File #: 25-595, **Version:** 1

Interoffice Memorandum

DATE: April 1, 2025

TO: Mayor Jerry L. Demings and County Commissioners

THROUGH: Carla Bell Johnson, AICP, Deputy County Administrator

FROM: Vicki Landon, Administrator

CONTACT: Vicki Landon, Administrator

PHONE: 407-836-3873

DIVISION: Arts and Cultural Affairs Office

ACTION REQUESTED:
Approval and execution of Agreement between Orange County, Florida and Orlando Philharmonic Plaza Foundation, Inc. (Plaza Live Expansion - Patron's Room). (Arts and Cultural Affairs Office)

PROJECT: Orlando Philharmonic Plaza Foundation, Inc. (Plaza Live Expansion - Patron's Room)

PURPOSE: On November 29, 2016, the Board adopted Ordinance No. 2016-30 ("Ordinance"), which amended the County's Tourist Development Plan to authorize funding from available unallocated Tourist Development Tax (TDT) revenue for legally authorized capital projects and events pursuant to a grant application process set forth in Section 25-147 of the Orange County Code (Code). Pursuant to the Ordinance, on October 31, 2017, the Board adopted Resolution No. 2017-M-44, which established the Tourist Development Tax Application Review Committee (ARC) to serve in an advisory capacity to the Board by evaluating applications for excess TDT revenue funding pursuant to established application review criteria and to make recommendations on same. At the September 13, 2024 ARC meeting, the ARC considered an application from the Orlando Philharmonic Plaza Foundation, Inc. for excess TDT revenue and performed an evaluation of the proposal. The Orlando Philharmonic Plaza Foundation, Inc. requested up to $2,100,000 for the expansion and improvement of the Plaza Live building (the "auditorium" and collectively, the "Auditorium Project"). Following its evaluations of the grant application, the ARC approved recommending the funding request to the Orange County Tourist Development Council (TDC). On September 27, 2024, the TDC recommended the funding request to the Board. Then, on October 29, 2024, the Board approved the funding request recommended by ARC and TDC and directed staff to develop funding agreements. The Orlando Philharmonic Plaza Foundation, Inc. has executed the agreement, which will allow the

Orlando Philharmonic Plaza Foundation, Inc. to access these previously granted funds which are Board approved. The use of TDT revenues for auditoriums and museums is authorized pursuant to section 125.0104(5)(a)1.b. and c., Florida Statutes, respectively. If approved, the Comptroller will disburse TDT funds in accordance with the terms of the funding agreement.

BUDGET: N/A

APPROVED BY ORANGE
COUNTY BOARD OF COUNTY
COMMISSIONERS

BCC Mtg. Date: April 22, 2025

AGREEMENT
between
ORANGE COUNTY, FLORIDA
and
ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC.

(Plaza Live Expansion – Patron's Room)

THIS AGREEMENT, made and entered into as of the date of last execution below, by and between ORANGE COUNTY, a charter county and political subdivision of the State of Florida, ("**County**"), and ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC. a not-for-profit corporation organized and existing under the laws of the State of Florida ("**OPPF**").

WITNESSETH:

WHEREAS, the County currently collects the tourist development taxes authorized by Section 125.0104(3)(c), (d), and (m), Florida Statutes ("**Tourist Development Tax**" or "**TDT**") and authorized uses of such Tourist Development Tax include the extension, remodeling, repair, improvement, maintenance, and promotion of auditoriums that are publicly owned and operated by not-for-profit organizations and open to the public within the county in which such tax is levied; and

WHEREAS, on November 29, 2016, the Orange County Board of County Commissioners ("**Board**") adopted Ordinance No. 2016-30, as amended from time to time ("**Ordinance**"), which amended the Tourist Development Plan to authorize funding from legally available unallocated TDT revenue for legally authorized capital projects and events pursuant to a grant application process set forth in Section 25-147 of the Orange County Code ("**Code**") which grant applications would be considered by the County's TDT Application Review Committee ("**ARC**"); and

WHEREAS, one of the requirements in the FY 2024 – FY 2028 TDT ARC funding application was that the request had to be for a capital project 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; and

WHEREAS, OPPF applied for TDT capital funding in the amount of Two Million One Hundred Thousand Dollars ($2,100,000.00) for the expansion and improvement of the Plaza Live building (the "**Auditorium**" and collectively, the "**Auditorium Project**") each of which are authorized expenditures pursuant to the Local Option Tourist Development Act, § 125.0104, Florida Statutes (2024); and

WHEREAS, OPPF is a Florida not-for-profit corporation under Section 501(c)(3) of the Internal Revenue Code of 1986, as amended, and the property upon which the Auditorium sits is owned by the City of Orlando; and

WHEREAS, on September 13, 2024, the ARC recommended approval of OPPF's application to the Tourist Development Council ("**TDC**"); and

WHEREAS, on September 27, 2024, the TDC recommended approval of OPPF's application; and

WHEREAS, on October 29, 2024, the Board approved the ARC grant recipients, including OPPF's "Orange County Tourist Development Tax Grant Application dated April 30, 2024" (the "**Grant Application**"), attached hereto as **EXHIBIT "A"**, subject to the execution of a funding agreement containing certain specific terms before the end of Fiscal Year 2025.

NOW, THEREFORE, in consideration of the mutual covenants and conditions contained herein, the County and OPPF agree as follows:

1. **Recitals.** The recitals set forth above are true and correct and are incorporated herein and made a part of this Agreement.

2. **County Contribution.** Subject to all terms and conditions set forth in this Agreement, the County agrees to contribute a total aggregate amount not to exceed Two Million One Hundred Thousand Dollars ($2,100,000.00) solely from Fiscal Year 2024-2028 Excess TDT Revenue ("**County Contribution**"). For purposes of this Agreement, "Excess TDT Revenue" shall mean those TDT revenues appropriated by the Board in 2024 in the amount of $15,000,000.00 per year beginning in Fiscal Year 2024 through Fiscal Year 2028 for capital projects that apply for and are recommended for funding from the ARC pursuant to Section 25-147 of the Code.

3. **Restrictions on Use of County Contribution.** OPPF shall use the County Contribution only to pay for capital costs associated with the expansion and improvement of the Auditorium described in OPPF's Grant Application. Capital costs shall include construction; design and engineering expenses; and furnishings, fixtures and equipment related to the scope of the Auditorium Project. *The County Contribution shall not be used for construction cost overruns; operating costs; or maintenance costs of any type whatsoever in connection with the construction or operation of the Auditorium.* Furthermore, the County Contribution shall not be used or pledged to secure any debt whatsoever.

4. **Limitations on County's Obligation.** The County's obligation to make the County Contribution shall not constitute a lien on Tourist Development Taxes and will not be on parity with any existing or future debt of the County. The obligations of the County under this Agreement are limited solely to Excess TDT Revenue and no general fund revenues or other funds whatsoever of the County are obligated. Nothing provided herein shall obligate or require the County to levy any ad valorem taxes, fees, or assessments whatsoever. This Agreement and any payments provided for in this Agreement are contingent upon the availability of Excess TDT Revenues derived from the tax levied under Section 25-136 of the Code and made available under Section 25-147 of the Code to make the payments hereunder. The County shall not cause such Excess TDT Revenues to be unavailable as a result of dilution of the funds made available through the application process set forth in Section 25-147 of the Code through funding other projects through such process.

5. Disbursement of County Contribution. The County Contribution shall be disbursed according to the schedule set forth below after OPPF submits: (1) proof to the County's satisfaction that at least eight percent (80%) of all non-TDT funding necessary to complete the Auditorium Project, in this case, $843,481.00 (the "**Outside Funds**"), has been raised; and (2) proof of valid design, architectural, or remodeling, repair, improvement, or construction costs with certification that work invoiced has been satisfactorily performed and signed by an authorized representative of OPPF and accompanied by invoices or receipts evidencing completion of work in substantially the form of the cost requisition attached hereto as **EXHIBIT "B."** All such proof of Outside Funds and cost requisitions shall be submitted to the County Administrator or designee with a copy to the Orange County Comptroller ("**Comptroller**") at the notice address set forth in Section 9 herein. After review and approval of the Outside Funds and, subsequently, each requisition, the County Administrator or designee shall instruct the Comptroller to make payment to OPPF within 20 business days thereafter.

Upon approval of the Outside Funds and, subsequently, requisition(s) by the County Administrator or designee, the Comptroller is authorized to disburse the County Contribution to OPPF according to the following installment schedule:

(a) Not to exceed $1,500,000.00 in the aggregate before October 1, 2025; and

(b) Not to exceed $2,100,000.00 in the aggregate on or after October 1, 2025;

No later than 45 days following a disbursement for unpaid invoices, OPPF shall provide the County with evidence of payment demonstrating that any such invoice was paid.

6. Commemorative Plaque. Upon completion of the construction of the Auditorium Project, OPPF agrees that a plaque shall be prominently displayed on the Auditorium property acknowledging the names of the Orange County Mayor and Board of County Commissioners and their contribution to the construction of the Auditorium Project.

7. OPPF Representations and Obligations. OPPF has represented that it has received a determination from the Internal Revenue Service that it meets the requirements of Section 501(c)(3) of the Internal Revenue Code and hereby represents that it is in material compliance with the terms of such determination. OPPF shall (i) maintain its 501(c)(3) status during the term of this Agreement; (ii) diligently proceed with the expansion and improvement of the Auditorium in a financially responsible and commercially reasonable manner; (iii) use the Auditorium as described in The Grant Application; and (iv) shall comply with all federal, state, and local laws, ordinances, rules and regulations relating to the expansion and improvement, funding, operation and maintenance of the Auditorium and the Auditorium Project.

8. OPPF Audit. The County and the Comptroller (or designee) shall have the right to audit for compliance with the terms, conditions, obligations, limitations, restrictions and requirements of this Agreement, the use of the County Contribution for the expansion and improvement of the Auditorium. Such right shall extend for a period of five (5) years after completion of the Auditorium Project. OPPF agrees to provide reasonable assistance in providing documents, materials, data, information and records to the County and the Comptroller or designee in the performance of these audits as requested by the Comptroller or County during the course of this contract and the aforementioned five (5) years after the final completion of the Auditorium Project. In those situations where records have been generated from computerized data (whether mainframe, mini-computer, or PC based computer systems), the Comptroller's representatives shall be provided with extracts of data files in computer readable format on data disks or suitable alternative computer exchange formats. Such activity shall be conducted during normal business hours.

9. Notices. Any notices required or allowed hereunder shall be in writing and given by certified mail with return receipt requested, to the addresses below, or in person with proof of delivery to the addresses below, or such other address as either party shall have specified by written notice to the other party delivered in accordance herewith:

County:	Orange County Administrator 201 S. Rosalind Avenue, 5th Floor Orlando, Florida 32801
With a copy to:	Orange County Convention Center P.O. Box 691509 Orlando, FL 32869-1509 Attention: Deputy Director, Fiscal & Operational Support
OPPF:	Orlando Philharmonic Plaza Foundation, Inc. 425 North Bumby Avenue Orlando, FL 32803 Attention: Megan Kelley, General Manager
Comptroller:	Orange County Comptroller Director of Finance & Accounting 201 S. Rosalind Avenue, 4th Floor Orlando, Florida 32801

10. Indemnification. OPPF agrees to defend, indemnify, and hold harmless the County, its officials and employees from all claims, actions, losses, suits and judgments, fines, liabilities, costs and expenses (including attorney's fees) attributable to its negligent acts or omissions or those of its officials and employees acting within their scope of their employment or connected in any way or arising from performance under this Agreement. The foregoing shall not constitute an agreement by either party to assume any liability for the acts, omissions and/or negligence of the other party. This provision shall survive termination of this Agreement.

11. Budget and Reporting Requirements. As a condition of receiving funds pursuant to this Agreement, OPPF acknowledges and agrees to comply with its reporting obligations and to timely provide the following to the Comptroller and County Administrator, at their respective notice addresses listed in Section 9 hereof:

(i) audited financial statements of OPPF within 60 days of completion of its audit, and such audit shall be completed within 180 days of the close of OPPF's fiscal year;

(ii) OPPF's IRS Form-990 filing with the Internal Revenue Service, to be submitted at the time of submission to the IRS; and

(iii) after completion of the Auditorium Project, periodic program reports regarding the attendance at the Auditorium, the economic impact generated by the Auditorium, and the source of that information.

At the County's or TDC's discretion, OPPF shall provide a presentation or presentations regarding the Auditorium and/or the Auditorium Project as may be requested by the TDC or the County.

12. Recordkeeping; Accounting. OPPF will utilize accounting procedures and practices in the maintenance of the records of receipts and disbursements of the funds contributed by the County, as well as all its receipts and disbursement of funds, and such procedures and practices shall be in accordance with generally accepted accounting principles. All such records shall be open to inspection and auditing by the County, the County's designee, or the County Comptroller during normal business hours during the term hereof, and for a period of five (5) years after completion of the Auditorium or the termination of this Agreement whichever shall occur later. Any cost incurred by OPPF as a result of a County audit shall be the sole responsibility of and shall be borne by OPPF. This provision shall survive termination of this Agreement.

13. Term; Termination. This Agreement shall become effective upon execution by both parties hereto and shall continue for a period of five years following completion of the Auditorium Project. Except as otherwise set forth here, this Agreement may be amended, modified, or terminated at any time during the term of this Agreement by the mutual written agreement of the Parties.

14. Default by OPPF. The occurrence of any of the following constitutes an Event of Default by OPPF:

(a) OPPF's failure to complete the Auditorium Project within five years from the date of this Agreement;

(b) Any material representation is made by OPPF in any communication submitted to the County in an effort to induce the disbursement of Excess TDT Revenues which representation is determined by the County to be materially false, misleading, or incorrect;

(c) OPPF's default in the performance of any material term or covenant of this Agreement not otherwise provided for in this section for a period of more than 30 days after its receipt of a notice of default; provided, however, that if the nature of the default is such that it cannot reasonably be cured within such 30-day period then OPPF shall have a reasonable period of time to cure such default provided that it diligently undertakes and pursues such cure;

(d) The dissolution of OPPF;

(e) If (i) a petition is filed by OPPF seeking or acquiescing in any reorganization, arrangement, composition, readjustment, liquidation, dissolution or similar relief under any law relating to bankruptcy or insolvency, or (ii) a petition is filed against OPPF, which is not dismissed within 60 days after filing, seeking any reorganization, arrangement, composition, readjustment, liquidation, dissolution or similar relief under any law relating to bankruptcy or insolvency, or (iii) OPPF seeks or consents to or acquiesces in the appointment of any trustee, receiver, master or liquidator of itself or of all of the rent, revenues, issues, earnings, profits or income of any part of the Auditorium, or (iv) OPPF makes any general assignment for the benefit of creditors, or (v) OPPF is Insolvent (as defined herein); or (vi) any trustee, receiver or liquidator of OPPF is appointed who is not discharged within 60 days after its appointment. For purposes of this paragraph, a person or entity shall be deemed to be "Insolvent" if they are unable to pay their debts as they become due and/or if the fair market value of their assets does not exceed their aggregate liabilities;

(f) The loss of OPPF's status under Section 501(c)(3) of the Internal Revenue Code for a period of more than 30 days;

(g) OPPF's vacating or abandoning the Auditorium.

In the event of a default by OPPF, the County, may, at its option, exercise any one or more of the following remedies: (i) declare this Agreement terminated, or (ii) exercise any and all remedies available at law and in equity. In the event of a default by OPPF under Section 14(a), this Agreement shall automatically terminate and the County Contribution, or any portion thereof that had not yet been disbursed, shall revert back to the County.

15. Default by the County. The following shall constitute a default by the County: the County's continued default in the performance of a material term of this Agreement including but not limited to its obligations for disbursement of the County Contribution in accordance with the requirements of this Agreement for a period of more than 30 days from its receipt of written notice of such default from OPPF. In the event of a default by the County, then OPPF, at its option, may exercise any one or more of the following remedies: (i) declare this Agreement terminated; or exercise the remedy of mandamus to require the County's performance under the terms and conditions of this Agreement and/or an action for specific performance. OPPF hereby acknowledges and agrees that the only remedies available to OPPF other than termination are those of mandamus and specific performance and the County shall bear no liability for direct, indirect, or consequential damages.

16. Entire Agreement. This Agreement constitutes the entire agreement between the parties hereto with respect to the subject matter hereof; any representations or statements heretofore made with respect to such subject matter, whether verbal or written, are merged herein. No other agreement whether verbal or written, with regard to the subject matter hereof shall be deemed to exist.

17. No Assignment. OPPF may not assign its rights hereunder, without the prior written consent of the County. Failure to comply with this section may result in immediate termination of this Agreement.

18. No Waiver. Continued performance by either party hereto, pursuant to the terms of this Agreement, after a default of any of the terms, covenants or conditions herein shall not be deemed a waiver of any right to terminate this Agreement for any subsequent default, and no waiver of such default shall be construed or act as a waiver of any subsequent default.

19. Severability. The provisions of this Agreement are declared by the parties to be severable. However, the material provisions of this Agreement are dependent upon one another, and such interdependence is a material inducement for the parties to enter into this Agreement. Therefore, should any material term, provision, covenant, or condition of this Agreement be held invalid or unenforceable by a court of competent jurisdiction, the party protected or benefited by such term, provision, covenant, or condition may demand that the parties negotiate such reasonable alternate contract language or provisions as may be necessary either to restore the protected or benefited party to its previous position or otherwise mitigate the loss of protection or benefit resulting from holding.

20. Governing Law; Venue. Any litigation occurring as a result of this Agreement shall be held in the courts of Orange County, Florida. This Agreement shall be governed by the laws of the State of Florida.

21. Headings. The headings or captions of sections or paragraphs used in this Agreement are for convenience of reference only and are not intended to define or limit their contents, nor are they to affect the construction of or to be taken into consideration in interpreting this Agreement.

22. Counterparts. This Agreement may be executed in separate counterparts, all of which taken together shall be deemed to constitute one and the same instrument.

