19	9
P	andemic?	_ Strong	Weakened b	out Stable	Unstable	Still In Decline	
			eting campaigns nancial and/or v			d, or pending) that receive?	might
th	nat you think is	relevant to t		posed camp	aign, or The Ol	eedback, critique, o	
					Convergent Nor	profit Solutions	6  P a a



#### **APPENDIX E: INVESTMENT RANGE TABLE**



#### Investment Levels to Reach a \$9 Million Goal Over Five-Years

<----->

	Accumulative					
Pledge Amount	# of Pledges	Annual Pledge	Ρŀ	edge Total	# of Pledges	Total Investment
\$2,000,000	1	\$400,000	\$	2,000,000	1	\$2,000,000
\$1,000,000	1	\$200,000	\$	1,000,000	2	\$3,000,000
\$500,000	2	\$100,000	\$	1,000,000	4	\$4,000,000
\$250,000	3	\$50,000	\$	750,000	7	\$4,750,000
\$150,000	5	\$30,000	\$	750,000	12	\$5,500,000
Top 10	% of Total	Pledges Typi	call	y Equals 60-6	65% of Goal	Achievement
\$100,000	6	\$20,000	\$	600,000	18	\$6,100,000
\$75,000	12	\$15,000	\$	900,000	30	\$7,000,000
\$50,000	15	\$10,000	\$	750,000	45	\$7,750,000
\$25,000	18	\$5,000	\$	450,000	63	\$8,200,000
Top 2	Top 25% of Total Pledges Typically Equals 80% of Goal Achievement					
\$15,000	25	\$3,000	\$	375,000	88	\$8,575,000
\$10,000	30	\$2,000	\$	300,000	118	\$8,875,000
< \$5,000	Many		\$	125,000	250+	\$9,000,000





#### APPENDIX F: PROSPECTUS ADDENDUM



In the heart of Orlando, The Plaza Live offers a unique performance venue. The Plaza is a place where the community can experience local, regional, and national acts in addition to the Orlando Philharmonic Orchestra. Below, you will find a more detailed overview of the past, present, and future renovation and revenue projections for The Plaza Live Renovation and Development: A Project of the Orlando Philharmonic Orchestra.

#### The Plaza Live Renovation Phase I: Completed

- Dressing Rooms
- Murrah Lobby
- Friends Bar
- Santos/Dantin Box Office
- Bryce West Conference Room
- Schillhammer Administrative Offices
- Palmer Room Initial Renovation

#### The Plaza Live Renovation Phase 2, Part 1: In Progress for COVID Health and Safety Upgrades

- · Touchless sinks and toilets
- · Air quality improvements with state-of-the-art filtration UV lights and additional air filtration units

The Plaza Live Renovation Phase 2, Part 2: Renovation Needs for Code Compliance and Capacity

Phase 2, Part 2 renovation needs must be fulfilled by private and public sector support. Part of the "Plaza Live Renovations Example Budget" includes these costs. The public sector support pledged by Orange County Government is contingent on the OPO raising \$3 million from the private sector. The \$7 million pledged will only cover hard costs, meaning the professional service costs of plan development and implementation are not eligible and will need to be raised by the OPO.

#### Code Upgrades

- Accessibility and egress requirements
- Elevator addition
- Balcony renovation
- Outdated heating and air conditioning system
- · Need to widen entrance and exit
- Expansion of restrooms
- Technology and electrical updates- Wifi, outdoor power for performances and vendors
- Facilities for catering- Depending on funding levels, a multi-use catering kitchen

1 The Plaza Live Renovation and Development Project, Prospectus Summary Addendum



#### Prospectus Summary Addendum (Cont.)

#### Revenue Stream and Phase 2, Part 2 Renovation Benefits:

As briefly cited in the draft prospectus, Plaza Live programming and operations generate a revenue stream for the OPO. Pre-COVID, third party vendor operations were utilized for concessions, some booking, and staffing to deliver programming to patrons of the venue. The pandemic created an opportunity for the OPO to pilot their own programming and operations, developing their own audience and taking more ownership of patron related points of sale. OPO has also taken advisory from Music Event Management Inc. who work with the Cincinnati Symphony Orchestra and other venues whose business models include generating revenue from venues such as The Plaza Live. As we look toward post-pandemic programming, operations and revenue potential, the OPO plans to own all points of sale, including concessions, bar operation, staffing, and maximizing the number of performances scheduled to drive ticket sale revenue and these other points of sale formerly controlled by third parties. To accomplish this, Phase 2, Part 2 renovations will offer:

- A clean, healthy, and safe environment for patrons, performers, and staff
- Better air quality
- More restrooms
- Increased programming
- · Increased seating capacity
- \*The Plaza Live Board will work with and under management of the OPO, to achieve these results

#### Annual Projected Return on Investment to the OPO:

The projected income post Phase 2, Part 2 is \$500,000 based on the projected number of performances, ticket sales, and additional points of sale owned by The Plaza Live and the OPO. This is an additional \$200,000 beyond the pre-COVID projected revenue for 2019-2020 of \$300,000.