[Signature pages follow]

IN WITNESS WHEREOF, the parties have executed this Agreement as indicated below:

ORANGE COUNTY, FLORIDA

By: Board of County Commissioners

By: ______________________________

for Jerry L. Demings
Orange County Mayor

Date: April 22, 2025

ATTEST:

Phil Diamond, CPA, County Comptroller
As Clerk of the Board of County Commissioners

By: ______________________________
Deputy Clerk

BOARD OF COUNTY COMMISSIONERS · ORANGE COUNTY FLORIDA ·

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ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC., a Florida Not-for-Profit Corporation

By: Joanne C Grant
Its: PRESIDENT
Date: 3/26/2025

STATE OF FLORIDA
COUNTY OF ORANGE

The foregoing instrument was acknowledged before me, a Notary Public, by means of ☒ physical presence or ☐ online notarization this 26 day of March, 2025, by Joanne Grant, as President of Orlando Philharmonic Plaza Foundation, Inc., on behalf of said corporation, who ☒ is personally known to me or ☐ has produced (type of identification) ______________________ as identification and did (did not) take an oath, the individual and officer described in and who executed the foregoing conveyance and acknowledged the execution thereof to be his/her free act and deed as such officer thereunto duly authorized, and that the official seal of said corporation, if any, is duly affixed thereto, and the said conveyance is the act and deed of said corporation.

Shelby Lanza
Notary Public
(Notary Seal)

FLORIDA NOTARY ASSOCIATION SINCE 1976

SHELBY LANZA
Notary Public
State of Florida
Comm# HH423519
Expires 7/19/2027

Printed Name Shelby Lanza

My Commission Expires: 7/19/2027

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
O: 4078966700

Ms. Joanne Grant

425 N. Bumby Ave
Orlando, Florida 32803
grants@orlandophil.org
O: 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!
    - 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*

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

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
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

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 EngineersAt 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*

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?

0

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

RADIO

- 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

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		
Contributed		
Contributed		
Contributed		
Contributed		
Contributed		
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		

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

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

		FYE24*	FYE25	FYE26	FYE27	FYE28	FYE29
		January 2024 - June 2024	July 2024 - June 2025	July 2025 - June 2026	July 2026 - June 2027	July 2027 - June 2028	July 2028 - June 2029
Income:							
	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
	Contributions & Grants	$500,000.00	$500,000.00	$500,000.00	$0.00	$0.00	$0.00
	Special Events	$0.00	$0.00	$350,000.00	$420,000.00	$504,000.00	$604,800.00
	Facility Admissions & Rentals	$164,000.00	$750,000.00	$900,000.00	$1,080,000.00	$1,296,000.00	$1,555,200.00
	Other Income	$243,040.00	$840,000.00	$1,008,000.00	$1,209,600.00	$1,451,520.00	$1,741,824.00
Total 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**
Expenses:							
	Contribution to OPO	$0.00	$150,000.00	$200,000.00	$225,000.00	$250,000.00	$275,000.00
	Plaza Production	$205,000.00	$246,000.00	$295,200.00	$354,240.00	$425,088.00	$510,105.60
	Marketing	$6,500.00	$24,000.00	$28,800.00	$34,560.00	$41,472.00	$49,766.40
	G&A	$0.00	$400,000.00	$480,000.00	$576,000.00	$691,200.00	$829,440.00
	Deferred Maintenance	$65,000.00	$78,000.00	$97,500.00	$117,000.00	$140,400.00	$168,480.00
	Operating Reserve	$0.00	$825,000.00	$1,031,250.00	$1,237,500.00	$1,485,000.00	$1,782,000.00
	Personnel	$580,000.00	$856,000.00	$1,070,000.00	$1,284,000.00	$1,540,800.00	$1,848,960.00
Total expenses		**$856,500.00**	**$2,579,000.00**	**$3,202,750.00**	**$3,828,300.00**	**$4,573,960.00**	**$5,463,752.00**
Net Gain / Loss		**$295,540.00**	**$417,000.00**	**$642,450.00**	**$185,940.00**	**$243,128.00**	**$316,753.60**

*NOTE: This budget reflects half a year of programming as The Plaza Live was closed for renovation from July - December 2023.

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	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

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

3/15/2022	Grandson
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	The Pineapple Thief
5/3/2022	Beth Hart
5/3/2022	One Night of Queen
5/4/2022	Role Model
5/5/2022	Madeleine Peyroux
5/6/2022	Lala
5/9/2022	Dean Lewis
5/12/2022	Tommy Emmanuel
5/13/2022	Keshi
5/14/2022	Five for Fighting
5/15/2022	Gogol Bordello
5/20/2022	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
6/12/2022	Opposites Attract
6/18/2022	The Russian Ballet Presents Toy Shop
6/19/2022	OPO

6/21/2022	Léon
6/22/2022	Happy 100th Birthday Judy! A 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
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	Rocky Horrow
11/11/2022	Fortunate Youth
11/15/2022	Remi Wolf
11/17/2022	Max
11/19/2022	Bored Teachers
11/26/2022	WASP
12/1/2022	She Wants Revenge
12/2/2022	State Chamos
12/5/2022	Focus
12/6/2022	Tab
12/8/2022	Outlaws
12/10/2022	Just Okay/Watson
12/11/2022	OPO Story Time
11/13/2022	Church Rental
11/20/2022	A Day to remember Rental
12/18/2022	Church
12/27/2022	Drag Christmas
12/27/2023	Drag Additional Comm
1/12/2023	Church
1/13/2023	Miranda Sings
1/19/2023	Do Woop Project
1/20/2023	Noel Miller
1/22/2023	Church
1/27/2023	Bonobo
1/29/2023	Ottomar Liebert
12/10/2022	Commissions Owed
2/3/2023	Dave Mason Justin Howard
2/4/2023	Michael Carbonaro
2/6/2023	OPO Focus
2/7/2023	St Paul Broken Bones
2/8/2023	Matt Nathanson
2/9/2023	Neko Case
2/11/2023	Story time
2/12/2023	Story time
2/13/2023	OPO Kick Off
2/15/2023	Abba Mania
2/16/2023	OPO Resonate #1
2/18/2023	OPO Resonate #2
2/20/2023	OPO Resonate #3
2/21/2023	Antonio Purowski
2/22/2023	Staying Alive
2/23/2023	Orlando Weekly
2/25/2023	Phill Rosenthal

3/2/2023	Lyle Lovett
3/3/2023	Queensryche
3/4/2023	Girls Gotta Eat
3/5/2023	One Visiton of Queen*
3/5/2023	Church
3/9/2023	Ilana Glazer
3/10/2023	Steel Panther
3/12/2023	GTLO
3/13/2023	OPO Focus
3/15/2023	Statix X
3/16/2023	Moe
3/17/2023	Chris Distefano
3/19/2023	Mr. Glam
3/20/2023	Miss Glam
3/22/2023	New Found Glory
3/23/2023	Guster
3/24/2023	Sam Morril X 2
3/25/2023	Bob Marley
3/25/2023	Winery Dogs
3/29/2023	Polyphia
3/30/2023	Elderbrook
3/31/2023	Big WIld
4/1/2023	Springs
4/1/2023	Monkeeys
4/7/2023	Gaelic Storm
4/8/2023	Dragula
4/9/2023	Church
4/9 + 4/10	Wage War Rehearsal
4/12/2023	Jake Shimabukuro
4/13/2023	Jonathan McReynolds
4/14/2023	Molchat Doma
4/16/2023	Indigo Girls
4/17/2023	OPO Focus
4/18/2023	Happy Fits
4/21/2023	Leonid & Friends
4/22/2023	Home Free
4/25/2023	Only One Of
4/29/2023	Story time AM
4/29/2023	Private
4/30/2023	Story time AM
5/6/2023	Steve Trevino
5/13/2023	Jellyfish Jam
5/18/2023	Stassi

5/20/2023	Margaret Cho
	Rental Rehearsal
7/29/2023	Orlando Weekly
8/2/2023	OPO/Cheyane
8/2/2023	Church
10/31/2023	Rocky Horror Tickets
12/3/2023	Krampusfest
1/12/2024	Judy Colins
1/20/2024	Mr Big
1/25/2024	Puddles
1/26/2024	Al Di MEola
2/2/2024	Tinashe
2/7/2024	Piff Magic Dragon
2/9/2024	Robert Cray
2/10/2024	Tower of Power
2/15/2024	Here Comes The Mummies
2/17/2024	OPO Gala
2/18/2024	Floyd Nation
2/19/2024	Ricky Montgomery
2/21/2024	Napolean
2/23/2024	Lettuce
2/24/2024	Return of Carl
2/25/2024	Bob Marley
3/1/2024	Dadi Fryer
3/2/2024	Laurie Berkner
3/5/2024	Letter Kenney
3/8/2024	Dave Mason
3/12/2024	Get Led Out
3/14/2024	Colin Hay
3/15/2024	Jimbo Drag
3/16/2024	Just Okay 8
3/17/2024	Guster
3/19/2024	IDK HOW
3/21/2024	Jimmy Carr
3/22/2024	War
3/23/2024	Anthony
3/24/2024	Mr Glam
3/25/2024	Miss Glam
3/29/2024	Postmodern 1
3/30/2024	Postmodern 2
3/31/2024	Al Stewart
4/9/2024	St Motel
4/12/2024	Bang Yongguk

4/13/2024	Justin Hayward
4/18/2024	Rodriguo y Gabriella
4/19/2024	Any Sedaris
4/20/2024	Leonid & Friends
4/21/2024	Ottman
4/23/2024	Wallflowers
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
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Orlando Philharmonic Orchestra
ERIC JACOBSEN - MUSIC DIRECTOR

425 North Bumby Ave, Orlando, Florida 32803

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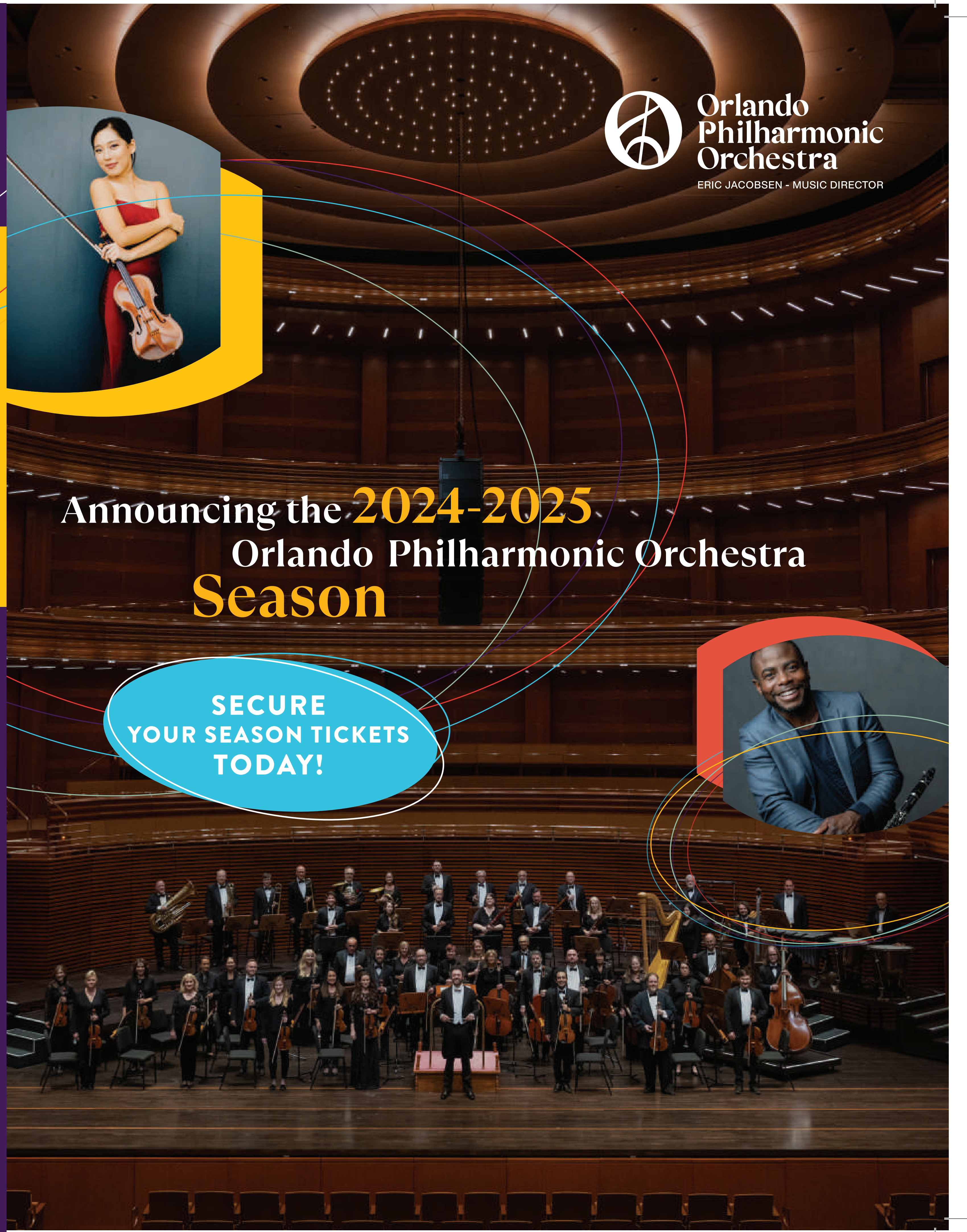
Our City, Your Orchestra.

Generous support provided by

"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 (Section 286.25,Florida Statutes)."

Don't forget to follow us on social media



CLASSICS SERIES

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

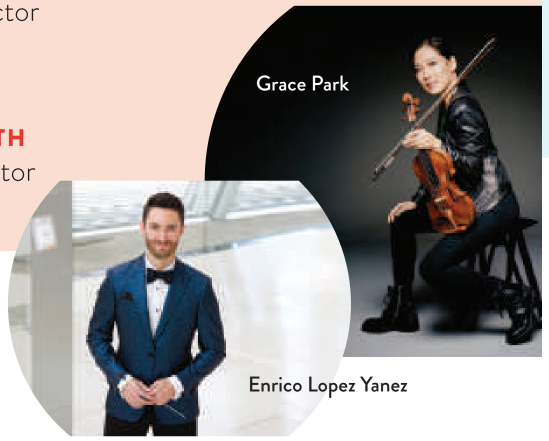
November 9 - 10, 2024
AN EVENING WITH JAMIE BERNSTEIN
Eric Jacobsen, conductor
Jamie Bernstein, narrator and activist

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
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



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

April 19, 2025
THE MUSIC OF JOHN WILLIAMS
Enrico Lopez-Yañez, conductor

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

FOCUS SERIES

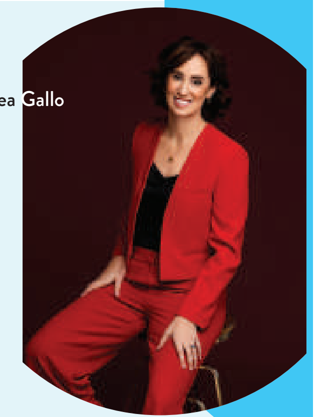
AT THE PLAZA LIVE
WEDNESDAY AT 7 P.M.

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



SYMPHONY STORYTIME SERIES

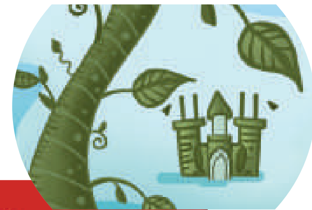
AT THE PLAZA LIVE
SATURDAY 10 & 11:30 A.M. & SUNDAY 11 A.M. & 12:30 P.M.

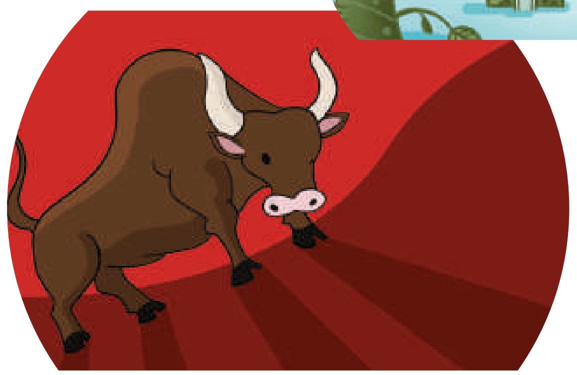
September 21 - 22
JACK AND THE BEANSTALK

December 7 - 8
HOLIDAY HARMONIES

February 15 - 16
FERDINAND THE BULL

April 12 - 13
HANSEL AND GRETEL





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.

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	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

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

3/15/2022	Grandson
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	The Pineapple Thief
5/3/2022	Beth Hart
5/3/2022	One Night of Queen
5/4/2022	Role Model
5/5/2022	Madeleine Peyroux
5/6/2022	Lala
5/9/2022	Dean Lewis
5/12/2022	Tommy Emmanuel
5/13/2022	Keshi
5/14/2022	Five for Fighting
5/15/2022	Gogol Bordello
5/20/2022	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
6/12/2022	Opposites Attract
6/18/2022	The Russian Ballet Presents Toy Shop
6/19/2022	OPO

6/21/2022	Léon
6/22/2022	Happy 100th Birthday Judy! A 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
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	Rocky Horrow
11/11/2022	Fortunate Youth
11/15/2022	Remi Wolf
11/17/2022	Max
11/19/2022	Bored Teachers
11/26/2022	WASP
12/1/2022	She Wants Revenge
12/2/2022	State Chamos
12/5/2022	Focus
12/6/2022	Tab
12/8/2022	Outlaws
12/10/2022	Just Okay/Watson
12/11/2022	OPO Story Time
11/13/2022	Church Rental
11/20/2022	A Day to remember Rental
12/18/2022	Church
12/27/2022	Drag Christmas
12/27/2023	Drag Additional Comm
1/12/2023	Church
1/13/2023	Miranda Sings
1/19/2023	Do Woop Project
1/20/2023	Noel Miller
1/22/2023	Church
1/27/2023	Bonobo
1/29/2023	Ottomar Liebert
12/10/2022	Commissions Owed
2/3/2023	Dave Mason Justin Howard
2/4/2023	Michael Carbonaro
2/6/2023	OPO Focus
2/7/2023	St Paul Broken Bones
2/8/2023	Matt Nathanson
2/9/2023	Neko Case
2/11/2023	Story time
2/12/2023	Story time
2/13/2023	OPO Kick Off
2/15/2023	Abba Mania
2/16/2023	OPO Resonate #1
2/18/2023	OPO Resonate #2
2/20/2023	OPO Resonate #3
2/21/2023	Antonio Purowski
2/22/2023	Staying Alive
2/23/2023	Orlando Weekly
2/25/2023	Phill Rosenthal

3/2/2023	Lyle Lovett
3/3/2023	Queensryche
3/4/2023	Girls Gotta Eat
3/5/2023	One Visiton of Queen*
3/5/2023	Church
3/9/2023	Ilana Glazer
3/10/2023	Steel Panther
3/12/2023	GTLO
3/13/2023	OPO Focus
3/15/2023	Statix X
3/16/2023	Moe
3/17/2023	Chris Distefano
3/19/2023	Mr. Glam
3/20/2023	Miss Glam
3/22/2023	New Found Glory
3/23/2023	Guster
3/24/2023	Sam Morril X 2
3/25/2023	Bob Marley
3/25/2023	Winery Dogs
3/29/2023	Polyphia
3/30/2023	Elderbrook
3/31/2023	Big WIld
4/1/2023	Springs
4/1/2023	Monkeeys
4/7/2023	Gaelic Storm
4/8/2023	Dragula
4/9/2023	Church
4/9 + 4/10	Wage War Rehearsal
4/12/2023	Jake Shimabukuro
4/13/2023	Jonathan McReynolds
4/14/2023	Molchat Doma
4/16/2023	Indigo Girls
4/17/2023	OPO Focus
4/18/2023	Happy Fits
4/21/2023	Leonid & Friends
4/22/2023	Home Free
4/25/2023	Only One Of
4/29/2023	Story time AM
4/29/2023	Private
4/30/2023	Story time AM
5/6/2023	Steve Trevino
5/13/2023	Jellyfish Jam
5/18/2023	Stassi

5/20/2023	Margaret Cho
	Rental Rehearsal
7/29/2023	Orlando Weekly
8/2/2023	OPO/Cheyane
8/2/2023	Church
10/31/2023	Rocky Horror Tickets
12/3/2023	Krampusfest
1/12/2024	Judy Colins
1/20/2024	Mr Big
1/25/2024	Puddles
1/26/2024	Al Di MEola
2/2/2024	Tinashe
2/7/2024	Piff Magic Dragon
2/9/2024	Robert Cray
2/10/2024	Tower of Power
2/15/2024	Here Comes The Mummies
2/17/2024	OPO Gala
2/18/2024	Floyd Nation
2/19/2024	Ricky Montgomery
2/21/2024	Napolean
2/23/2024	Lettuce
2/24/2024	Return of Carl
2/25/2024	Bob Marley
3/1/2024	Dadi Fryer
3/2/2024	Laurie Berkner
3/5/2024	Letter Kenney
3/8/2024	Dave Mason
3/12/2024	Get Led Out
3/14/2024	Colin Hay
3/15/2024	Jimbo Drag
3/16/2024	Just Okay 8
3/17/2024	Guster
3/19/2024	IDK HOW
3/21/2024	Jimmy Carr
3/22/2024	War
3/23/2024	Anthony
3/24/2024	Mr Glam
3/25/2024	Miss Glam
3/29/2024	Postmodern 1
3/30/2024	Postmodern 2
3/31/2024	Al Stewart
4/9/2024	St Motel
4/12/2024	Bang Yongguk

4/13/2024	Justin Hayward
4/18/2024	Rodriguo y Gabriella
4/19/2024	Any Sedaris
4/20/2024	Leonid & Friends
4/21/2024	Ottman
4/23/2024	Wallflowers
4/25/2024	Uriah Heep
4/26/2024	Tortued Poets
4/27/2024	Psy of Serial Killers
4/28/2024	Mac McAnally

Project Expenses:	2024 - Plaza Live Patron's Lounge Budget			
	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
OWNER	Landscaping & Irrigation	$29,500.00	$0.00	$29,500.00

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***	
	Type	**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

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THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC.

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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").

ARTICLE I
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 Rollins Street, Suite 300, Orlando, Florida 32803.

ARTICLE III
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.

ARTICLE IV
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 net 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

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
Incorporator

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

Name	Address
David Schillhammer	812 East Rollins Street Suite 300 Orlando, Florida 32803

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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

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

DEPARTMENT OF THE TREASURY

Date: NOV 08 2013

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:
509(a)(3)
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,

Director, Exempt Organizations

Enclosure: Publication 4221-PC

Orlando Philharmonic Plaza Foundation Board of Directors

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, mkelley@plazaliveorlando.org, for more information.

As of April 30, 2024

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.

Project Expenses:	2024 - Plaza Live Patron's Lounge Budget			
	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
OWNER	Landscaping & Irrigation	$29,500.00	$0.00	$29,500.00

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***	
	Type	**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**

Department of the Treasury
Internal Revenue Service

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

For calendar year 2021, or fiscal year beginning 7/01, 2021, and ending 6/30, 20 22

▶ **Do not send to the IRS. Keep for your records.**

▶ **Go to** *www.irs.gov/Form8879TE* **for the latest information.**

OMB No. 1545-0047

2021

Name of filer: THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC.

EIN or SSN: 46-3138469

Name and title of officer or person subject to tax: JOANNE GRANT
PRESIDENT

Part I — Type of Return and Return Information

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	3,037,687
2a	**Form 990-EZ** check here ▶		**b Total revenue,** if any (Form 990-EZ, line 9)	2b	
3a	**Form 1120-POL** check here ▶		**b Total tax** (Form 1120-POL, line 22)	3b	
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 ▶		**b Total tax** (Form 4720, Part III, line 1)	7b	
8a	**Form 5227** check here ▶		**b FMV of assets at end of tax year** (Form 5227, Item D)	8b	
9a	**Form 5330** check here ▶		**b Tax due** (Form 5330, Part II, line 19)	9b	
10a	**Form 8038-CP** check here ▶		**b Amount of credit payment requested** (Form 8038-CP, Part III, line 22)	10b	

Part II — 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 of entity) ________________, (EIN) ________ 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

[X] I authorize MOSS, KRUSICK & ASSOCIATES, LLC (**ERO firm name**) to enter my PIN 38469 (**Enter five numbers, but do not enter all zeros**) 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 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 ▶ ________ Date ▶ 04/18/23

Part III — Certification and Authentication

ERO's EFIN/PIN. Enter your six-digit electronic filing identification number (EFIN) followed by your five-digit self-selected PIN. 59802712345
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* Providers for Business Returns.

ERO's signature ▶ W. ED MOSS JR. Date ▶ 04/18/23

ERO Must Retain This Form — See Instructions

Do Not Submit This Form to the IRS Unless Requested To Do So

For Privacy Act and Paperwork Reduction Act Notice, see back of form.
DAA

12871A 04/18/2023 1:53 PM

Form **990**

Department of the Treasury
Internal Revenue Service

Return of Organization Exempt From Income Tax

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

▶ **Do not enter social security numbers on this form as it may be made public.**

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

OMB No. 1545-0047

2021

Open to Public Inspection

A For the 2021 calendar year, or tax year beginning 07/01/21 **, and ending** 06/30/22

B Check if applicable:
- ☐ Address change
- ☐ Name change
- ☐ Initial return
- ☐ Final return/terminated
- ☐ Amended return
- ☐ Application pending

C Name of organization: THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC.

Doing business as

Number and street (or P.O. box if mail is not delivered to street address): 425 N BUMBY AVE — Room/suite

City or town, state or province, country, and ZIP or foreign postal code: ORLANDO FL 32803

D Employer identification number 46-3138469

E Telephone number 407-896-6700

G Gross receipts$ 3,037,687

F Name and address of principal officer:
JOANNE GRANT
425 N. BUMBY AVE
ORLANDO FL 32803

H(a) Is this a group return for subordinates? ☐ Yes ☒ No

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

If "No," attach a list. See instructions

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

J Website: ▶ N/A

H(c) Group exemption number ▶

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

L Year of formation: 2013 **M** State of legal domicile: FL

Part I Summary

Activities & Governance

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)	3	7
4	Number of independent voting members of the governing body (Part VI, line 1b)	4	7
5	Total number of individuals employed in calendar year 2021 (Part V, line 2a)	5	74
6	Total number of volunteers (estimate if necessary)	6	0
7a	Total unrelated business revenue from Part VIII, column (C), line 12	7a	0
b	Net unrelated business taxable income from Form 990-T, Part I, line 11	7b	0

			Prior Year	Current Year
Revenue	8	Contributions and grants (Part VIII, line 1h)	243,449	1,248,176
	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	3,935
	12	Total revenue – add lines 8 through 11 (must equal Part VIII, column (A), line 12)	342,110	3,037,687
Expenses	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
	16a	Professional fundraising fees (Part IX, column (A), line 11e)		0
	b	Total fundraising expenses (Part IX, column (D), line 25) ▶ 0		
	17	Other expenses (Part IX, column (A), lines 11a–11d, 11f–24e)	545,848	1,135,918
	18	Total expenses. Add lines 13–17 (must equal Part IX, column (A), line 25)	671,332	1,667,338
	19	Revenue less expenses. Subtract line 18 from line 12	-329,222	1,370,349
			Beginning of Current Year	**End of Year**
Net Assets or Fund Balances	20	Total assets (Part X, line 16)	758,292	1,972,566
	21	Total liabilities (Part X, line 26)	1,440,818	1,284,743
	22	Net assets or fund balances. Subtract line 21 from line 20	-682,526	687,823

Part II Signature Block

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

Sign Here

▶ Signature of officer — Date

▶ JOANNE GRANT PRESIDENT
Type or print name and title

Paid Preparer Use Only

Print/Type preparer's name	Preparer's signature	Date	Check ☐ if self-employed	PTIN
W. ED MOSS JR.	W. ED MOSS JR.	04/18/23		P00531414

Firm's name ▶ MOSS, KRUSICK & ASSOCIATES, LLC — Firm's EIN ▶ 59-3017072

Firm's address ▶ 501 S NEW YORK AVE STE 100, WINTER PARK, FL 32789-4241 — Phone no. 407-644-5811

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

Part III Statement of Program Service Accomplishments

Check if Schedule O contains a response or note to any line in this Part III [X]

1 Briefly describe the organization's mission:

SEE SCHEDULE O

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

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

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

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

4 Describe the organization's program service accomplishments for each of its three largest program services, as measured by expenses. Section 501(c)(3) and 501(c)(4) organizations are required to report the amount of grants and allocations to others, the total expenses, and revenue, if any, for each program service reported.

4a (Code:) (Expenses $ 1,667,338 including grants of $) (Revenue $ 1,784,202)

THE PLAZA LIVE THEATRE: A NEW ERA FOR THE PHILHARMONIC

THE ORLANDO PHILHARMONIC IS PERHAPS THE FIRST AMERICAN ORCHESTRA TO USE A CONTEMPORARY MUSIC VENUE AS A WAY TO REACH NEW AUDIENCES AND SUSTAIN THE ORGANIZATION. OUR NEW PLAZA HOME GIVES US AN OPPORTUNITY TO EXPAND OUR PROGRAMMING AS WELL AS PROVIDE NEEDED FACILITIES: AN IMPROVED VENUE FOR SMALLER PHILHARMONIC CONCERTS, AN APPROPRIATE REHEARSAL FACILITY FOR THE ORCHESTRA, ADEQUATE OFFICE, STORAGE AND MUSIC LIBRARY SPACE, AND FREE PARKING.

4b (Code:) (Expenses $ including grants of $) (Revenue $)

N/A

4c (Code:) (Expenses $ including grants of $) (Revenue $)

N/A

4d Other program services (Describe on Schedule O.)

(Expenses $ including grants of $) (Revenue $)

4e Total program service expenses ▶ 1,667,338

Part IV Checklist of Required Schedules

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

Part IV Checklist of Required Schedules *(continued)*

			Yes	No
22	Did the organization report more than $5,000 of grants or other assistance to or for domestic individuals on Part IX, column (A), line 2? *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		
c	Did the organization maintain an escrow account other than a refunding escrow at any time during the year to defease any tax-exempt bonds?	24c		
d	Did the organization act as an "on behalf of" issuer for bonds outstanding at any time during the year?	24d		
25a	**Section 501(c)(3), 501(c)(4), and 501(c)(29) organizations.** Did the organization engage in an excess benefit transaction with a disqualified person during the year? *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 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):			
a	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		X
c	A 35% controlled entity of one or more individuals and/or organizations described in line 28a or 28b? *If "Yes," complete Schedule L, Part IV*	28c		X
29	Did the organization receive more than $25,000 in non-cash contributions? *If "Yes," complete Schedule M*	29		X
30	Did the organization receive contributions of art, historical treasures, or other similar assets, or qualified conservation contributions? *If "Yes," complete Schedule M*	30		X
31	Did the organization liquidate, terminate, or dissolve and cease operations? *If "Yes," complete Schedule N, Part I*	31		X
32	Did the organization sell, exchange, dispose of, or transfer more than 25% of its net assets? *If "Yes," 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*	34	X	
35a	Did the organization have a controlled entity within the meaning of section 512(b)(13)?	35a		X
b	If "Yes" to line 35a, did the organization receive any payment from or engage in any transaction with a controlled entity within the meaning of section 512(b)(13)? *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 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		X
38	Did the organization complete Schedule O and provide explanations on Schedule O for Part VI, lines 11b and 19? **Note:** All Form 990 filers are required to complete Schedule O.	38	X	

Part V Statements Regarding Other IRS Filings and Tax Compliance

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

					Yes	No
1a	Enter the number reported in box 3 of Form 1096. Enter -0- if not applicable	1a	21			
b	Enter the number of Forms W-2G included on line 1a. Enter -0- if not applicable	1b	0			
c	Did the organization comply with backup withholding rules for reportable payments to vendors and reportable gaming (gambling) winnings to prize winners?			1c		

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

				Line	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 returns?			2b	X	
	Note: If the sum of lines 1a and 2a is greater than 250, you may be required to *e-file.* See instructions.					
3a	Did the organization have unrelated business gross income of $1,000 or more during the year?			3a		X
b	If "Yes," has it filed a Form 990-T for this year? *If "No" to line 3b, provide an explanation on Schedule O*			3b		
4a	At any time during the calendar year, did the organization have an interest in, or a signature or other authority over, a financial account in a foreign country (such as a bank account, securities account, or other financial account)?			4a		X
b	If "Yes," enter the name of the foreign country ▶					
	See instructions for filing requirements for FinCEN Form 114, Report of Foreign Bank and Financial Accounts (FBAR).					
5a	Was the organization a party to a prohibited tax shelter transaction at any time during the tax year?			5a		X
b	Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter transaction?			5b		X
c	If "Yes" to line 5a or 5b, did the organization file Form 8886-T?			5c		
6a	Does the organization have annual gross receipts that are normally greater than $100,000, and did the organization solicit any contributions that were not tax deductible as charitable contributions?			6a		X
b	If "Yes," did the organization include with every solicitation an express statement that such contributions or gifts were not tax deductible?			6b		
7	**Organizations that may receive deductible contributions under section 170(c).**					
a	Did the organization receive a payment in excess of $75 made partly as a contribution and partly for goods and services provided to the payor?			7a		X
b	If "Yes," did the organization notify the donor of the value of the goods or services provided?			7b		
c	Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it was required to file Form 8282?			7c		X
d	If "Yes," indicate the number of Forms 8282 filed during the year	7d				
e	Did the organization receive any funds, directly or indirectly, to pay premiums on a personal benefit contract?			7e		X
f	Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract?			7f		X
g	If the organization received a contribution of qualified intellectual property, did the organization file Form 8899 as required?			7g		X
h	If the organization received a contribution of cars, boats, airplanes, or other vehicles, did the organization file a Form 1098-C?			7h		X
8	**Sponsoring organizations maintaining donor advised funds.** Did a donor advised fund maintained by the sponsoring organization have excess business holdings at any time during the year?			8		
9	**Sponsoring organizations maintaining donor advised funds.**					
a	Did the sponsoring organization make any taxable distributions under section 4966?			9a		
b	Did the sponsoring organization make a distribution to a donor, donor advisor, or related person?			9b		
10	**Section 501(c)(7) organizations.** Enter:					
a	Initiation fees and capital contributions included on Part VIII, line 12	10a				
b	Gross receipts, included on Form 990, Part VIII, line 12, for public use of club facilities	10b				
11	**Section 501(c)(12) organizations.** Enter:					
a	Gross income from members or shareholders	11a				
b	Gross income from other sources. (Do not net amounts due or paid to other sources against amounts due or received from them.)	11b				
12a	**Section 4947(a)(1) non-exempt charitable trusts.** Is the organization filing Form 990 in lieu of Form 1041?			12a		
b	If "Yes," enter the amount of tax-exempt interest received or accrued during the year	12b				
13	**Section 501(c)(29) qualified nonprofit health insurance issuers.**					
a	Is the organization licensed to issue qualified health plans in more than one state?			13a		
	Note: See the instructions for additional information the organization must report on Schedule O.					
b	Enter the amount of reserves the organization is required to maintain by the states in which the organization is licensed to issue qualified health plans	13b				
c	Enter the amount of reserves on hand	13c				
14a	Did the organization receive any payments for indoor tanning services during the tax year?			14a		X
b	If "Yes," has it filed a Form 720 to report these payments? *If "No," provide an explanation on Schedule O*			14b		
15	Is the organization subject to the section 4960 tax on payment(s) of more than $1,000,000 in remuneration or excess parachute payment(s) during the year?			15		X
	If "Yes," see instructions and file Form 4720, Schedule N.					
16	Is the organization an educational institution subject to the section 4968 excise tax on net investment income?			16		X
	If "Yes," complete Form 4720, Schedule O.					
17	**Section 501(c)(21) organizations.** Did the trust, any disqualified person, or mine operator engage in activities that would result in the imposition of an excise tax under section 4951, 4952 or 4953?			17		
	If "Yes," complete Form 6069.					