#### Additional Venue Benefits of The Plaza Live Offered In-Kind to the OPO:

- Music library
- Rehearsal space
- Administrative offices
- Recording space
- Event space hosting education programs, summer camps, and music lessons
- Meeting rooms for board meetings and meetings of the Friends of the OPO
- Equipment storage

#### Annual Return on Investment to the Community:

- Music venue with excellent sight lines and acoustics
- · Flexible and sought after venue for performers
- Indoor 1200 standing room capacity
- Indoor 900 seated capacity
- Outdoor performing space up to 900 + capacity
- Ease of access, parking and other amenities

2 The Plaza Live Renovation and Development Project, Prospectus Summary Addendum



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<i>-  </i>				
-				
Duningt Francisco	2024 Plane Live Patronia Lavage Budget			
Project Expenses:		C.L. J. J. J.V.J.	TDT/4 DG 5 !	Additional Opposition
	Description of Work	Scheduled Value	TDT/ARC Funding	Additional OPPF Funding
GC	General Conditions	\$125,832.00	\$125,832.00	\$0.00
GC	General Requirements	\$65,912.00	\$65,912.00	\$0.00
GC	Insurance	\$9,577.00	\$9,577.00	\$0.00
GC	Builder's Risk	\$6,955.00	\$6,955.00	\$0.00
GC	Permits - Allowance	\$42,256.00	\$42,256.00	\$0.00
GC	Testing and Inspecting	\$7,945.00	\$7,945.00	\$0.00
GC	Surveying and As-Builts	\$14,445.00	\$14,445.00	\$0.00
GC	Final Clean	\$1,611.00	\$1,611.00	\$0.00
SUB	Demolition - Exterior Area and Misc MEP Features	\$38,007.00	\$38,007.00	\$0.00
SUB	Concrete Foundations / Slab / Columns	\$58,957.00	\$58,957.00	\$0.00
SUB	Concrete - Sidewalks Around Building	\$10,700.00	\$10,700.00	\$0.00
SUB	Masonry	\$101,864.00	\$101,864.00	\$0.00
SUB	Bond Beam Work for New Deck Tie-In to Existing Masonry	\$67,410.00	\$67,410.00	\$0.00
SUB	Structural Steel	\$146,548.00	\$146,548.00	\$0.00
SUB	Structural Steel - New Stairs	\$21,400.00	\$21,400.00	\$0.00
SUB	Millwork	\$50,076.00	\$50,076.00	\$0.00
SUB	Rough Carpentry - Blocking /Shims	\$4,815.00	\$4,815.00	\$0.00
SUB	Caulking / Backer Rod and Sealant	\$4,815.00	\$4,815.00	\$0.00
SUB	Roofing / Downspouts / Gutters / Flashings	\$69,015.00	\$69,015.00	\$0.00
SUB	Doors and Frames	\$41,998.00	\$41,998.00	\$0.00
SUB	Storefronts and Curtainwall	\$105,406.00	\$105,406.00	\$0.00
SUB	Gypsum Board Assemblies	\$74,384.00	\$74,384.00	\$0.00
SUB	Acoustical Panel Ceilings	\$6,527.00	\$6,527.00	\$0.00
SUB	Acoustical Wall Panels - Allowance	\$32,100.00	\$32,100.00	\$0.00
SUB	Acoustical Spray	\$15,729.00	\$15,729.00	\$0.00
SUB	Flooring	\$64,414.00	\$64,414.00	\$0.00
SUB	Painting and Coatings	\$27,612.00	\$27,612.00	\$0.00
SUB	Stucco System	\$47,829.00	\$47,829.00	\$0.00
SUB	Miscellaneous Finishes Allowance	\$42,800.00	\$42,800.00	\$0.00
SUB	Interior ADA Signage	\$535.00	\$535.00	\$0.00
SUB	Commercial Toilet Accessories and Partitions	\$24,610.00	\$24,610.00	\$0.00
SUB	FFE - Excluded, By Owner	\$35,000.00	\$35,000.00	\$0.00
SUB	Fire Extinguishers	\$1,070.00	\$1,070.00	\$0.00
SUB	Fire Suppression	\$70,705.00	\$70,705.00	\$0.00
SUB	Plumbing Systems	\$77,361.00	\$77,361.00	\$0.00
SUB	HVAC Systems	\$133,215.00	\$133,215.00	\$0.00
SUB	Electrical Systems	\$244,134.00	\$244,134.00	\$0.00
SUB	Low-Voltage Wiring	\$8,560.00	\$8,560.00	\$0.00
SUB	Fire Alarm	\$13,375.00	\$13,375.00	\$0.00
SUB	Complete Sitework - Mill / Stripe / Pave / Signage	\$112,350.00	\$112,350.00	\$0.00
SUB	Gate @ Corner of New Building and Existing Concrete Knee Wall	\$3,745.00	\$0.00	\$3,745.00
OWNER	Impact Fee's	\$107,269.00	\$0.00	\$107,269.00
OWNER	Arch/Engineer Fee's	\$175,000.00	\$72,146.00	\$102,854.00
OWNER	Owners Rep Fee	\$60,000.00	\$0.00	\$60,000.00
OWNER	AV IT	\$72,500.00	\$0.00	\$72,500.00
OWNER	Civil Fees	\$62,500.00	\$0.00	\$62,500.00
OWNER	Landscaping Arch	\$12,000.00	\$0.00	\$12,000.00
		712,000.00	ان.00	712,000.00

OWNER	Storm Drains	\$32,500.00	\$0.00	\$32,500.00
OWNER	FEE	\$45,250.00	\$0.00	\$45,250.00
OWNER	Surveying	\$31,500.00	\$0.00	\$31,500.00
OWNER	Contingency	\$167,000.00	\$0.00	\$167,000.00
OWNER	Escalation	\$109,417.72	\$0.00	\$109,417.72
		\$2,936,035.72	\$2,100,000.00	\$836,035.72
OH/P	Overhead	\$71,217.00	\$0.00	\$71,217.00
OH/P	Profit	\$111,099.00	\$0.00	\$111,099.00
Bond	P&P	\$36,000.00	\$0.00	\$36,000.00
		\$3,154,351.72	\$2,100,000.00	\$1,054,351.72
	Price/SF	\$737.34		
Project Income:	Plaza Live Patron's Lounge Budget			
	Туре	Amount		
	Proposed TDT/ARC Funding	\$2,100,000.00		
	Government/Private Grant Funding	\$750,000.00		
	Individual Support	\$250,000.00		
	The Plaza Live Cash Reserves	\$54,351.72		
		\$3,154,351.72		



The Plaza Live / Orlando Philharmonic 425 N. Bumby Ave Orlando, Fl 32803 C/O Ms. Megan Kelly mkelly@plazaliveorlando.com Corporate ID# 786790428

This guestroom rate agreement is presented, as of this day, March 24, 2023 between The Plaza Live/ Orlando Philharmonic (client) and the Crowne Plaza Orlando Downtown (hotel). The term of this agreement is March 24, 2023December 31, 2023.

#### **GUEST ROOM ACCOMODATIONS AND RATES**

Hotel's guestroom rates are subject to applicable state, local taxes (currently 12.5% per room per night).

Upon receipt of this signed contract, the following rooms will be placed on a definite hold until your specific cut-off date as provided in this contract.

Rate is based on availability and blackout dates do apply. Preferred corporate rates are designed for the individual business traveler and do not automatically apply to groups of 10 or more rooms per night. Group rates will be negotiated based on availability and meeting needs.

Quarterly production review will take place the first week of the following quarter. Based on the pick-up client may be eligible for a lower contracted rate and additional incentives.

#### Check-In Dates Starting March 24, 2023

Guestroom Type	Good Neighbor (10-49 rooms per year)	
Run-Of-House	\$121.00	
King Suite Upgrade	\$139.00	

Please Note: Rates are Net, Non-Commissionable.

**BLACKOUT DATES**: 9/2-3/2023,11/10-13/2023; 11/18-19/2023 dates subject to change

#### **CHECK-IN / CHECK-OUT TIMES:**

Check-in times 4:00pm. Check-out times 11:00am.

#### **HOTEL GUEST PARKING:**

Self-Parking fees have been discounted to \$12.00+ tax.

Please lock your vehicle and do not leave items in the plain view. The hotel is not responsible for vehicle or the contents within.

#### **RESERVATION PROCEDURES:**

Reservations will be made directly for by logging onto <a href="www.downtowncrowne.com">www.downtowncrowne.com</a> using digital check-in and entering corporate ID# 786790428 upon completion of reservation. Guests may also call the hotel direct at 407-843-8700 and providing corporate ID#.

Page 1 OF 3

Initials: 1023

**GUEST ROOM PAYMENT:** All The Plaza Live/ Orlando Philharmonic guests are Individual Pay on Own for guest rooms and incidentals unless otherwise noted at time of reservation. A valid credit card is required at check in for all guests. A daily deposit of \$50.00 per night will be applied at check in, and balance refunded upon check out.

#### **CROWNE PLAZA BUSINESS REWARDS PROGRAM:**

The Crowne Plaza guest rewards program allows travelers to earn hotel points at www.IHG.com/business rewards.

#### **BENEFITS & INCENTIVES:**

As a preferred corporate account, Orlando Philharmonic will have access to the following benefits and amenities at the Crowne Plaza Orlando Downtown, all guest rooms include:

- Complimentary Shuttle 3-mile radius from Hotel-currently 9:00AM to 10:00PM Daily
- · Complimentary high speed wireless internet
- Complimentary in room safes
- Complimentary Keurig Machine
- Complimentary Microwave
- Complimentary Mini-Refrigerator
- 24 hour Fitness Center
- Daily Self-Parking \$12.00+tax

#### INDEMNIFICATION

Each party hereby agrees to indemnify, defend and hold the other harmless from any loss, liability, costs or damages arising from actual or threatened claims or causes of action resulting from the gross negligence or misconduct of such party or its respective officers, directors, employees, agents, contractors, members or participants (as applicable), provided such individuals are acting within the scope of their employment.

#### CANCELLATION/MODIFICATION:

Cancellations must be made prior to 4:00PM day of arrival. Failure to cancel a reservation prior to 4:00PM will result in a cancellation charge for that night's room and tax.

If either party wishes to discontinue this agreement, written notice providing a 30-day grace period must be provided. In the event of an acquisition or merger by your company, the Crowne Plaza Orlando Downtown reserves the right to revisit this agreement.

#### **COMPLIANCE WITH LAWS**

Client agrees to comply with all applicable federal, state and local laws including health and safety codes and federal antiterrorism laws and regulations, and our rules, copies of which are available from the hotel's sales department. Client agrees to cooperate with Hotel and any relevant governmental authority to ensure compliance with such laws. For the safety of persons and property, no fireworks or incendiary devices may be used indoors at the hotel. Client assumes full responsibility for the conduct of all persons in attendance at Client's event and for any damage done to any part of our premises during the time of Client's event. Should Client require any rigging services for this event, all such services must be arranged through the in-house AV provider or the Hotel and Client will be responsible for all costs associated therewith.

#### **ACCEPTANCE**

Prior to execution by both parties, this document represents an offer by the Crowne Plaza Orlando Downtown. Please initial each page, sign this last page and return **ALL** pages of this agreement on or before the due date listed below.