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

Check if Schedule O contains a response or note to any line in this Part VI ... [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.				
b	Enter the number of voting members included on line 1a, above, who are independent ... **1b** 7				
2	Did any officer, director, trustee, or key employee have a family relationship or a business relationship with any other officer, director, trustee, or key employee?	2			X
3	Did the organization delegate control over management duties customarily performed by or under the direct supervision of officers, directors, trustees, or key employees to a management company or other person?	3			X
4	Did the organization make any significant changes to its governing documents since the prior Form 990 was filed?	4			X
5	Did the organization become aware during the year of a significant diversion of the organization's assets?	5			X
6	Did the organization have members or stockholders?	6			X
7a	Did the organization have members, stockholders, or other persons who had the power to elect or appoint one or more members of the governing body?	7a			X
b	Are any governance decisions of the organization reserved to (or subject to approval by) members, stockholders, or persons other than the governing body?	7b			X
8	Did the organization contemporaneously document the meetings held or written actions undertaken during the year by the following:				
a	The governing body?	8a		X	
b	Each committee with authority to act on behalf of the governing body?	8b		X	
9	Is there any officer, director, trustee, or key employee listed in Part VII, Section A, who cannot be reached at the organization's mailing address? *If "Yes," provide the names and addresses on Schedule O*	9			X

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

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

Section C. Disclosure

17 List the states with which a copy of this Form 990 is required to be filed ▶ FL

18 Section 6104 requires an organization to make its Forms 1023 (1024 or 1024-A, if applicable), 990, and 990-T (section 501(c)(3)s only) available for public inspection. Indicate how you made these available. Check all that apply.

[ ] Own website [X] Another's website [X] Upon request [ ] Other *(explain on Schedule O)*

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

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

JOANNE GRANT 425 N. BUMBY AVE
ORLANDO FL 32803 407-896-6700

Part VII Compensation of Officers, Directors, Trustees, Key Employees, Highest Compensated Employees, and Independent Contractors

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.

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

(A) Name and title	(B) Average hours per week (list any hours for related organizations below dotted line)	(C) Position: Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former	(D) Reportable compensation from the organization (W-2/1099-MISC/1099-NEC)	(E) Reportable compensation from related organizations (W-2/1099-MISC/1099-NEC)	(F) Estimated amount of other compensation from the organization and related organizations
(1) JOANNE GRANT PRESIDENT	1.00 0.00	X		X				0	0	0
(2) DAVID SCHILLHAMMER VICE PRESIDENT	1.00 0.00	X		X				0	0	0
(3) SUSIE DYER SECRETARY	1.00 0.00	X		X				0	0	0
(4) MARY PALMER DIRECTOR	1.00 0.00	X						0	0	0
(5) GRAHAM JARRETT DIRECTOR	1.00 0.00	X						0	0	0
(6) KIMRA MAJOR-MORRIS DIRECTOR	1.00 0.00	X						0	0	0
(7) AL MICHEJDA DIRECTOR	1.00 0.00	X						0	0	0
(8) MEGAN KELLEY GENERAL MANAGER	40.00 0.00					X		108,074	0	6,688
(9)										
(10)										
(11)										

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

(A) Name and title	(B) Average hours per week (list any hours for related organizations below dotted line)	(C) Position: Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former	(D) Reportable compensation from the organization (W-2/ 1099-MISC/ 1099-NEC)	(E) Reportable compensation from related organizations (W-2/ 1099-MISC/ 1099-NEC)	(F) Estimated amount of other compensation from the organization and related organizations
1b Subtotal ▶								108,074		6,688
c Total from continuation sheets to Part VII, Section A ▶										
d Total (add lines 1b and 1c) ▶								108,074		6,688

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

		Yes	No
3 Did the organization list any **former** officer, director, trustee, key employee, or highest compensated employee on line 1a? *If "Yes," complete Schedule J for such individual*	3		X
4 For any individual listed on line 1a, is the sum of reportable compensation and other compensation from the organization and related organizations greater than $150,000? *If "Yes," complete Schedule J for such individual*	4		X
5 Did any person listed on line 1a receive or accrue compensation from any unrelated organization or individual for services rendered to the organization? *If "Yes," complete Schedule J for such person*	5		X

Section B. Independent Contractors

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

(A) Name and business address	(B) Description of services	(C) Compensation

2 Total number of independent contractors (including but not limited to those listed above) who received more than $100,000 of compensation from the organization ▶ 0

Part VIII Statement of Revenue

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

				(A) Total revenue	(B) Related or exempt function revenue	(C) Unrelated business revenue	(D) Revenue excluded from tax under sections 512-514
Contributions, Gifts, Grants and Other Similar Amounts	1a Federated campaigns	1a					
	b Membership dues	1b					
	c Fundraising events	1c					
	d Related organizations	1d					
	e Government grants (contributions)	1e	1,038,716				
	f All other contributions, gifts, grants, and similar amounts not included above	1f	209,460				
	g Noncash contributions included in lines 1a-1f	1g	$				
	h **Total.** Add lines 1a–1f ▶			1,248,176			
Program Service Revenue			Business Code				
	2a SERVICE CONTRACT REVENUE		711110	1,784,202	1,784,202		
	b						
	c						
	d						
	e						
	f All other program service revenue						
	g **Total.** Add lines 2a–2f ▶			1,784,202			
Other Revenue	3 Investment income (including dividends, interest, and other similar amounts) ▶			1,374	1,374		
	4 Income from investment of tax-exempt bond proceeds ▶						
	5 Royalties ▶						
			(i) Real / (ii) Personal				
	6a Gross rents	6a					
	b Less: rental expenses	6b					
	c Rental inc. or (loss)	6c					
	d Net rental income or (loss) ▶						
	7a Gross amount from sales of assets other than inventory	7a	(i) Securities / (ii) Other				
	b Less: cost or other basis and sales exps.	7b					
	c Gain or (loss)	7c					
	d Net gain or (loss) ▶						
	8a Gross income from fundraising events (not including $ of contributions reported on line 1c). See Part IV, line 18	8a					
	b Less: direct expenses	8b					
	c Net income or (loss) from fundraising events ▶						
	9a Gross income from gaming activities. See Part IV, line 19	9a					
	b Less: direct expenses	9b					
	c Net income or (loss) from gaming activities ▶						
	10a Gross sales of inventory, less returns and allowances	10a					
	b Less: cost of goods sold	10b					
	c Net income or (loss) from sales of inventory ▶						
Miscellaneous Revenue			Business Code				
	11a OTHER INCOME GENERAL		711110	3,935	3,935		
	b						
	c						
	d All other revenue						
	e **Total.** Add lines 11a–11d ▶			3,935			
	12 **Total revenue.** See instructions ▶			3,037,687	1,789,511	0	0

Part IX Statement of Functional Expenses

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

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

Do not include amounts reported on lines 6b, 7b, 8b, 9b, and 10b of Part VIII.	(A) Total expenses	(B) Program service expenses	(C) Management and general expenses	(D) Fundraising expenses
1 Grants and other assistance to domestic organizations and domestic governments. See Part IV, line 21				
2 Grants and other assistance to domestic individuals. See Part IV, line 22				
3 Grants and other assistance to foreign organizations, foreign governments, and foreign individuals. See Part IV, lines 15 and 16				
4 Benefits paid to or for members				
5 Compensation of current officers, directors, trustees, and key employees				
6 Compensation not included above to disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B)				
7 Other salaries and wages	531,420	531,420		
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				
c Accounting	11,813	11,813		
d Lobbying				
e Professional fundraising services. See Part IV, line 17				
f Investment management fees				
g Other. (If line 11g amount exceeds 10% of line 25, column (A) amount, list line 11g expenses on Schedule O.)				
12 Advertising and promotion	2,877	2,877		
13 Office expenses	6,400	6,400		
14 Information technology				
15 Royalties				
16 Occupancy	47,780	47,780		
17 Travel				
18 Payments of travel or entertainment expenses 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.)				
a PRODUCTION	201,138	201,138		
b THEATRE EXPENSES	200,454	200,454		
c CONCESSION COSTS	139,936	139,936		
d ARTIST FEES	75,282	75,282		
e 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)				

Part X Balance Sheet

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

				(A) Beginning of year		(B) End of year
Assets	1	Cash—non-interest-bearing		253,854	1	1,295,760
	2	Savings and temporary cash investments			2	
	3	Pledges and grants receivable, net			3	
	4	Accounts receivable, net		176,974	4	328,028
	5	Loans and other receivables from any current or former officer, director, trustee, key employee, creator or founder, substantial contributor, or 35% controlled entity or family member of any of these persons			5	
	6	Loans and other receivables from other disqualified persons (as defined under section 4958(f)(1)), and persons described in section 4958(c)(3)(B)			6	
	7	Notes and loans receivable, net			7	
	8	Inventories for sale or use			8	
	9	Prepaid expenses and deferred charges		31,393	9	41,401
	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	10c	307,377
	11	Investments—publicly traded securities			11	
	12	Investments—other securities. See Part IV, line 11			12	
	13	Investments—program-related. See Part IV, line 11			13	
	14	Intangible assets			14	
	15	Other assets. See Part IV, line 11			15	
	16	**Total assets.** Add lines 1 through 15 (must equal line 33)		758,292	16	1,972,566
Liabilities	17	Accounts payable and accrued expenses		187,208	17	82,254
	18	Grants payable			18	
	19	Deferred revenue		51,385	19	2,200
	20	Tax-exempt bond liabilities			20	
	21	Escrow or custodial account liability. Complete Part IV of Schedule D			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	
	23	Secured mortgages and notes payable to unrelated third parties			23	
	24	Unsecured notes and loans payable to unrelated third parties		277,225	24	282,225
	25	Other liabilities (including federal income tax, payables to related third parties, and other liabilities not included on lines 17-24). Complete Part X of Schedule D		925,000	25	918,064
	26	**Total liabilities.** Add lines 17 through 25		1,440,818	26	1,284,743
Net Assets or Fund Balances		**Organizations that follow FASB ASC 958, check here** ☒ **and complete lines 27, 28, 32, and 33.**				
	27	Net assets without donor restrictions		-682,526	27	687,823
	28	Net assets with donor restrictions			28	
		Organizations that do not follow FASB ASC 958, check here ▶ ☐ **and complete lines 29 through 33.**				
	29	Capital stock or trust principal, or current funds			29	
	30	Paid-in or capital surplus, or land, building, or equipment fund			30	
	31	Retained earnings, endowment, accumulated income, or other funds			31	
	32	Total net assets or fund balances		-682,526	32	687,823
	33	Total liabilities and net assets/fund balances		758,292	33	1,972,566

Part XI Reconciliation of Net Assets

Check if Schedule O contains a response or note to any line in this Part XI [X]

1	Total revenue (must equal Part VIII, column (A), line 12)	1	3,037,687
2	Total expenses (must equal Part IX, column (A), line 25)	2	1,667,338
3	Revenue less expenses. Subtract line 2 from line 1	3	1,370,349
4	Net assets or fund balances at beginning of year (must equal Part X, line 32, column (A))	4	-682,526
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	687,823

Part 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 If the organization changed its method of accounting from a prior year or checked "Other," explain on Schedule O.			
2a	Were the organization's financial statements compiled or reviewed by an independent accountant?	2a		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			
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			
c	If "Yes" to line 2a or 2b, does the organization have a committee that assumes responsibility for oversight of the audit, review, or compilation of its financial statements and selection of an independent accountant?	2c	X	
	If the organization changed either its oversight process or selection process during the tax year, explain on 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 required audit or audits, explain why on Schedule O and describe any steps taken to undergo such audits	3b	X	

SCHEDULE A (Form 990)

Department of the Treasury
Internal Revenue Service

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.

▶ Attach to Form 990 or Form 990-EZ.

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

OMB No. 1545-0047

2021

Open to Public Inspection

Name of the organization 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.)

1 [ ] 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).**

4 [ ] 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: ....

5 [ ] 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).**

7 [ ] An organization that normally receives a substantial part of its support from a governmental unit or from the general public 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.)

9 [ ] 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: ....

10 [ ] 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.)

11 [ ] An organization organized and operated exclusively to test for public safety. See **section 509(a)(4).**

12 [X] 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.

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.**

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.**

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.**

d [ ] **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.**

e [X] Check this box if the organization received a written determination from the IRS that it is a Type I, Type II, Type III functionally integrated, or Type III non-functionally integrated supporting organization.

f Enter the number of supported organizations 1

g Provide the following information about the supported organization(s).

(i) Name of supported organization	(ii) EIN	(iii) Type of organization (described on lines 1–10 above (see instructions))	(iv) Is the organization listed in your governing document? Yes	No	(v) Amount of monetary support (see instructions)	(vi) Amount of other support (see instructions)
(A) ORLANDO PHILHARMONIC ORCHESTRA	59-3058884	10	X		191,219	0
(B)						
(C)						
(D)						
(E)						
Total					191,219	0

Part II **Support Schedule for Organizations Described in Sections 170(b)(1)(A)(iv) and 170(b)(1)(A)(vi)** (Complete only if you checked the box on line 5, 7, or 8 of Part I or if the organization failed to qualify under Part III. If the organization fails to qualify under the tests listed below, please complete Part III.)

Section A. Public Support

Calendar year (or fiscal year beginning in) ▶	(a) 2017	(b) 2018	(c) 2019	(d) 2020	(e) 2021	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")						
2 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
3 The value of services or facilities furnished by a governmental unit to the organization without charge						
4 **Total.** Add lines 1 through 3						
5 The portion of total contributions by each person (other than a governmental unit or publicly supported organization) included on line 1 that exceeds 2% of the amount shown on line 11, column (f)						
6 Public support. Subtract line 5 from line 4						

Section B. Total Support

Calendar year (or fiscal year beginning in) ▶	(a) 2017	(b) 2018	(c) 2019	(d) 2020	(e) 2021	(f) Total
7 Amounts from line 4						
8 Gross income from interest, dividends, payments received on securities loans, rents, royalties, and income from similar sources						
9 Net income from unrelated business activities, whether or not the business is regularly carried on						
10 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part VI.)						
11 **Total support.** Add lines 7 through 10						

12 Gross receipts from related activities, etc. (see instructions) | 12 |

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

Section C. Computation of Public Support Percentage

14 Public support percentage for 2021 (line 6, column (f) divided by line 11, column (f)) | 14 | %

15 Public support percentage from 2020 Schedule A, Part II, line 14 | 15 | %

16a **33 1/3% support test—2021.** If the organization did not check the box on line 13, and line 14 is 33 1/3% or more, check this box and **stop here.** The organization qualifies as a publicly supported organization ▶ ☐

b **33 1/3% support test—2020.** If the organization did not check a box on line 13 or 16a, and line 15 is 33 1/3% or more, check this box and **stop here.** The organization qualifies as a publicly supported organization ▶ ☐

17a **10%-facts-and-circumstances test—2021.** If the organization did not check a box on line 13, 16a, or 16b, and line 14 is 10% or more, and if the organization meets the facts-and-circumstances test, check this box and **stop here.** Explain in Part VI how the organization meets the facts-and-circumstances test. The organization qualifies as a publicly supported organization ▶ ☐

b **10%-facts-and-circumstances test—2020.** If the organization did not check a box on line 13, 16a, 16b, or 17a, and line 15 is 10% or more, and if the organization meets the facts-and-circumstances test, check this box and **stop here.** Explain in Part VI how the organization meets the facts-and-circumstances test. The organization qualifies as a publicly supported organization ▶ ☐

18 **Private foundation.** If the organization did not check a box on line 13, 16a, 16b, 17a, or 17b, check this box and see instructions ▶ ☐

Part III **Support Schedule for Organizations Described in Section 509(a)(2)**
(Complete only if you checked the box on line 10 of Part I or if the organization failed to qualify under Part II. If the organization fails to qualify under the tests listed below, please complete Part II.)

Section A. Public Support

Calendar year (or fiscal year beginning in) ▶	(a) 2017	(b) 2018	(c) 2019	(d) 2020	(e) 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						
c Add lines 7a and 7b						
8 **Public support.** (Subtract line 7c from line 6.)						