A signed original will be returned for Client's file. This agreement will constitute a binding contract between both parties. The parties hereby warrant that their representatives listed below have the full power and authority to enter into and bind each party to the agreement. If this agreement is not received by the above date, all rooms and space referred to herein will be released, and neither party will have further obligations under this Agreement.

The Crowne Plaza Orlando Downtown and The Plaza Live/ Orlando Philharmonic have agreed to and have executed this agreement by their authorized representatives as of the dates indicated below.



PO BOX 953127 Lake Mary, FL 32795 407-377-0400 FAX 407-377-0420 hollie@orlandoweekly.com

#### **BILLED ACCOUNT**

**Plaza Live** 

**BILLING PERIOD** 

Mar 2024

BILLED ACCOUNT NO.

11860

TERMS OF PAYMENT

Due on Receipt

INVOICE NO.	BILLING DATE
0331-11860	03/31/2024

DESCRIPTION			GROSS AMOUNT
(5) 1/2 pg ads at \$995 2/19 - 3/25			\$4,975
	PAST DUE AMOUNT	CURRENT GROSS AMOUNT	CURRENT NET AMOUNT
* PLEASE INCLUDE YOUR ACCOUNT NAME .OR NUMBER WITH YOUR PAYMENT			

AMOUNT DUE

PAID



PO BOX 953127 Lake Mary, FL 32795 407-377-0400 FAX 407-377-0420 hollie@orlandoweekly.com

#### **BILLED ACCOUNT**

**Plaza Live** 

**BILLING PERIOD** 

Mar 2024

BILLED ACCOUNT NO.

11860

TERMS OF PAYMENT

Due on Receipt

INVOICE NO.	BILLING DATE
0331-11860	03/31/2024

DESCRIPTION			GROSS AMOUNT
(5) 1/2 pg ads at \$995 Total of \$7,960 in Trade Value 2/19 - 3/25			\$4,975 TR
	PAST DUE AMOUNT	CURRENT GROSS AMOUNT	CURRENT NET AMOUNT
* PLEASE INCLUDE YOUR ACCOUNT NAME .OR NUMBER WITH YOUR PAYMENT			

AMOUNT DUE

\$0 CASH

## Invoice



Date: February 7, 2024 INVOICE # 2724P

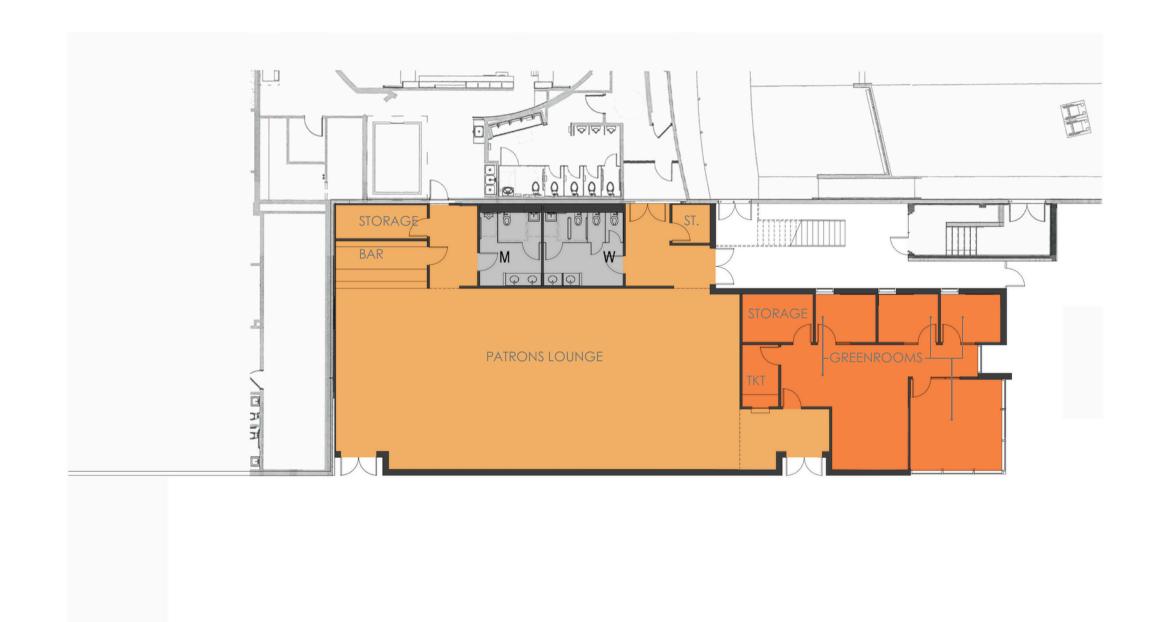
To Plaza Live Orlando, Fla

Salesperson	Job	Payment Terms	Due Date
JJW	Monthly Event Promotion	Day of Event	03/01/2024

Qty	Description	Unit Price	Line Total
1	Multi-Media Event Promotion	500.00	500.00
		Subtotal	\$500
		Deposit*	0
		Total*	\$500

Make all checks payable to Southern Fried Outlaw Music/Jerry Waller

Thank you for your business!

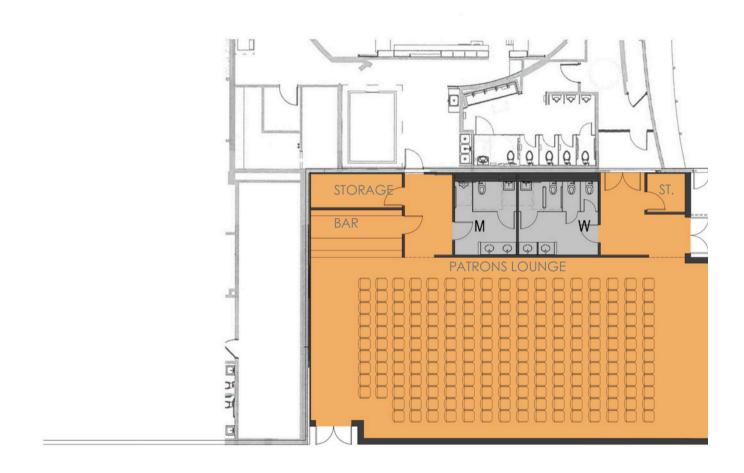










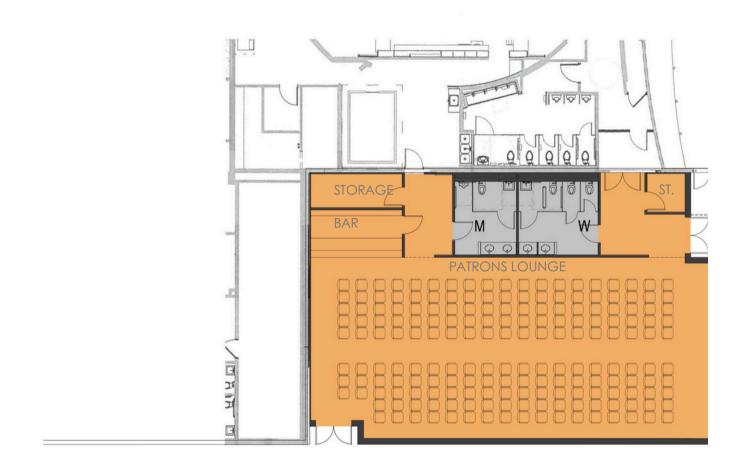


200 SEATS







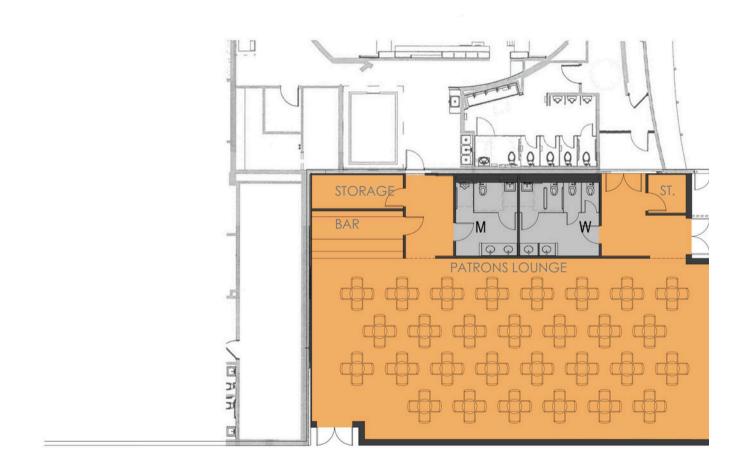


186 SEATS









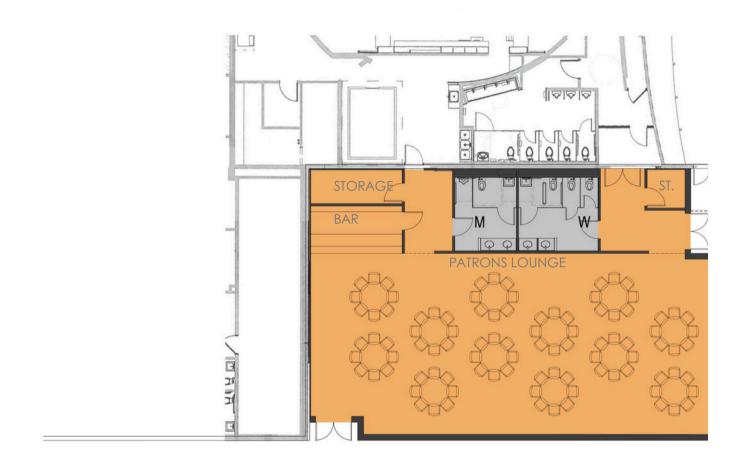
116 SEATS







FLOOR PLAN



96 SEATS









## Jerry L. Demings

P.O. BOX 1393, 201 SOUTH ROSALIND AVENUE, ORLANDO, FL 32802-1393 PHONE: 407-836-7370 • FAX: 407-836-7360 • EMAIL: MAYOR@OCFL.NET

Dear Patron,

The City of Orlando and Orange County are deeply invested in the success of The Plaza Live facility because not only does the Plaza Live offer an important popular entertainment venue that serves over 100,000 people annually, but because the revenues from the Plaza Live also support our beloved Orlando Philharmonic Orchestra.

We ask for your gracious consideration in helping to support this venture to renovate this cultural gem now in its 60th year in the heart of The Milk District and in The Mills 50 corridor. The Plaza Live provides accessible arts opportunities to the community while supporting countless accessible music and education programs in Central Florida through the Orlando Philharmonic Orchestra.

The partnership with Orange County with the Plaza Live and Orlando Philharmonic Orchestra is important. Because this public and private partnership is critical to our cultural community, we greatly appreciate your patronage and consideration.

We value the arts as vital to our Central Florida community to support Orange County as a wonderful place to live, work, and play

Thank you for your consideration.