Section B. Total Support

Calendar year (or fiscal year beginning in) ▶	(a) 2017	(b) 2018	(c) 2019	(d) 2020	(e) 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						
c 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 organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and **stop here** ▶ ☐

Section C. Computation of Public Support Percentage

15	Public support percentage for 2021 (line 8, column (f), divided by line 13, column (f))	15	%
16	Public support percentage from 2020 Schedule A, Part III, line 15	16	%

Section D. Computation of Investment Income Percentage

17	Investment income percentage for **2021** (line 10c, column (f), divided by line 13, column (f))	17	%
18	Investment income percentage from **2020** Schedule A, Part III, line 17	18	%

19a **33 1/3% support tests—2021.** If the organization did not check the box on line 14, and line 15 is more than 33 1/3%, and line 17 is not more than 33 1/3%, check this box and **stop here.** The organization qualifies as a publicly supported organization ▶ ☐

b **33 1/3% support tests—2020.** If the organization did not check a box on line 14 or line 19a, and line 16 is more than 33 1/3%, and line 18 is not more than 33 1/3%, check this box and **stop here.** The organization qualifies as a publicly supported organization ▶ ☐

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

Part IV Supporting Organizations

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

Section A. All Supporting Organizations

			Yes	No
1	Are all of the organization's supported organizations listed by name in the organization's governing documents? *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.*	1	X	
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).*	2		X
3a	Did the organization have a supported organization described in section 501(c)(4), (5), or (6)? *If "Yes," answer lines 3b and 3c below.*	3a		X
b	Did the organization confirm that each supported organization qualified under section 501(c)(4), (5), or (6) and satisfied the public support tests under section 509(a)(2)? *If "Yes," describe in Part VI when and how the organization made the determination.*	3b		
c	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.*	3c		
4a	Was any supported organization not organized in the United States ("foreign supported organization")? *If "Yes," and if you checked box 12a or 12b in Part I, answer lines 4b and 4c below.*	4a		X
b	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.*	4b		
c	Did the organization support any foreign supported organization that does not have an IRS determination under sections 501(c)(3) and 509(a)(1) or (2)? *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.*	4c		
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).*	5a		X
b	**Type I or Type II only.** Was any added or substituted supported organization part of a class already designated in the organization's organizing document?	5b		
c	**Substitutions only.** Was the substitution the result of an event beyond the organization's control?	5c		
6	Did the organization provide support (whether in the form of grants or the provision of services or facilities) to anyone other than (i) its supported organizations, (ii) individuals that are part of the charitable class benefited by one or more of its supported organizations, or (iii) other supporting organizations that also support or benefit one or more of the filing organization's supported organizations? *If "Yes," provide detail in Part VI.*	6		X
7	Did the organization provide a grant, loan, compensation, or other similar payment to a substantial contributor (as defined in section 4958(c)(3)(C)), a family member of a substantial contributor, or a 35% controlled entity with regard to a substantial contributor? *If "Yes," complete Part I of Schedule L (Form 990).*	7		X
8	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).*	8		X
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.*	9a		X
b	Did one or more disqualified persons (as defined on line 9a) hold a controlling interest in any entity in which the supporting organization had an interest? *If "Yes," provide detail in Part VI.*	9b		X
c	Did a disqualified person (as defined on line 9a) have an ownership interest in, or derive any personal benefit from, assets in which the supporting organization also had an interest? *If "Yes," provide detail in Part VI.*	9c		X
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.*	10a		X
b	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.)*	10b		

Part IV Supporting Organizations *(continued)*

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

Section B. Type I Supporting Organizations

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

Section C. Type II Supporting Organizations

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

Section D. All Type III Supporting Organizations

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

Section E. Type III Functionally Integrated Supporting Organizations

1 *Check the box next to the method that the organization used to satisfy the Integral Part Test during the year (see instructions).*

a ☐ The organization satisfied the Activities Test. *Complete line 2 below.*

b ☐ The organization is the parent of each of its supported organizations. *Complete line 3 below.*

c ☐ The organization supported a governmental entity. *Describe in Part VI how you supported a governmental entity (see instructions).*

			Yes	No
2	Activities Test. *Answer lines 2a and 2b below.*			
a	Did substantially all of the organization's activities during the tax year directly further the exempt purposes of the supported organization(s) to which the organization was responsive? *If "Yes," then in Part VI identify those supported organizations and explain how these activities directly furthered their exempt purposes, how the organization was responsive to those supported organizations, and how the organization determined that these activities constituted substantially all of its activities.*	**2a**		
b	Did the activities described on line 2a, above, constitute activities that, but for the organization's involvement, one or more of the organization's supported organization(s) would have been engaged in? *If "Yes," explain in Part VI the reasons for the organization's position that its supported organization(s) would have engaged in these activities but for the organization's involvement.*	**2b**		
3	Parent of Supported Organizations. *Answer lines 3a and 3b below.*			
a	Did the organization have the power to regularly appoint or elect a majority of the officers, directors, or trustees of each of the supported organizations? *If "Yes" or "No," provide details in Part VI.*	**3a**		
b	Did the organization exercise a substantial degree of direction over the policies, programs, and activities of each of its supported organizations? *If "Yes," describe in Part VI the role played by the organization in this regard.*	**3b**		

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

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

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

Section B – Minimum Asset Amount		(A) Prior Year	(B) Current Year (optional)
1 Aggregate fair market value of all non-exempt-use assets (see instructions for short tax year or assets held for part of year):			
a Average monthly value of securities	1a		
b Average monthly cash balances	1b		
c Fair market value of other non-exempt-use assets	1c		
d **Total** (add lines 1a, 1b, and 1c)	1d		
e **Discount** claimed for blockage or other factors *(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		
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-functionally integrated Type III supporting organization (see instructions).

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

Section D – Distributions		**Current Year**
1	Amounts paid to supported organizations to accomplish exempt purposes	
2	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	
4	Amounts paid to acquire exempt-use assets	
5	Qualified set-aside amounts (prior IRS approval required—*provide details in Part VI*)	
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 organization is responsive (*provide details in Part VI*). See instructions.	
9	Distributable amount for 2021 from Section C, line 6	
10	Line 8 amount divided by line 9 amount	

Section E – Distribution Allocations (see instructions)		**(i)** **Excess Distributions**	**(ii)** **Underdistributions Pre-2021**	**(iii)** **Distributable Amount for 2021**
1	Distributable amount for 2021 from Section C, line 6			
2	Underdistributions, if any, for years prior to 2021 (reasonable cause required–*explain in Part VI*). See instructions.			
3	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)			
j	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.			
5	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.			
6	Remaining underdistributions for 2021 Subtract lines 3h and 4b from line 1. For result greater than zero, *explain in Part VI*. See instructions.			
7	**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			

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

SCHEDULE 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
2021
Open to Public Inspection

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

Employer identification number
46-3138469

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

		(a) Donor advised funds	(b) Funds and other accounts
1	Total number at end of year		
2	Aggregate value of contributions to (during year)		
3	Aggregate value of grants from (during year)		
4	Aggregate value at end of year		

5 Did the organization inform all donors and donor advisors in writing that the assets held in donor advised funds are the organization's property, subject to the organization's exclusive legal control? ☐ Yes ☐ No

6 Did the organization inform all grantees, donors, and donor advisors in writing that grant funds can be used only for charitable purposes and not for the benefit of the donor or donor advisor, or for any other purpose conferring impermissible private benefit? ☐ Yes ☐ No

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

1 Purpose(s) of conservation easements held by the organization (check all that apply).

☐ Preservation of land for public use (for example, recreation or education)
☐ Protection of natural habitat
☐ Preservation of open space
☐ Preservation of a historically important land area
☐ Preservation of a certified historic structure

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

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

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

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

5 Does the organization have a written policy regarding the periodic monitoring, inspection, handling of violations, and enforcement of the conservation easements it holds? ☐ Yes ☐ No

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

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

8 Does each conservation easement reported on line 2(d) above satisfy the requirements of section 170(h)(4)(B)(i) and section 170(h)(4)(B)(ii)? ☐ Yes ☐ No

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

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets.
Complete if the organization answered "Yes" on Form 990, Part IV, line 8.

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

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

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

(ii) Assets included in Form 990, Part X ▶ $

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

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

b Assets included in Form 990, Part X ▶ $

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

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

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

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

5 During the year, did the organization solicit or receive donations of art, historical treasures, or other similar assets to be sold to raise funds rather than to be maintained as part of the organization's collection? ☐ Yes ☐ No

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

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

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

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

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

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

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

	(a) Current year	(b) Prior year	(c) Two years back	(d) Three years back	(e) Four years back
1a Beginning of year balance					
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 balance (line 1g, column (a)) held as:

a Board designated or quasi-endowment ▶ .... %

b Permanent endowment ▶ .... %

c Term endowment ▶ .... %

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

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

		Yes	No
(i) Unrelated organizations	3a(i)		
(ii) Related organizations	3a(ii)		
b If "Yes" on line 3a(ii), are the related organizations listed as required on Schedule R?	3b		

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

Part VI **Land, Buildings, and Equipment.**
Complete if the organization answered "Yes" on Form 990, Part IV, line 11a. See Form 990, Part X, line 10.

Description of property	(a) Cost or other basis (investment)	(b) Cost or other basis (other)	(c) Accumulated depreciation	(d) Book value
1a Land				
b Buildings				
c Leasehold improvements		189,458	21,552	167,906
d Equipment		624,834	485,363	139,471
e Other				
Total. Add lines 1a through 1e. *(Column (d) must equal Form 990, Part X, column (B), line 10c.)* ▶				307,377

Part VII Investments – Other Securities.

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

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

Part VIII Investments – Program Related.

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

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

Part IX Other Assets.

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

(a) Description	(b) Book value
(1)	
(2)	
(3)	
(4)	
(5)	
(6)	
(7)	
(8)	
(9)	
Total. *(Column (b) must equal Form 990, Part X, col. (B) line 15.)* ▶	

Part X Other Liabilities.

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

1. (a) Description of liability	(b) Book value
(1) Federal income taxes	
(2) DUE TO OPO	918,064
(3)	
(4)	
(5)	
(6)	
(7)	
(8)	
(9)	
Total. *(Column (b) must equal Form 990, Part X, col. (B) line 25.)* ▶	918,064

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

Part XI **Reconciliation of Revenue per Audited Financial Statements With Revenue per Return.** Complete if the organization answered "Yes" on Form 990, Part IV, line 12a.

1	Total revenue, gains, and other support per audited financial statements			1	7,385,411
2	Amounts included on line 1 but not on Form 990, Part VIII, line 12:				
a	Net unrealized gains (losses) on investments	2a			
b	Donated services and use of facilities	2b	90,000		
c	Recoveries of prior year grants	2c			
d	Other (Describe in Part XIII.)	2d	4,257,724		
e	Add lines **2a** through **2d**			2e	4,347,724
3	Subtract line **2e** from line **1**			3	3,037,687
4	Amounts included on Form 990, Part VIII, line 12, but not on line 1:				
a	Investment expenses not included on Form 990, Part VIII, line 7b	4a			
b	Other (Describe in Part XIII.)	4b			
c	Add lines **4a** and **4b**			4c	
5	Total revenue. Add lines **3** and **4c.** *(This must equal Form 990, Part I, line 12.)*			5	3,037,687

Part XII **Reconciliation of Expenses per Audited Financial Statements With Expenses per Return.** Complete if the organization answered "Yes" on Form 990, Part IV, line 12a.

1	Total expenses and losses per audited financial statements			1	6,335,052
2	Amounts included on line 1 but not on Form 990, Part IX, line 25:				
a	Donated services and use of facilities	2a	90,000		
b	Prior year adjustments	2b			
c	Other losses	2c			
d	Other (Describe in Part XIII.)	2d	4,577,714		
e	Add lines **2a** through **2d**			2e	4,667,714
3	Subtract line **2e** from line **1**			3	1,667,338
4	Amounts included on Form 990, Part IX, line 25, but not on line 1:				
a	Investment expenses not included on Form 990, Part VIII, line 7b	4a			
b	Other (Describe in Part XIII.)	4b			
c	Add lines **4a** and **4b**			4c	
5	Total expenses. Add lines **3** and **4c.** *(This must equal Form 990, Part I, line 18.)*			5	1,667,338

Part XIII **Supplemental Information.**

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

PART XI, LINE 2D - REVENUE AMOUNTS INCLUDED IN FINANCIALS - OTHER

REVENUES REPORTED BY ORLANDO PHILHARMONIC EIN: 59-3058884 $ 4,448,943

INTERCOMPANY EXPENSES $ -191,219

PART XII, LINE 2D - EXPENSE AMOUNTS INCLUDED IN FINANCIALS - OTHER

EXPENSES REPORTED BY ORLANDO PHILHARMONIC EIN: 59-3058884 $ 4,768,933

INTERCOMPANY EXPENSES $ -191,219

Part XIII Supplemental Information *(continued)*

SCHEDULE O (Form 990)

Department of the Treasury
Internal Revenue Service

Supplemental Information to Form 990 or 990-EZ

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

▶ Attach to Form 990 or Form 990-EZ.

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

OMB No. 1545-0047

2021

Open to Public Inspection

Name of the organization	Employer identification number
THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC.	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: THE ORLANDO PHILHARMONIC PLAZA

Employer identification number: 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	$ 0	$ 0
DONATION TO OPO			
	$ 50,000	$ 0	$ 0
OTHER EXPENSES			
	$ 46,063	$ 0	$ 0
DUES			
	$ 43,601	$ 0	$ 0
CREW			
	$ 20,441	$ 0	$ 0
MANAGEMENT FEE			

Name of the organization: THE ORLANDO PHILHARMONIC PLAZA

Employer identification number: 46-3138469

	$	20,000	$	0	$	0
CHARGE CARD FEE						
	$	18,037	$	0	$	0
AUDIO VISUAL & STAGING						
	$	6,757	$	0	$	0
PRINTING						
	$	53	$	0	$	0
TOTAL						
	$	259,450	$	0	$	0

FORM 990, PART XI, LINE 9 - OTHER CHANGES IN NET ASSETS EXPLANATION

OPO BOOK CHANGE IN NET ASSETS	$	615,748
OPO BOOK CHANGE IN NET ASSETS	$	-615,748

SCHEDULE R (Form 990)

Department of the Treasury
Internal Revenue Service

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.

OMB No. 1545-0047
2021
Open to Public Inspection

Name of the organization	Employer identification number
THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC.	46-3138469

Part I — Identification of Disregarded Entities. Complete if the organization answered "Yes" on Form 990, Part IV, line 33.

(a) Name, address, and EIN (if applicable) of disregarded entity	(b) Primary activity	(c) Legal domicile (state or foreign country)	(d) Total income	(e) End-of-year assets	(f) Direct controlling entity
(1)					
(2)					
(3)					
(4)					
(5)					

Part II — Identification of Related Tax-Exempt Organizations. Complete if the organization answered "Yes" on Form 990, Part IV, line 34, because it had one or more related tax-exempt organizations during the tax year.

(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	(g) Section 512(b)(13) controlled entity? Yes	No
(1) ORLANDO PHILHARMONIC ORCHESTRA, INC 425 N. BUMBY AVE 59-3058884 ORLANDO FL 32803	PERFORM AR	FL	501C	7	N/A		X
(2)							
(3)							
(4)							
(5)							

Part III **Identification of Related Organizations Taxable as a Partnership.** Complete if the organization answered “Yes” on Form 990, Part IV, line 34, because it had one or more related organizations treated as a partnership during the tax year.

(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 total income	(g) Share of end-of-year assets	(h) Dispro-portionate alloc.? Yes	(h) No	(i) Code V—UBI amount in box 20 of Schedule K-1 (Form 1065)	(j) General or managing partner? Yes	(j) No	(k) Percentage ownership
(1)												
(2)												
(3)												
(4)												

Part IV **Identification of Related Organizations Taxable as a Corporation or Trust.** Complete if the organization answered “Yes” on Form 990, Part IV, line 34, because it had one or more related organizations treated as a corporation or trust during the tax year.

(a) Name, address, and EIN of related organization	(b) Primary activity	(c) Legal domicile (state or foreign country)	(d) Direct controlling entity	(e) Type of entity (C corp, S corp, or trust)	(f) Share of total income	(g) Share of end-of-year assets	(h) Percentage ownership	(i) Section 512(b)(13) controlled entity? Yes	(i) No
(1)									
(2)									
(3)									
(4)									

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

Note: Complete line 1 if any entity is listed in Parts II, III, or IV of this schedule.

			Yes	No
1	During the tax year, did the organization engage in any of the following transactions with one or more related organizations listed in Parts II–IV?			
a	Receipt of **(i)** interest, **(ii)** annuities, **(iii)** royalties, or **(iv)** rent from a controlled entity	**1a**		X
b	Gift, grant, or capital contribution to related organization(s)	**1b**	X	
c	Gift, grant, or capital contribution from related organization(s)	**1c**		X
d	Loans or loan guarantees to or for related organization(s)	**1d**	X	
e	Loans or loan guarantees by related organization(s)	**1e**	X	
f	Dividends from related organization(s)	**1f**		X
g	Sale of assets to related organization(s)	**1g**		X
h	Purchase of assets from related organization(s)	**1h**		X
i	Exchange of assets with related organization(s)	**1i**		X
j	Lease of facilities, equipment, or other assets to related organization(s)	**1j**		X
k	Lease of facilities, equipment, or other assets from related organization(s)	**1k**		X
l	Performance of services or membership or fundraising solicitations for related organization(s)	**1l**		X
m	Performance of services or membership or fundraising solicitations by related organization(s)	**1m**		X
n	Sharing of facilities, equipment, mailing lists, or other assets with related organization(s)	**1n**	X	
o	Sharing of paid employees with related organization(s)	**1o**	X	
p	Reimbursement paid to related organization(s) for expenses	**1p**		X
q	Reimbursement paid by related organization(s) for expenses	**1q**		X
r	Other transfer of cash or property to related organization(s)	**1r**		X
s	Other transfer of cash or property from related organization(s)	**1s**		X

2 If the answer to any of the above is "Yes," see the instructions for information on who must complete this line, including covered relationships and transaction thresholds.

	(a) Name of related organization	(b) Transaction type (a–s)	(c) Amount involved	(d) Method of determining amount involved
(1)	ORLANDO PHILHARMONIC ORCHESTRA	B	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 country)	(d) Predominant income (related, unrelated, excluded from tax under sections 512-514)	(e) Are all partners section 501(c)(3) organizations?		(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
				Yes	No			Yes	No		Yes	No	
(1)													
(2)													
(3)													
(4)													
(5)													
(6)													
(7)													
(8)													
(9)													
(10)													
(11)													

Part VII **Supplemental Information.**
Provide additional information for responses to questions on Schedule R. See instructions.

12871A

Form **990**

Department of the Treasury
Internal Revenue Service

Return of Organization Exempt From Income Tax

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

▶ Do not enter social security numbers on this form as it may be made public.

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

OMB No. 1545-0047

2020

Open to Public Inspection

A For the 2020 calendar year, or tax year beginning 07/01/20 , and ending 06/30/21

B Check if applicable:
- [ ] Address change
- [ ] Name change
- [ ] Initial return
- [ ] Final return/terminated
- [ ] Amended return
- [ ] Application pending

C Name of organization: THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC.