Sincerely,

Jerry Demmings
Orange County Mayor





#### OFFICE OF MAYOR BUDDY DYER

August 14, 2023

Dear Orlando Philharmonic Orchestra Supporter,

The Plaza Live is one of our community's cultural gems. The popular entertainment venue welcomes more than 100,000 people annually for a variety of performances, with revenues supporting our beloved Orlando Philharmonic Orchestra. The history of the venue dates back to 1963 and it has hosted countless concerts, theater productions and comedy shows since then.

Through a partnership with the City of Orlando, The Plaza Live has become the home of the Orlando Philharmonic Orchestra, allowing the arts group to host performances, as well as educational programs for young residents.

Currently, The Plaza Live is undergoing renovations and will soon have a redesigned seating area, updated lobby and a new sound system and stage lighting. The support of our community is critical in the efforts to enhance the venue and so it can remain a focal point of Orlando's arts and cultural scene that makes our community such a vibrant, inclusive place to live.

I truly believe that the arts connect residents and enrich our lives in so many different ways. By supporting The Plaza Live and the Orlando Philharmonic, together we are ensuring that the arts make a meaningful impact on the lives of all who call our city home.

Thank you for your support and partnership.

Sincerely.

**Buddy Dye** 

Mayor





Office of **Commissioner Patty Sheehan**Orlando City Council, District 4

April 29, 2024

To the TDT Application Review Committee:

I am writing this letter to express my support for The Plaza Live efforts to receive funding for a Patron's Room, which would be used for special events, meetings, conventions, galas, community groups and much more. As a City Commissioner, I recognize the valuable contributions that the arts make to our community, and I believe that the The Plaza Live's mission aligns with our shared goal of promoting and supporting local arts and culture.

The Plaza Live has a rich history as a cultural landmark in Central Florida, and they have done an excellent job in using this space to host a wide range of artistic events that enrich our community. I am pleased to hear that they are seeking funding to support the Patron's Room addition, and I fully endorse this effort.

I believe that The Plaza Live's vision for this cultural venue aligns with the City's cultural goals, and I am confident that they will continue to play an important role in promoting the arts in our community. I offer my full support for The Plaza Live's addition of a Patron's Room and look forward to seeing the continued growth of The Plaza Live's programs and events.

Sincerely Yours,

Patty Sheehan

Orlando City Commissioner, District 4

#### April 25, 2024

#### To the TDT Application Review Committee:

As the Senior Director for Talent Development at Orlando Economic Partnership, I am writing to express my strong support for the arts grant funding application submitted by The Plaza Live and the Orlando Philharmonic.

These two organizations are vital pillars of Orlando's cultural scene. The Plaza Live provides a unique and vibrant venue for a wide range of artistic performances, while the Orlando Philharmonic enriches our community with its world-class musical talents.

Together, they play a crucial role in:

- Enhancing our quality of life: Access to the arts fosters creativity, education, and a sense of community.
- **Promoting tourism and economic development:** A thriving arts scene attracts visitors and boosts local businesses.
- **Providing educational opportunities:** Both organizations offer valuable programs that introduce children and adults to the arts.

I encourage you to fund this project for the Orlando Philharmonic Plaza Foundation and The Plaza Live.



**ECONOMIC** 

OF THE YEAR

Fammy Humphrey

Senior Director, Talent Development

Orlando Economic Partnership



#### 201 South Bumby Avenue Suite 1-O, Orlando, FL 32803 407.401.3003 | themilkdistrict.org

April 25, 2024

Dear TDT Application Review Committee Members,

The Milk District is a diversely dynamic neighborhood for locals that has become a draw for the region, and a must-stop for visitors wanting to experience our vibrant urban city. Being a hive of creativity and culture in the heart of Orange County, the District strives to lead the area as home to authentic cultural experiences, destination dining, live entertainment, outdoor activities, and an innovative workforce. Through embracing its grassroots spirit and gritty character, The Milk District works side by side with independent businesses to foster community and human connections that impact all parts of daily life.

The Plaza Live, with its iconic sign and historical spire, is a major draw for tourists and visitors outside the region and a worthy candidate for TDT funding. Their artistic programming attracts thousands of visitors to The Milk District where they eat at our restaurants, shop in our stores, and discuss art and music in our bars and parks each year.

Funding from the TDT ARC would support the continued growth and expansion of an institution that has proven time and time again the return on investment of government dollars. The Milk District enthusiastically supports The Orlando Philharmonic Plaza Foundation in their revitalization effort and the application to this funding program. Thank you for your consideration of their application.

Sincerely,

Angie Folks

**Executive Director** 

The Milk District



#### Dear Orange County TDT ARC,

For over thirty years, Orlando Weekly has chronicled the culture, arts, music, nightlife, events and neighborhoods of Orlando, and Plaza Theater has been here in some form or another nearly twice as long. In a town as new as Orlando, few entities share that kind of history, but The Plaza Theater has stood its ground, nestled in the heart of what has become the Milk District, towering over it with its historic spire. An interesting building, it has housed a movie theater, a dance studio, a concert venue, and now one of Orlando's premier cultural institutions, the Orlando Philharmonic. A building of meager means, The Plaza has always made the best of its adverse circumstances, and despite its worn appearance in the face of a city of sparkling new venues, it has not only survived, but it has managed to thrive, becoming a concert and performance venue, bringing countless national acts to the Downtown Orlando area and catching the eye of the Philharmonic who would eventually call it home.