Doing business as

Number and street (or P.O. box if mail is not delivered to street address): 425 N BUMBY AVE | Room/suite

City or town, state or province, country, and ZIP or foreign postal code: ORLANDO FL 32803

D Employer identification number: 46-3138469

E Telephone number: 407-896-6700

G Gross receipts$ 342,11

F Name and address of principal officer:
JOANNE GRANT
425 N. BUMBY AVE
ORLANDO FL 32803

H(a) Is this a group return for subordinates? [ ] Yes [X] N

H(b) Are all subordinates included? [ ] Yes [ ] N

If "No," attach a list. See instructions

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

J Website: ▶ N/A

H(c) Group exemption number ▶

K Form of organization: [X] Corporation [ ] Trust [ ] Association [ ] Other ▶

L Year of formation: 2013

M State of legal domicile: F

Part I Summary

Activities & Governance

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)	3	7
4	Number of independent voting members of the governing body (Part VI, line 1b)	4	7
5	Total number of individuals employed in calendar year 2020 (Part V, line 2a)	5	50
6	Total number of volunteers (estimate if necessary)	6	0
7a	Total unrelated business revenue from Part VIII, column (C), line 12	7a	
b	Net unrelated business taxable income from Form 990-T, Part I, line 11	7b	

			Prior Year	Current Year
Revenue	8	Contributions and grants (Part VIII, line 1h)	144,312	243,44
	9	Program service revenue (Part VIII, line 2g)	993,182	98,65
	10	Investment income (Part VIII, column (A), lines 3, 4, and 7d)	-5,688,187	
	11	Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)	0	
	12	Total revenue – add lines 8 through 11 (must equal Part VIII, column (A), line 12)	-4,550,693	342,11
Expenses	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)	405,475	125,48
	16a	Professional fundraising fees (Part IX, column (A), line 11e)	0	
	b	Total fundraising expenses (Part IX, column (D), line 25) ▶ 0		
	17	Other expenses (Part IX, column (A), lines 11a–11d, 11f–24e)	900,040	545,84
	18	Total expenses. Add lines 13–17 (must equal Part IX, column (A), line 25)	1,305,515	671,33
	19	Revenue less expenses. Subtract line 18 from line 12	-5,856,208	-329,22
			Beginning of Current Year	End of Year
Net Assets or Fund Balances	20	Total assets (Part X, line 16)	788,923	758,29
	21	Total liabilities (Part X, line 26)	1,142,227	1,440,81
	22	Net assets or fund balances. Subtract line 21 from line 20	-353,304	-682,52

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 belie true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.

Sign Here

▶ Joanne Grant — Signature of officer — Date 5/6/2022

▶ JOANNE GRANT PRESIDENT — Type or print name and title

Paid Preparer Use Only

Print/Type preparer's name	Preparer's signature	Date	Check [ ] if self-employed	PTIN
W. ED MOSS JR.	W. ED MOSS JR.	04/22/22		P00531414

Firm's name ▶ MOSS, KRUSICK & ASSOCIATES, LLC — Firm's EIN ▶ 59-3017072

Firm's address ▶ 501 S NEW YORK AVE STE 100, WINTER PARK, FL 32789-4241 — Phone no. 407-644-581

May the IRS discuss this return with the preparer shown above? See instructions [X] Yes [ ] N

For Paperwork Reduction Act Notice, see the separate instructions.

12871A

Form 990 — 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.

Department of the Treasury
Internal Revenue Service

OMB No. 1545-0047
2020
Open to Public Inspection

A For the 2020 calendar year, or tax year beginning 07/01/20 , and ending 06/30/21

B Check if applicable:
- [ ] Address change
- [ ] Name change
- [ ] Initial return
- [ ] Final return/terminated
- [ ] Amended return
- [ ] Application pending

C Name of organization: THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC.

Doing business as

Number and street (or P.O. box if mail is not delivered to street address): 425 N BUMBY AVE — Room/suite

City or town, state or province, country, and ZIP or foreign postal code: ORLANDO FL 32803

D Employer identification number: 46-3138469

E Telephone number: 407-896-6700

G Gross receipts$ 342,110

F Name and address of principal officer:
JOANNE GRANT
425 N. BUMBY AVE
ORLANDO FL 32803

H(a) Is this a group return for subordinates? [ ] Yes [X] No

H(b) Are all subordinates included? [ ] Yes [ ] No
If "No," attach a list. See instructions

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

J Website: ▶ N/A

H(c) Group exemption number ▶

K Form of organization: [X] Corporation [ ] Trust [ ] Association [ ] Other ▶

L Year of formation: 2013

M State of legal domicile: FL

Part I Summary

Activities & Governance

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)	3	7
4	Number of independent voting members of the governing body (Part VI, line 1b)	4	7
5	Total number of individuals employed in calendar year 2020 (Part V, line 2a)	5	50
6	Total number of volunteers (estimate if necessary)	6	0
7a	Total unrelated business revenue from Part VIII, column (C), line 12	7a	0
b	Net unrelated business taxable income from Form 990-T, Part I, line 11	7b	0

			Prior Year	Current Year
Revenue	8	Contributions and grants (Part VIII, line 1h)	144,312	243,449
	9	Program service revenue (Part VIII, line 2g)	993,182	98,650
	10	Investment income (Part VIII, column (A), lines 3, 4, and 7d)	-5,688,187	8
	11	Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)	0	3
	12	Total revenue – add lines 8 through 11 (must equal Part VIII, column (A), line 12)	-4,550,693	342,110
Expenses	13	Grants and similar amounts paid (Part IX, column (A), lines 1–3)	0	0
	14	Benefits paid to or for members (Part IX, column (A), line 4)	0	0
	15	Salaries, other compensation, employee benefits (Part IX, column (A), lines 5–10)	405,475	125,484
	16a	Professional fundraising fees (Part IX, column (A), line 11e)	0	0
	b	Total fundraising expenses (Part IX, column (D), line 25) ▶ 0		
	17	Other expenses (Part IX, column (A), lines 11a–11d, 11f–24e)	900,040	545,848
	18	Total expenses. Add lines 13–17 (must equal Part IX, column (A), line 25)	1,305,515	671,332
	19	Revenue less expenses. Subtract line 18 from line 12	-5,856,208	-329,222

			Beginning of Current Year	End of Year
Net Assets or Fund Balances	20	Total assets (Part X, line 16)	788,923	758,292
	21	Total liabilities (Part X, line 26)	1,142,227	1,440,818
	22	Net assets or fund balances. Subtract line 21 from line 20	-353,304	-682,526

Part II Signature Block

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

Sign Here

Signature of officer — Date

JOANNE GRANT PRESIDENT
Type or print name and title

Paid Preparer Use Only

Print/Type preparer's name	Preparer's signature	Date	Check [ ] if self-employed	PTIN
W. ED MOSS JR.	W. ED MOSS JR.	04/22/22		P00531414

Firm's name ▶ MOSS, KRUSICK & ASSOCIATES, LLC — Firm's EIN ▶ 59-3017072

Firm's address ▶ 501 S NEW YORK AVE STE 100, WINTER PARK, FL 32789-4241 — Phone no. 407-644-5811

May the IRS discuss this return with the preparer shown above? See instructions [X] Yes [ ] No

12871A

Part III Statement of Program Service Accomplishments

Check if Schedule O contains a response or note to any line in this Part III [X]

1 Briefly describe the organization's mission:

SEE SCHEDULE O

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

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

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

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

4 Describe the organization's program service accomplishments for each of its three largest program services, as measured by expenses. Section 501(c)(3) and 501(c)(4) organizations are required to report the amount of grants and allocations to others, the total expenses, and revenue, if any, for each program service reported.

4a (Code:) (Expenses $ 671,332 including grants of$) (Revenue $ 98,650)

THE PLAZA LIVE THEATRE: A NEW ERA FOR THE PHILHARMONIC

THE ORLANDO PHILHARMONIC IS PERHAPS THE FIRST AMERICAN ORCHESTRA TO USE A CONTEMPORARY MUSIC VENUE AS A WAY TO REACH NEW AUDIENCES AND SUSTAIN THE ORGANIZATION. OUR NEW PLAZA HOME GIVES US AN OPPORTUNITY TO EXPAND OUR PROGRAMMING AS WELL AS PROVIDE NEEDED FACILITIES: AN IMPROVED VENUE FOR SMALLER PHILHARMONIC CONCERTS, AN APPROPRIATE REHEARSAL FACILITY FOR THE ORCHESTRA, ADEQUATE OFFICE, STORAGE AND MUSIC LIBRARY SPACE, AND FREE PARKING.

4b (Code:) (Expenses $ including grants of$) (Revenue $)

N/A

4c (Code:) (Expenses $ including grants of$) (Revenue $)

N/A

4d Other program services (Describe on Schedule O.)

(Expenses $ including grants of$) (Revenue $)

4e Total program service expenses ▶ 671,332

Part IV Checklist of Required Schedules

		Line	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	X	
2	Is the organization required to complete *Schedule B, Schedule of Contributors* (see instructions)?	2		X
3	Did the organization engage in direct or indirect political campaign activities on behalf of or in opposition to candidates for public office? *If "Yes," complete Schedule C, Part I*	3		X
4	**Section 501(c)(3) organizations.** Did the organization engage in lobbying activities, or have a section 501(h) election in effect during the tax year? *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 Revenue Procedure 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		X
7	Did the organization receive or hold a conservation easement, including easements to preserve open space, the environment, historic land areas, or historic structures? *If "Yes," complete Schedule D, Part II*	7		X
8	Did the organization maintain collections of works of art, historical treasures, or other similar assets? *If "Yes," complete Schedule D, Part III*	8		X
9	Did the organization report an amount in Part X, line 21, for escrow or custodial account liability, serve as a custodian for amounts not listed in Part X; or provide credit counseling, debt management, credit repair, or debt negotiation services? *If "Yes," complete Schedule D, Part IV*	9		X
10	Did the organization, directly or through a related organization, hold assets in donor-restricted endowments or in quasi endowments? *If "Yes," complete Schedule D, Part V*	10		X
11	If the organization's answer to any of the following questions is "Yes," then complete Schedule D, Parts VI, VII, VIII, IX, or X as applicable.			
a	Did the organization report an amount for land, buildings, and equipment in Part X, line 10? *If "Yes," complete Schedule D, Part VI*	11a	X	
b	Did the organization report an amount for investments—other securities in Part X, line 12, that is 5% or more of its total assets reported in Part X, line 16? *If "Yes," complete Schedule D, Part VII*	11b		X
c	Did the organization report an amount for investments—program related in Part X, line 13, that is 5% or more of its total assets reported in Part X, line 16? *If "Yes," complete Schedule D, Part VIII*	11c		X
d	Did the organization report an amount for other assets in Part X, line 15, that is 5% or more of its total assets reported in Part X, line 16? *If "Yes," complete Schedule D, Part IX*	11d		X
e	Did the organization report an amount for other liabilities in Part X, line 25? *If "Yes," complete Schedule D, Part X*	11e	X	
f	Did the organization's separate or consolidated financial statements for the tax year include a footnote that addresses the organization's liability for uncertain tax positions under FIN 48 (ASC 740)? *If "Yes," complete Schedule D, Part X*	11f		X
12a	Did the organization obtain separate, independent audited financial statements for the tax year? *If "Yes," complete Schedule D, Parts XI and XII*	12a		X
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 foreign investments valued at $100,000 or more? *If "Yes," complete Schedule F, Parts I and IV*	14b		X
15	Did the organization report on Part IX, column (A), line 3, more than $5,000 of grants or other assistance to or for any foreign organization? *If "Yes," complete Schedule F, Parts II and IV*	15		X
16	Did the organization report on Part IX, column (A), line 3, more than $5,000 of aggregate grants or other assistance to or for foreign individuals? *If "Yes," complete Schedule F, Parts III and IV*	16		X
17	Did the organization report a total of more than $15,000 of expenses for professional fundraising services on Part IX, column (A), lines 6 and 11e? *If "Yes," complete Schedule G, Part I* See instructions	17		X
18	Did the organization report more than $15,000 total of fundraising event gross income and contributions on Part VIII, lines 1c and 8a? *If "Yes," complete Schedule G, Part II*	18		X
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
20a	Did the organization operate one or more hospital facilities? *If "Yes," complete Schedule H*	20a		X
b	If "Yes" to line 20a, did the organization attach a copy of its audited financial statements to this return?	20b		
21	Did the organization report more than $5,000 of grants or other assistance to any domestic organization or domestic government on Part IX, column (A), line 1? *If "Yes," complete Schedule I, Parts I and II*	21		X

Part IV Checklist of Required Schedules *(continued)*

			Yes	No
22	Did the organization report more than $5,000 of grants or other assistance to or for domestic individuals on Part IX, column (A), line 2? *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		
c	Did the organization maintain an escrow account other than a refunding escrow at any time during the year to defease any tax-exempt bonds?	24c		
d	Did the organization act as an "on behalf of" issuer for bonds outstanding at any time during the year?	24d		
25a	**Section 501(c)(3), 501(c)(4), and 501(c)(29) organizations.** Did the organization engage in an excess benefit transaction with a disqualified person during the year? *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 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 Schedule L, Part IV instructions, for applicable filing thresholds, conditions, and exceptions):			
a	A current or former officer, director, trustee, key employee, creator or founder, or substantial contributor? *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		X
c	A 35% controlled entity of one or more individuals and/or organizations described in lines 28a or 28b? *If "Yes," complete Schedule L, Part IV*	28c		X
29	Did the organization receive more than $25,000 in non-cash contributions? *If "Yes," complete Schedule M*	29		X
30	Did the organization receive contributions of art, historical treasures, or other similar assets, or qualified conservation contributions? *If "Yes," complete Schedule M*	30		X
31	Did the organization liquidate, terminate, or dissolve and cease operations? *If "Yes," complete Schedule N, Part I*	31		X
32	Did the organization sell, exchange, dispose of, or transfer more than 25% of its net assets? *If "Yes," 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*	34	X	
35a	Did the organization have a controlled entity within the meaning of section 512(b)(13)?	35a		X
b	If "Yes" to line 35a, did the organization receive any payment from or engage in any transaction with a controlled entity within the meaning of section 512(b)(13)? *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 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		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	

Part V Statements Regarding Other IRS Filings and Tax Compliance

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

					Yes	No
1a	Enter the number reported in Box 3 of Form 1096. Enter -0- if not applicable	1a	13			
b	Enter the number of Forms W-2G included in line 1a. Enter -0- if not applicable	1b	0			
c	Did the organization comply with backup withholding rules for reportable payments to vendors and reportable gaming (gambling) winnings to prize winners?			1c		

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

				Yes	No
2a	Enter the number of employees reported on Form W-3, Transmittal of Wage and Tax Statements, filed for the calendar year ending with or within the year covered by this return	2a 50			
b	If at least one is reported on line 2a, did the organization file all required federal employment tax returns?		2b	X	
	Note: If the sum of lines 1a and 2a is greater than 250, you may be required to *e-file* (see instructions)				
3a	Did the organization have unrelated business gross income of $1,000 or more during the year?		3a		X
b	If "Yes," has it filed a Form 990-T for this year? *If "No" to line 3b, provide an explanation on Schedule O*		3b		
4a	At any time during the calendar year, did the organization have an interest in, or a signature or other authority over, a financial account in a foreign country (such as a bank account, securities account, or other financial account)?		4a		X
b	If "Yes," enter the name of the foreign country ▶				
	See instructions for filing requirements for FinCEN Form 114, Report of Foreign Bank and Financial Accounts (FBAR).				
5a	Was the organization a party to a prohibited tax shelter transaction at any time during the tax year?		5a		X
b	Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter transaction?		5b		X
c	If "Yes" to line 5a or 5b, did the organization file Form 8886-T?		5c		
6a	Does the organization have annual gross receipts that are normally greater than $100,000, and did the organization solicit any contributions that were not tax deductible as charitable contributions?		6a		X
b	If "Yes," did the organization include with every solicitation an express statement that such contributions or gifts were not tax deductible?		6b		
7	**Organizations that may receive deductible contributions under section 170(c).**				
a	Did the organization receive a payment in excess of $75 made partly as a contribution and partly for goods and services provided to the payor?		7a		X
b	If "Yes," did the organization notify the donor of the value of the goods or services provided?		7b		
c	Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it was required to file Form 8282?		7c		X
d	If "Yes," indicate the number of Forms 8282 filed during the year	7d			
e	Did the organization receive any funds, directly or indirectly, to pay premiums on a personal benefit contract?		7e		X
f	Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract?		7f		X
g	If the organization received a contribution of qualified intellectual property, did the organization file Form 8899 as required?		7g		X
h	If the organization received a contribution of cars, boats, airplanes, or other vehicles, did the organization file a Form 1098-C?		7h		X
8	**Sponsoring organizations maintaining donor advised funds.** Did a donor advised fund maintained by the sponsoring organization have excess business holdings at any time during the year?		8		
9	**Sponsoring organizations maintaining donor advised funds.**				
a	Did the sponsoring organization make any taxable distributions under section 4966?		9a		
b	Did the sponsoring organization make a distribution to a donor, donor advisor, or related person?		9b		
10	**Section 501(c)(7) organizations.** Enter:				
a	Initiation fees and capital contributions included on Part VIII, line 12	10a			
b	Gross receipts, included on Form 990, Part VIII, line 12, for public use of club facilities	10b			
11	**Section 501(c)(12) organizations.** Enter:				
a	Gross income from members or shareholders	11a			
b	Gross income from other sources (Do not net amounts due or paid to other sources against amounts due or received from them.)	11b			
12a	**Section 4947(a)(1) non-exempt charitable trusts.** Is the organization filing Form 990 in lieu of Form 1041?		12a		
b	If "Yes," enter the amount of tax-exempt interest received or accrued during the year	12b			
13	**Section 501(c)(29) qualified nonprofit health insurance issuers.**				
a	Is the organization licensed to issue qualified health plans in more than one state?		13a		
	Note: See the instructions for additional information the organization must report on Schedule O.				
b	Enter the amount of reserves the organization is required to maintain by the states in which the organization is licensed to issue qualified health plans	13b			
c	Enter the amount of reserves on hand	13c			
14a	Did the organization receive any payments for indoor tanning services during the tax year?		14a		X
b	If "Yes," has it filed a Form 720 to report these payments? *If "No," provide an explanation on Schedule O*		14b		
15	Is the organization subject to the section 4960 tax on payment(s) of more than $1,000,000 in remuneration or excess parachute payment(s) during the year?		15		X
	If "Yes," see instructions and file Form 4720, Schedule N.				
16	Is the organization an educational institution subject to the section 4968 excise tax on net investment income?		16		X
	If "Yes," complete Form 4720, Schedule O.				