I've personally seen many national concerts at The Plaza, and recently, I was treated to an outstanding live performance of the Orlando Philharmonic Orchestra, who has called the venue home now for a decade. The Plaza also sells out special movie nights (Rocky Horror Picture Show) during the Halloween season, and has become a popular destination for special events. All of these performances and events draw droves of regional tourists from other counties and metros to spend their dollars here in Orange County.

As a patron of Plaza Live, a resident of downtown Orlando, and publisher of Orlando's main news outlet for local arts, culture and entertainment, I can tell you that Plaza Live is undeniably an indispensable part of Orlando's culture. The most recent renovations have made the venue more attractive, more functional and more versatile, increasing its ability to host a more diverse line-up of events. In fact, after years of courting Orlando Weekly, Plaza Live will finally host one of our events in the fall. This is 100% due to the latest renovation, making the venue an attractive and suitable destination for our cocktail-style event. I wholeheartedly support more to be done. The next round of proposed improvements and enhancement would further increase the venue's capabilities to host even more events of varying sizes, bringing more life and commerce to Orange County and the downtown corridor and extending the life of what has become an iconic historic building.

The Plaza encompasses music, arts, culture and history, all which make it the perfect candidate to be awarded TDT funding. The venue wholeheartedly has the support of Orlando Weekly, and we would love to see it get your wholehearted support as well.

Sincerely,

Graham Jarrett

Publisher, Orlando Weekly



4/19/2024

Dear Grant Review Committee,

On behalf of Central Florida Community Arts, a community-focused arts organization in Orlando, Florida, I am writing to express our enthusiastic support for The Plaza Live's application for funding to construct a new 2000-square-foot Patrons Room. This project is a visionary step towards enhancing the cultural landscape of Orange County by addressing a critical need for more adaptable venue spaces.

In recent years, the demand for small to medium-sized event venues that meet the expectations of modern audiences in Orange County has significantly outpaced availability. This scarcity affects not only event organizers but also limits community access to diverse cultural experiences. The lack of adequate spaces often leads to higher rental costs, restricting opportunities for localgroups like CFCArts to produce accessible and varied programming to draw tourists to the region. The proposed Patrons Room at The Plaza Live would directly address this issue by adding a versatile new venue to our area.

The Plaza Live plans to construct a 2000-square-foot Patrons Room designed to support a variety of events, including meetings, special events, and galas. This space promises flexibility with state-of-the-art amenities that will cater to a wide range of activities and audience sizes. By incorporating contemporary design and technology, The Plaza Live will offer a unique venue that stands out from existing facilities, providing a world-class experience that is currently missing in our region.

This addition is expected to have a substantial positive impact on the local community by increasing the capacity for cultural, corporate, and private events. This expansion will not only enhance the experience of visitors and tourists but also provide much-needed venue options for local organizations. The availability of such a space is crucial for fostering a vibrant cultural ecosystem, enabling more frequent and diverse programming that can engage and attract a broader audience base.

In conclusion, CFCArts wholeheartedly supports The Plaza Live's grant application for the Patrons Room. We believe that this project will not only fill a significant gap in our local infrastructure but also enrich the cultural fabric of our community. We look forward to the opportunities that this new space will create for event producers, promoters, presenters, and all who participate in the thriving arts scene of Orange County.

Thank you for considering this vital initiative. We are excited about the potential transformations this project will bring and are eager to see its benefits realized for our community.

Sincerely.

Zac Alfson

Senior Director of Marketing and Communications

Central Florida Community Arts

### Orlando Sentinel | Section 6 | Sunday, July 23, 2023



The iconic sign on the roof of the Plaza Live in Orlando dates from the building's origins as the city's first two-screen movie theater. Designed by Miami architect Robert Collins, it opened in 1963. JOY WALLACE DICKINSON

# **Orlando Sentinel**

FINAL EDITION

Thursday, January 11, 2024



Live

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After a COVID-19 delay, the most visible phase of the renovation project is underway: Completely gutting the public spaces inside the structure and upgrading the exterior, a landmark of the city's Milk District, east of downtown.

A construction fence surrounds the front of the building's visible spot on North Bumby Avenue near Colonial Drive as RBmarks Construction of Winter Springs works.

A recent visit shows the interior reduced to concrete floors and bare walls. Without seats, the main theater looks smaller. Conversely, removing the drop ceiling from the lobby makes it look

When finished — it is hoped by the end of the year — guests will notice changes before they even get inside. A new outdoor plaza will be served by an indoor/outdoor bar. New rapid security scanning from Evoly, the company that provides the machines at the Dr. Phillips Center for the Performing Arts and Walt Disney World, should eliminate the entry line that often snakes along the parking lot.

As designed by the Little architectural firm, the lobby will have a new VIP room, bigger and better bathrooms and a more contemporary vibe with a reflective black color scheme augmented by



Plaza Live general manager Megan Kelley talks about the ongoing, multimillion-dollar renovation of the Plaza Live theater during a tour for visitors July 24. The renovation will include the plaza marquee, at top, JOE BURBANK/ORLANDO SENTINEL PHOTOS

specialty lighting.

"Twinkle lights will give the illusion of depth," Michejda said of the lobby's new overhead decor. "It will feel higher."

In the main theater, the floor's various slopes will be reduced or eliminated, and acoustics and lighting will be improved. The redo will increase standing capacity from 1,250 to 1,329, Plaza Live general manager Megan Kelley said, with a boost in seated capacity from 903 to 996.

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The building facade will also be updated with new, changeable lighting and new glass "so it's elegant and consistent," he said.