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

Check if Schedule O contains a response or note to any line in this Part VI [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.				
b	Enter the number of voting members included on line 1a, above, who are independent	1b 7			
2	Did any officer, director, trustee, or key employee have a family relationship or a business relationship with any other officer, director, trustee, or key employee?		2		X
3	Did the organization delegate control over management duties customarily performed by or under the direct supervision of officers, directors, trustees, or key employees to a management company or other person?		3		X
4	Did the organization make any significant changes to its governing documents since the prior Form 990 was filed?		4		X
5	Did the organization become aware during the year of a significant diversion of the organization's assets?		5		X
6	Did the organization have members or stockholders?		6		X
7a	Did the organization have members, stockholders, or other persons who had the power to elect or appoint one or more members of the governing body?		7a		X
b	Are any governance decisions of the organization reserved to (or subject to approval by) members, stockholders, or persons other than the governing body?		7b		X
8	Did the organization contemporaneously document the meetings held or written actions undertaken during the year by the following:				
a	The governing body?		8a	X	
b	Each committee with authority to act on behalf of the governing body?		8b	X	
9	Is there any officer, director, trustee, or key employee listed in Part VII, Section A, who cannot be reached at the organization's mailing address? *If "Yes," provide the names and addresses on Schedule O*		9		X

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

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

Section C. Disclosure

17 List the states with which a copy of this Form 990 is required to be filed ▶ FL

18 Section 6104 requires an organization to make its Forms 1023 (1024 or 1024-A, if applicable), 990, and 990-T (Section 501(c)(3)s only) available for public inspection. Indicate how you made these available. Check all that apply.

[ ] Own website [X] Another's website [X] Upon request [ ] Other *(explain on Schedule O)*

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

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

JOANNE GRANT 425 N. BUMBY AVE

ORLANDO FL 32803 407-896-6700

Part VII Compensation of Officers, Directors, Trustees, Key Employees, Highest Compensated Employees, and Independent Contractors

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 and/or Box 7 of Form 1099-MISC) of more than $100,000 from the organization and any related organizations.
- List all of the organization's **former** officers, key employees, and highest compensated employees who received more than $100,000 of reportable compensation from the organization and any related organizations.
- List all of the organization's **former directors or trustees** that received, in the capacity as a former director or trustee of the organization, more than $10,000 of reportable compensation from the organization and any related organizations.

See instructions for the order in which to list the persons above.

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

(A) Name and title	(B) Average hours per week (list any hours for related organizations below dotted line)	(C) Position: Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former	(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
(1) JOANNE GRANT PRESIDENT	1.00 1.00	X		X				0	0	0
(2) DAVID SCHILLHAMMER VICE PRESIDENT	1.00 0.00	X		X				0	0	0
(3) SUSIE DYER SECRETARY	1.00 0.00	X		X				0	0	0
(4) MARY PALMER DIRECTOR	1.00 1.00	X						0	0	0
(5) GRAHAM JARRETT DIRECTOR	1.00 0.00	X						0	0	0
(6) KIMRA MAJOR-MORRIS DIRECTOR	1.00 0.00	X						0	0	0
(7) AL MICHEJDA DIRECTOR	1.00 0.00	X						0	0	0
(8)										
(9)										
(10)										
(11)										

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

(A) Name and title	(B) Average hours per week (list any hours for related organizations below dotted line)	(C) Position: Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former	(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
1b Subtotal ▶										
c Total from continuation sheets to Part VII, Section A ▶										
d Total (add lines 1b and 1c) ▶										

2 Total number of individuals (including but not limited to those listed above) who received more than $100,000 of reportable compensation from the organization ▶0

		Yes	No
3 Did the organization list any **former** officer, director, trustee, key employee, or highest compensated employee on line 1a? *If "Yes," complete Schedule J for such individual*	3		X
4 For any individual listed on line 1a, is the sum of reportable compensation and other compensation from the organization and related organizations greater than $150,000? *If "Yes," complete Schedule J for such individual*	4		X
5 Did any person listed on line 1a receive or accrue compensation from any unrelated organization or individual for services rendered to the organization? *If "Yes," complete Schedule J for such person*	5		X

Section B. Independent Contractors

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

(A) Name and business address	(B) Description of services	(C) Compensation

2 Total number of independent contractors (including but not limited to those listed above) who received more than $100,000 of compensation from the organization ▶ 0

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Part VIII Statement of Revenue

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

				(A) Total revenue	(B) Related or exempt function revenue	(C) Unrelated business revenue	(D) Revenue excluded from tax under sections 512-514
Contributions, Gifts, Grants and Other Similar Amounts	1a Federated campaigns	1a					
	b Membership dues	1b					
	c Fundraising events	1c					
	d Related organizations	1d					
	e Government grants (contributions)	1e	110,000				
	f All other contributions, gifts, grants, and similar amounts not included above	1f	133,449				
	g Noncash contributions included in lines 1a-1f	1g	$				
	h **Total.** Add lines 1a–1f ▶			243,449			
Program Service Revenue		Business Code					
	2a CONCERT REVENUE			98,650	98,650		
	b						
	c						
	d						
	e						
	f All other program service revenue						
	g **Total.** Add lines 2a–2f ▶			98,650			
Other Revenue	3 Investment income (including dividends, interest, and other similar amounts) ▶			8	8		
	4 Income from investment of tax-exempt bond proceeds ▶						
	5 Royalties ▶						
			(i) Real / (ii) Personal				
	6a Gross rents	6a					
	b Less: rental expenses	6b					
	c Rental inc. or (loss)	6c					
	d Net rental income or (loss) ▶						
			(i) Securities / (ii) Other				
	7a Gross amount from sales of assets other than inventory	7a					
	b Less: cost or other basis and sales exps.	7b					
	c Gain or (loss)	7c					
	d Net gain or (loss) ▶						
	8a Gross income from fundraising events (not including $ of contributions reported on line 1c). See Part IV, line 18	8a					
	b Less: direct expenses	8b					
	c Net income or (loss) from fundraising events ▶						
	9a Gross income from gaming activities. See Part IV, line 19	9a					
	b Less: direct expenses	9b					
	c Net income or (loss) from gaming activities ▶						
	10a Gross sales of inventory, less returns and allowances	10a					
	b Less: cost of goods sold	10b					
	c Net income or (loss) from sales of inventory ▶						
Miscellaneous Revenue		Business Code					
	11a OTHER INCOME			3	3		
	b						
	c						
	d All other revenue						
	e **Total.** Add lines 11a–11d ▶			3			
	12 **Total revenue.** See instructions ▶			342,110	98,661	0	0

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Part IX Statement of Functional Expenses

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

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

Do not include amounts reported on lines 6b, 7b, 8b, 9b, and 10b of Part VIII.	(A) Total expenses	(B) Program service expenses	(C) Management and general expenses	(D) Fundraising expenses
1 Grants and other assistance to domestic organizations and domestic governments. See Part IV, line 21				
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)				
7 Other salaries and wages	125,484	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				
c Accounting	10,343	10,343		
d Lobbying				
e Professional fundraising services. See Part IV, line 17				
f Investment management fees				
g Other. (If line 11g amount exceeds 10% of line 25, column (A) amount, list line 11g expenses on Schedule O.)				
12 Advertising and promotion	2,983	2,983		
13 Office expenses	5,606	5,606		
14 Information technology				
15 Royalties				
16 Occupancy	39,469	39,469		
17 Travel				
18 Payments of travel or entertainment expenses for any federal, state, or local public officials				
19 Conferences, conventions, and meetings				
20 Interest	47,158	47,158		
21 Payments to affiliates				
22 Depreciation, depletion, and amortization	56,726	56,726		
23 Insurance	60,221	60,221		
24 Other expenses. Itemize expenses not covered above (List miscellaneous expenses on line 24e. If line 24e amount exceeds 10% of line 25, column (A) amount, list line 24e expenses on Schedule O.)				
a MISC	145,692	145,692		
b REPAIRS & MAINTENANCE	100,904	100,904		
c CHARGE CARD FEE	27,510	27,510		
d THEATRE EXPENSES	22,396	22,396		
e All other expenses	26,840	26,840		
25 **Total functional expenses.** Add lines 1 through 24e	671,332	671,332	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)				

Part X Balance Sheet

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

			(A) Beginning of year		(B) End of year
Assets	1	Cash—non-interest-bearing	364,271	1	253,854
	2	Savings and temporary cash investments		2	
	3	Pledges and grants receivable, net		3	
	4	Accounts receivable, net	165,230	4	176,974
	5	Loans and other receivables from any current or former officer, director, trustee, key employee, creator or founder, substantial contributor, or 35% controlled entity or family member of any of these persons		5	
	6	Loans and other receivables from other disqualified persons (as defined under section 4958(f)(1)), and persons described in section 4958(c)(3)(B)		6	
	7	Notes and loans receivable, net		7	
	8	Inventories for sale or use		8	
	9	Prepaid expenses and deferred charges	31,393	9	31,393
	10a	Land, buildings, and equipment: cost or other basis. Complete Part VI of Schedule D — 10a: 735,635			
	b	Less: accumulated depreciation — 10b: 439,564	228,029	10c	296,071
	11	Investments—publicly traded securities		11	
	12	Investments—other securities. See Part IV, line 11		12	
	13	Investments—program-related. See Part IV, line 11		13	
	14	Intangible assets		14	
	15	Other assets. See Part IV, line 11		15	
	16	**Total assets.** Add lines 1 through 15 (must equal line 33)	788,923	16	758,292
Liabilities	17	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 Schedule D		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	
	23	Secured mortgages and notes payable to unrelated third parties		23	
	24	Unsecured notes and loans payable to unrelated third parties	150,000	24	277,225
	25	Other liabilities (including federal income tax, payables to related third parties, and other liabilities not included on lines 17-24). Complete Part X of Schedule D	925,000	25	925,000
	26	**Total liabilities.** Add lines 17 through 25	1,142,227	26	1,440,818
Net Assets or Fund Balances		**Organizations that follow FASB ASC 958, check here** ☒ **and complete lines 27, 28, 32, and 33.**			
	27	Net assets without donor restrictions	-353,304	27	-682,526
	28	Net assets with donor restrictions		28	
		Organizations that do not follow FASB ASC 958, check here ▶ ☐ **and complete lines 29 through 33.**			
	29	Capital stock or trust principal, or current funds		29	
	30	Paid-in or capital surplus, or land, building, or equipment fund		30	
	31	Retained earnings, endowment, accumulated income, or other funds		31	
	32	Total net assets or fund balances	-353,304	32	-682,526
	33	Total liabilities and net assets/fund balances	788,923	33	758,292

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Part XI Reconciliation of Net Assets

Check if Schedule O contains a response or note to any line in this Part XI [X]

1	Total revenue (must equal Part VIII, column (A), line 12)	1	342,110
2	Total expenses (must equal Part IX, column (A), line 25)	2	671,332
3	Revenue less expenses. Subtract line 2 from line 1	3	-329,222
4	Net assets or fund balances at beginning of year (must equal Part X, line 32, column (A))	4	-353,304
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	-682,526

Part 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 If the organization changed its method of accounting from a prior year or checked "Other," explain in Schedule O.			
2a	Were the organization's financial statements compiled or reviewed by an independent accountant?	2a		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			
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			
c	If "Yes" to line 2a or 2b, does the organization have a committee that assumes responsibility for oversight of the audit, review, or compilation of its financial statements and selection of an independent accountant?	2c	X	
	If the organization changed either its oversight process or selection process during the tax year, explain on 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 required audit or audits, explain why on Schedule O and describe any steps taken to undergo such audits	3b		

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SCHEDULE A
(Form 990 or 990-EZ)

Department of the Treasury
Internal Revenue Service

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.

▶ Attach to Form 990 or Form 990-EZ.

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

OMB No. 1545-0047

2020

Open to Public Inspection

Name of the organization: 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.)

1 [ ] 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 or 990-EZ).)

3 [ ] A hospital or a cooperative hospital service organization described in **section 170(b)(1)(A)(iii).**

4 [ ] 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: ....

5 [ ] 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).**

7 [ ] An organization that normally receives a substantial part of its support from a governmental unit or from the general public 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.)

9 [ ] 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: ....

10 [ ] 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.)

11 [ ] An organization organized and operated exclusively to test for public safety. See **section 509(a)(4).**

12 [X] 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 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.**

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.**

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.**

d [ ] **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.**

e [X] Check this box if the organization received a written determination from the IRS that it is a Type I, Type II, Type III functionally integrated, or Type III non-functionally integrated supporting organization.

f Enter the number of supported organizations 1

g Provide the following information about the supported organization(s).

	(i) Name of supported organization	(ii) EIN	(iii) Type of organization (described on lines 1–10 above (see instructions))	(iv) Is the organization listed in your governing document? Yes	No	(v) Amount of monetary support (see instructions)	(vi) Amount of other support (see instructions)
(A)	ORLANDO PHILHARMONIC ORCHESTRA	59-3058884	10	X		261,625	0
(B)							
(C)							
(D)							
(E)							
Total						261,625	0

Part II **Support Schedule for Organizations Described in Sections 170(b)(1)(A)(iv) and 170(b)(1)(A)(vi)**
(Complete only if you checked the box on line 5, 7, or 8 of Part I or if the organization failed to qualify under Part III. If the organization fails to qualify under the tests listed below, please complete Part III.)

Section A. Public Support

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

Section B. Total Support

Calendar year (or fiscal year beginning in) ▶	(a) 2016	(b) 2017	(c) 2018	(d) 2019	(e) 2020	(f) Total
7 Amounts from line 4						
8 Gross income from interest, dividends, payments received on securities loans, rents, royalties, and income from similar sources						
9 Net income from unrelated business activities, whether or not the business is regularly carried on						
10 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part VI.)						
11 **Total support.** Add lines 7 through 10						

12 Gross receipts from related activities, etc. (see instructions) | 12 |

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

Section C. Computation of Public Support Percentage

14 Public support percentage for 2020 (line 6, column (f) divided by line 11, column (f)) | 14 | %

15 Public support percentage from 2019 Schedule A, Part II, line 14 | 15 | %

16a **33 1/3% support test—2020.** If the organization did not check the box on line 13, and line 14 is 33 1/3% or more, check this box and **stop here.** The organization qualifies as a publicly supported organization ▶ ☐

b **33 1/3% support test—2019.** If the organization did not check a box on line 13 or 16a, and line 15 is 33 1/3% or more, check this box and **stop here.** The organization qualifies as a publicly supported organization ▶ ☐

17a **10%-facts-and-circumstances test—2020.** If the organization did not check a box on line 13, 16a, or 16b, and line 14 is 10% or more, and if the organization meets the "facts-and-circumstances" test, check this box and **stop here.** Explain in Part VI how the organization meets the "facts-and-circumstances" test. The organization qualifies as a publicly supported organization ▶ ☐

b **10%-facts-and-circumstances test—2019.** If the organization did not check a box on line 13, 16a, 16b, or 17a, and line 15 is 10% or more, and if the organization meets the "facts-and-circumstances" test, check this box and **stop here.** Explain in Part VI how the organization meets the "facts-and-circumstances" test. The organization qualifies as a publicly supported organization ▶ ☐

18 **Private foundation.** If the organization did not check a box on line 13, 16a, 16b, 17a, or 17b, check this box and see instructions ▶ ☐

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Part III **Support Schedule for Organizations Described in Section 509(a)(2)**
(Complete only if you checked the box on line 10 of Part I or if the organization failed to qualify under Part II. If the organization fails to qualify under the tests listed below, please complete Part II.)

Section A. Public Support

Calendar year (or fiscal year beginning in) ▶	(a) 2016	(b) 2017	(c) 2018	(d) 2019	(e) 2020	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")						
2 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						
c Add lines 7a and 7b						
8 **Public support.** (Subtract line 7c from line 6.)						