The marquee will keep

its form but become digital, making it easier to change its messages.

Many of the new and improved features will have naming opportunities by donors, with the Philharmonic looking to raise \$2 million toward the renovation costs.

"The public-private partnership is critical," said Jennifer Coolidge, the orchestra's director of philanthropy. "It's a great way to appeal to a broader audience."

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The touring productions usually draw about 100,000 concertgoers each year, she said, with proceeds supporting the Philharmonic.

The construction has closed the physical box office, at least through the end of August. But those wishing to buy tickets to the upcoming Philharmonic season in person can make an appointment at boxoffice@orlandophil.org. (As always, tickets are also available directly at the orchestra's website, orlandophil.

The Philharmonic's Summer Serenades concert series has relocated from the Plaza to the First United Methodist Church in downtown Orlando.

"Our audience was incredibly kind about that," said orchestra spokeswoman Cristina Venturini, adding attendance is holding steady from previous years.

The church has helped with parking, provided in-house catering for the concerts' optional brunch and has pleasing acoustics for the concerts, she said.

"It's a very welcoming church," she said. "We are happy; the patrons seem happy."

Two Summer Serenades concerts are ahead in August, but Philharmonic and Plaza Live officials are looking further into the future.

"The whole thing is about meeting our century," Michejda said of the venue's rebuild. "We want to make this the entertainment center of the Milk District."

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and reviews.



The gutted lobby area is under construction July 24 as part of the multimillion-dollar renovation of the Plaza Live in Orlando, which will also restore the iconic spire with a rotating sign, below. JOE BURBANK/ORLANDO SENTINEL

# Refurbishment begins

Orlando's Plaza Live working to revive building's marquee, iconic spinning rooftop spire

By Matthew J. Palm Orlando Sentinel

he multimillion-dollar renovation of The Plaza Live, owned by the Orlando Philharmonic Orchestra, has kicked into high gear — with the venerable venue's lobby and largest theater stripped to the bare walls.

The work has caused closure of the box office and relocation of the Philharmonic's Summer Serenades series while keeping touring acts from performing here. But officials say the disruptions will pay off with a vastly improved guest experience and fresh new vibe.

And history buffs, take note: Part of the plan is to revive — and spruce up — the building's marquee and iconic rooftop spire with its



STEPHEN M. DOWELL/ORLANDO SENTINEL

rotating sign.

"Am I excited?" rhetorically asked Al Michejda of the Plaza Live board. "I am thrilled."

Michejda, an architect himself, has been involved with the refurbishment project for years, and the major overhaul

has been a long time coming.

The Orlando Philharmonic Orchestra bought the building, which had opened in 1963 as the city's first two-screen movie theater, in 2013. It had been known in its heyday as "the rocking chair theater" because of its unique seating for cinema patrons before becoming a family-oriented theater in the 1990s and then a touring house for concerts and other performances.

The Philharmonic bought the building and business with the idea of transforming the space and spent about \$4.5 million on improvements, including the

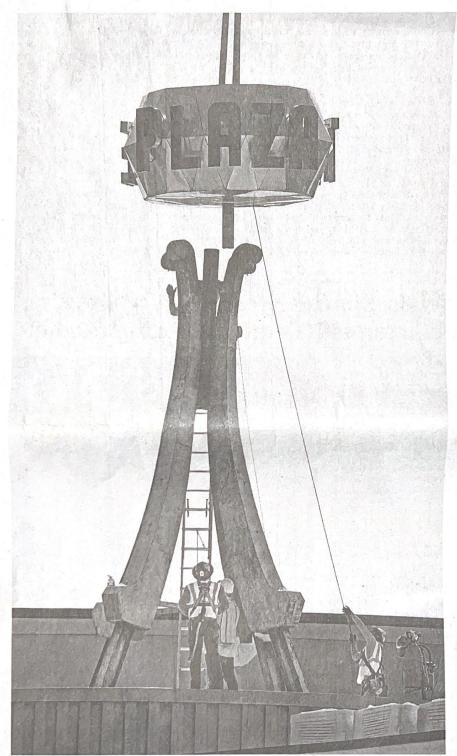
Turn to Live, Page 2



JOE BURBANK/ORLANDO SENTINEL

# Lighting the spire

Dr. Mary Palmer, former president of the Orlando Philharmonic Orchestra Board of Directors, gets an embrace Wednesday from Orlando Mayor Buddy Dyer during the lighting ceremony of the restored Plaza Live spire in Orlando. **Story, Page 4** 



JOE BURBANK/ORLANDO SENTINEL

### LIFTOFF

The vintage Plaza Live sign begins its ascent — with the guidance of construction workers — from the concert venue roof during its removal Wednesday in Orlando. Erected in 1963, the iconic spire-supported sign heralded the first two-screen movie theater in Central Florida. The theater was converted to a concert venue in the 1990s. The sign and spire will be restored and reinstalled as a part of the multimillion-dollar renovation of Plaza Live, which is owned by the Orlando Philharmonic Orchestra.

## Orlando Sentinel LOCAL&STATE



JOE BURBANK/ORLANDO SENTINEL

# EVERYTHING OLD IS NEW AGAIN

Construction workers finish the installation of the refurbished The Plaza Live sign on top of the iconic spire on the roof of the longtime concert venue in Orlando on Friday. The sign and spire were restored and reinstalled based on the original 1963 mid-century modern design as a part of a multimillion-dollar renovation by the Orlando Philharmonic Orchestra.



#### Live from Page 1

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