Section B. Total Support

Calendar year (or fiscal year beginning in) ▶	(a) 2016	(b) 2017	(c) 2018	(d) 2019	(e) 2020	(f) Total
9 Amounts from line 6						
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						
c 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's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and **stop here** ▶ ☐

Section C. Computation of Public Support Percentage

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

Section D. Computation of Investment Income Percentage

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

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

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

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

Part IV Supporting Organizations

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

Section A. All Supporting Organizations

			Yes	No
1	Are all of the organization's supported organizations listed by name in the organization's governing documents? *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.*	1	X	
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).*	2		X
3a	Did the organization have a supported organization described in section 501(c)(4), (5), or (6)? *If "Yes," answer lines 3b and 3c below.*	3a		X
b	Did the organization confirm that each supported organization qualified under section 501(c)(4), (5), or (6) and satisfied the public support tests under section 509(a)(2)? *If "Yes," describe in **Part VI** when and how the organization made the determination.*	3b		
c	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.*	3c		
4a	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.*	4a		X
b	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.*	4b		
c	Did the organization support any foreign supported organization that does not have an IRS determination under sections 501(c)(3) and 509(a)(1) or (2)? *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.*	4c		
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).*	5a		X
b	**Type I or Type II only.** Was any added or substituted supported organization part of a class already designated in the organization's organizing document?	5b		
c	**Substitutions only.** Was the substitution the result of an event beyond the organization's control?	5c		
6	Did the organization provide support (whether in the form of grants or the provision of services or facilities) to anyone other than (i) its supported organizations, (ii) individuals that are part of the charitable class benefited by one or more of its supported organizations, or (iii) other supporting organizations that also support or benefit one or more of the filing organization's supported organizations? *If "Yes," provide detail in **Part VI.***	6		X
7	Did the organization provide a grant, loan, compensation, or other similar payment to a substantial contributor (as defined in section 4958(c)(3)(C)), a family member of a substantial contributor, or a 35% controlled entity with regard to a substantial contributor? *If "Yes," complete Part I of Schedule L (Form 990 or 990-EZ).*	7		X
8	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).*	8		X
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.***	9a		X
b	Did one or more disqualified persons (as defined in line 9a) hold a controlling interest in any entity in which the supporting organization had an interest? *If "Yes," provide detail in **Part VI.***	9b		X
c	Did a disqualified person (as defined in line 9a) have an ownership interest in, or derive any personal benefit from, assets in which the supporting organization also had an interest? *If "Yes," provide detail in **Part VI.***	9c		X
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.*	10a		X
b	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.)*	10b		

Part IV Supporting Organizations *(continued)*

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

Section B. Type I Supporting Organizations

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

Section C. Type II Supporting Organizations

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

Section D. All Type III Supporting Organizations

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

Section E. Type III Functionally-Integrated Supporting Organizations

1 *Check the box next to the method that the organization used to satisfy the Integral Part Test during the year (**see instructions**).*

- a ☐ The organization satisfied the Activities Test. *Complete **line 2** below.*
- b ☐ The organization is the parent of each of its supported organizations. *Complete **line 3** below.*
- c ☐ The organization supported a governmental entity. *Describe in **Part VI** how you supported a governmental entity (see instructions).*

			Yes	No
2	Activities Test. ***Answer lines 2a and 2b below.***			
a	Did substantially all of the organization's activities during the tax year directly further the exempt purposes of the supported organization(s) to which the organization was responsive? *If "Yes," then in* ***Part VI identify those supported organizations and explain*** *how these activities directly furthered their exempt purposes, how the organization was responsive to those supported organizations, and how the organization determined that these activities constituted substantially all of its activities.*	2a		
b	Did the activities described in line 2a, above, constitute activities that, but for the organization's involvement, one or more of the organization's supported organization(s) would have been engaged in? If "Yes," explain in ***Part VI*** *the reasons for the organization's position that its supported organization(s) would have engaged in these activities but for the organization's involvement.*	2b		
3	Parent of Supported Organizations. ***Answer lines 3a and 3b below.***			
a	Did the organization have the power to regularly appoint or elect a majority of the officers, directors, or trustees of each of the supported organizations? *If "Yes" or "No," provide details in* ***Part VI.***	3a		
b	Did the organization exercise a substantial degree of direction over the policies, programs, and activities of each of its supported organizations? *If "Yes," describe in* ***Part VI*** *the role played by the organization in this regard.*	3b		

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

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

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

Section B – Minimum Asset Amount		(A) Prior Year	(B) Current Year (optional)
1 Aggregate fair market value of all non-exempt-use assets (see instructions for short tax year or assets held for part of year):			
a Average monthly value of securities	1a		
b Average monthly cash balances	1b		
c Fair market value of other non-exempt-use assets	1c		
d **Total** (add lines 1a, 1b, and 1c)	1d		
e **Discount** claimed for blockage or other factors (*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		
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-functionally integrated Type III supporting organization (see instructions).

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

Section D – Distributions	**Current Year**
1 Amounts paid to supported organizations to accomplish exempt purposes	
2 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	
4 Amounts paid to acquire exempt-use assets	
5 Qualified set-aside amounts (prior IRS approval required—*provide details in **Part VI***)	
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 organization 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	

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

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.)

SUPPLEMENTAL INFORMATION

ON AUGUST 16, 2013 THE ORLANDO PHILHARMONIC PLAZA FOUNDATION PURCHASED THE PLAZA LIVE THEATRE. THE THEATRE IS USED BY THE ORLANDO PHILHARMONIC ORCHESTRA, AS WELL AS RENTED TO OTHERS.

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SCHEDULE D (Form 990)

Department of the Treasury
Internal Revenue Service

Supplemental Financial Statements

▶ Complete if the organization answered "Yes" on Form 990, Part IV, line 6, 7, 8, 9, 10, 11a, 11b, 11c, 11d, 11e, 11f, 12a, or 12b.
▶ Attach to Form 990.
▶ Go to *www.irs.gov/Form990* for instructions and the latest information.

OMB No. 1545-0047
2020
Open to Public Inspection

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

Employer identification number: 46-3138469

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

		(a) Donor advised funds	(b) Funds and other accounts
1	Total number at end of year		
2	Aggregate value of contributions to (during year)		
3	Aggregate value of grants from (during year)		
4	Aggregate value at end of year		

5 Did the organization inform all donors and donor advisors in writing that the assets held in donor advised funds are the organization's property, subject to the organization's exclusive legal control? ☐ Yes ☐ No

6 Did the organization inform all grantees, donors, and donor advisors in writing that grant funds can be used only for charitable purposes and not for the benefit of the donor or donor advisor, or for any other purpose conferring impermissible private benefit? ☐ Yes ☐ No

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

1 Purpose(s) of conservation easements held by the organization (check all that apply).

- ☐ Preservation of land for public use (for example, recreation or education)
- ☐ Protection of natural habitat
- ☐ Preservation of open space
- ☐ Preservation of a historically important land area
- ☐ Preservation of a certified historic structure

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

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

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

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

5 Does the organization have a written policy regarding the periodic monitoring, inspection, handling of violations, and enforcement of the conservation easements it holds? ☐ Yes ☐ No

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

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

8 Does each conservation easement reported on line 2(d) above satisfy the requirements of section 170(h)(4)(B)(i) and section 170(h)(4)(B)(ii)? ☐ Yes ☐ No

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

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets.
Complete if the organization answered "Yes" on Form 990, Part IV, line 8.

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

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

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

(ii) Assets included in Form 990, Part X ▶ $

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

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

b Assets included in Form 990, Part X ▶ $

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

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

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

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

5 During the year, did the organization solicit or receive donations of art, historical treasures, or other similar assets to be sold to raise funds rather than to be maintained as part of the organization's collection? ☐ Yes ☐ No

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

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

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

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

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

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

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

	(a) Current year	(b) Prior year	(c) Two years back	(d) Three years back	(e) Four years back
1a Beginning of year balance					
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 balance (line 1g, column (a)) held as:

a Board designated or quasi-endowment ▶ .... %
b Permanent endowment ▶ .... %
c Term endowment ▶ .... %

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

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

		Yes	No
(i) Unrelated organizations	3a(i)		
(ii) Related organizations	3a(ii)		
b If "Yes" on line 3a(ii), are the related organizations listed as required on Schedule R?	3b		

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

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

Description of property	(a) Cost or other basis (investment)	(b) Cost or other basis (other)	(c) Accumulated depreciation	(d) Book value
1a Land				
b Buildings				
c Leasehold improvements		117,293		117,293
d Equipment		618,342	439,564	178,778
e Other				

Total. Add lines 1a through 1e. *(Column (d) must equal Form 990, Part X, column (B), line 10c.)* ▶ 296,071

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

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

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

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

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

(a) Description	(b) Book value
(1)	
(2)	
(3)	
(4)	
(5)	
(6)	
(7)	
(8)	
(9)	
Total. *(Column (b) must equal Form 990, Part X, col. (B) line 15.)* ▶	

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

1. (a) Description of liability	(b) Book value
(1) Federal income taxes	
(2) DUE TO OPO	925,000
(3)	
(4)	
(5)	
(6)	
(7)	
(8)	
(9)	
Total. *(Column (b) must equal Form 990, Part X, col. (B) line 25.)* ▶	925,000

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

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

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

1	Total revenue, gains, and other support per audited financial statements			1	5,613,906
2	Amounts included on line 1 but not on Form 990, Part VIII, line 12:				
a	Net unrealized gains (losses) on investments	2a			
b	Donated services and use of facilities	2b	90,000		
c	Recoveries of prior year grants	2c			
d	Other (Describe in Part XIII.)	2d	5,181,796		
e	Add lines **2a** through **2d**			2e	5,271,796
3	Subtract line **2e** from line **1**			3	342,110
4	Amounts included on Form 990, Part VIII, line 12, but not on line 1:				
a	Investment expenses not included on Form 990, Part VIII, line 7b	4a			
b	Other (Describe in Part XIII.)	4b			
c	Add lines **4a** and **4b**			4c	
5	Total revenue. Add lines **3** and **4c.** *(This must equal Form 990, Part I, line 12.)*			5	342,110

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

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

1	Total expenses and losses per audited financial statements			1	5,181,897
2	Amounts included on line 1 but not on Form 990, Part IX, line 25:				
a	Donated services and use of facilities	2a	90,000		
b	Prior year adjustments	2b			
c	Other losses	2c			
d	Other (Describe in Part XIII.)	2d	4,420,565		
e	Add lines **2a** through **2d**			2e	4,510,565
3	Subtract line **2e** from line **1**			3	671,332
4	Amounts included on Form 990, Part IX, line 25, but not on line 1:				
a	Investment expenses not included on Form 990, Part VIII, line 7b	4a			
b	Other (Describe in Part XIII.)	4b			
c	Add lines **4a** and **4b**			4c	
5	Total expenses. Add lines **3** and **4c.** *(This must equal Form 990, Part I, line 18.)*			5	671,332

Part XIII Supplemental Information.

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

PART XI, LINE 2D - REVENUE AMOUNTS INCLUDED IN FINANCIALS - OTHER

REVENUES REPORTED BY ORLANDO PHILHARMONIC EIN: 59-3058884 $ 5,443,421

INTERCOMPANY EXPENSES $ -261,625

PART XII, LINE 2D - EXPENSE AMOUNTS INCLUDED IN FINANCIALS - OTHER

EXPENSES REPORTED BY ORLANDO PHILHARMONIC EIN: 59-3058884 $ 4,632,190

INTERCOMPANY EXPENSES $ -211,625

Part XIII Supplemental Information *(continued)*

SCHEDULE O (Form 990 or 990-EZ)

Department of the Treasury
Internal Revenue Service

Supplemental Information to Form 990 or 990-EZ

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

▶ Attach to Form 990 or 990-EZ.

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

OMB No. 1545-0047

2020

Open to Public Inspection

Name of the organization	Employer identification number
THE ORLANDO PHILHARMONIC PLAZA FOUNDATION, INC.	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	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 6/30/21.

FORM 990, PART VI, LINE 15B - COMPENSATION PROCESS FOR OFFICERS

N/A - NO PAID OFFICERS OR KEY EMPLOYEES FOR FYE 6/30/21.

FORM 990, PART VI, LINE 19 - GOVERNING DOCUMENTS DISCLOSURE EXPLANATION

GOVERNING DOCUMENTS MADE AVAILABLE UPON REQUEST.

FORM 990, PART XI, LINE 9 - OTHER CHANGES IN NET ASSETS EXPLANATION

OPO BOOK CHANGE IN NET ASSETS	$ 667,197
OPO BOOK CHANGE IN NET ASSETS	$ -667,197

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SCHEDULE R (Form 990)

Department of the Treasury
Internal Revenue Service

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.

OMB No. 1545-0047
2020
Open to Public Inspection

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

Employer identification number: 46-3138469

Part I Identification of Disregarded Entities. Complete if the organization answered "Yes" on Form 990, Part IV, line 33.

(a) Name, address, and EIN (if applicable) of disregarded entity	(b) Primary activity	(c) Legal domicile (state or foreign country)	(d) Total income	(e) End-of-year assets	(f) Direct controlling entity
(1)					
(2)					
(3)					
(4)					
(5)					

Part II Identification of Related Tax-Exempt Organizations. Complete if the organization answered "Yes" on Form 990, Part IV, line 34, because it had one or more related tax-exempt organizations during the tax year.

(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	(g) Section 512(b)(13) controlled entity? Yes	No
(1) ORLANDO PHILHARMONIC ORCHESTRA, INC 425 N. BUMBY AVE 59-3058884 ORLANDO FL 32803	PERFORM AR	FL	501C	7	N/A		X
(2)							
(3)							
(4)							
(5)							

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Part III **Identification of Related Organizations Taxable as a Partnership.** Complete if the organization answered "Yes" on Form 990, Part IV, line 34, because it had one or more related organizations treated as a partnership during the tax year.

(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 total income	(g) Share of end-of-year assets	(h) Dispro-portionate alloc.? Yes	(h) No	(i) Code V—UBI amount in box 20 of Schedule K-1 (Form 1065)	(j) General or managing partner? Yes	(j) No	(k) Percentage ownership
(1)												
(2)												
(3)												
(4)												

Part IV **Identification of Related Organizations Taxable as a Corporation or Trust.** Complete if the organization answered "Yes" on Form 990, Part IV, line 34, because it had one or more related organizations treated as a corporation or trust during the tax year.

(a) Name, address, and EIN of related organization	(b) Primary activity	(c) Legal domicile (state or foreign country)	(d) Direct controlling entity	(e) Type of entity (C corp, S corp, or trust)	(f) Share of total income	(g) Share of end-of-year assets	(h) Percentage ownership	(i) Section 512(b)(13) controlled entity? Yes	(i) No
(1)									
(2)									
(3)									
(4)									

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

Note: Complete line 1 if any entity is listed in Parts II, III, or IV of this schedule.		Yes	No
1 During the tax year, did the organization engage in any of the following transactions with one or more related organizations listed in Parts II–IV?			
a Receipt of **(i)** interest, **(ii)** annuities, **(iii)** royalties, or **(iv)** rent from a controlled entity	1a		X
b Gift, grant, or capital contribution to related organization(s)	1b	X	
c Gift, grant, or capital contribution from related organization(s)	1c		X
d Loans or loan guarantees to or for related organization(s)	1d	X	
e Loans or loan guarantees by related organization(s)	1e		X
f Dividends from related organization(s)	1f		X
g Sale of assets to related organization(s)	1g		X
h Purchase of assets from related organization(s)	1h		X
i Exchange of assets with related organization(s)	1i		X
j Lease of facilities, equipment, or other assets to related organization(s)	1j		X
k Lease of facilities, equipment, or other assets from related organization(s)	1k		X
l Performance of services or membership or fundraising solicitations for related organization(s)	1l		X
m Performance of services or membership or fundraising solicitations by related organization(s)	1m		X
n Sharing of facilities, equipment, mailing lists, or other assets with related organization(s)	1n	X	
o Sharing of paid employees with related organization(s)	1o	X	
p Reimbursement paid to related organization(s) for expenses	1p		X
q Reimbursement paid by related organization(s) for expenses	1q		X
r Other transfer of cash or property to related organization(s)	1r		X
s Other transfer of cash or property from related organization(s)	1s		X

2 If the answer to any of the above is "Yes," see the instructions for information on who must complete this line, including covered relationships and transaction thresholds.

	(a) Name of related organization	(b) Transaction type (a–s)	(c) Amount involved	(d) Method of determining amount involved
(1)	ORLANDO PHILHARMONIC ORCHESTRA	B	261,625	
(2)	ORLANDO PHILHARMONIC ORCHESTRA	D	925,000	
(3)				
(4)				
(5)				
(6)				

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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 country)	(d) Predominant income (related, unrelated, excluded from tax under sections 512-514)	(e) Are all partners section 501(c)(3) organizations?		(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
				Yes	No			Yes	No		Yes	No	
(1)													
(2)													
(3)													
(4)													
(5)													
(6)													
(7)													
(8)													
(9)													
(10)													
(11)													

Part VII **Supplemental Information.**
Provide additional information for responses to questions on Schedule R. See instructions.

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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

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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)

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

The Orlando Philharmonic Plaza Foundation, Inc.
A Division of The Orlando Philharmonic Orchestra, Inc.
Special Purpose Financial Statements

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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
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

	2023	2022
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
Net assets:		
Without donor restrictions	753,609	687,823
With donor restrictions	5,616,524	-
Total net assets	6,370,133	687,823
Total liabilities and net assets	$ 7,971,645	$ 1,972,570

The accompanying notes are an integral part of these financial statements.

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The Orlando Philharmonic Plaza Foundation, Inc.
A Division of The Orlando Philharmonic Orchestra, Inc.
Special Purpose Financial Statements

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

The accompanying notes are an integral part of these financial statements.

The Orlando Philharmonic Plaza Foundation, Inc.
A Division of The Orlando Philharmonic Orchestra, Inc.
Special Purpose Financial Statements

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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					
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

The accompanying notes are an integral part of these financial statements.

The Orlando Philharmonic Plaza Foundation, Inc.
A Division of The Orlando Philharmonic Orchestra, Inc.
Special Purpose Financial Statements

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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

The accompanying notes are an integral part of these financial statements.

The Orlando Philharmonic Plaza Foundation, Inc.
A Division of The Orlando Philharmonic Orchestra, Inc.
Special Purpose Financial Statements

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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	$ 5,682,310	$ 1,370,349
Adjustments to reconcile change in net assets to net cash provided by (used in) operating activities		
Depreciation	69,579	67,350
Non-cash contribution of rent	(5,616,524)	-
Increase in accounts receivable	(997,373)	(151,054)
Increase in prepaid expenses and other assets	(15,612)	(10,012)
(Decrease) increase in accounts payable and accrued expenses	359,613	(104,950)
Decrease in deferred revenue	-	(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	-	5,000
Payments on note payable	(42,848)	(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	$ 464,823	$ 1,255,011
Restricted cash for Plaza renovations	270,082	40,749
Total cash, restricted cash and equivalents	$ 734,905	$ 1,295,760

The accompanying notes are an integral part of these financial statements.

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.

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

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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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)	(506,915)
	$ 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.

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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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:

2024	$ 345,792
2025	345,792
2026	345,792
2027	345,792
2028	345,792
Thereafter	5,186,880
	6,915,840
Less: discount	(1,299,316)
Rent contribution promise, net	$ 5,616,524

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.

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	$ 464,823
Accounts receivable	1,325,401
Total financial assets available within one year	1,790,224
Accounts payable	(441,871)
Line of credit	(132,225)
Deferred revenue	(2,200)
Note payable, current	(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:

Orlando Philharmonic Orchestra

Prepared by:

Brooke Renney**| Project Director**

Mark Bergethon **| Principal**

Cheryl Hardy **| Partner**

Robert Dalton **| Campaign Operations Director**

June 2021

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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 26th, 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.

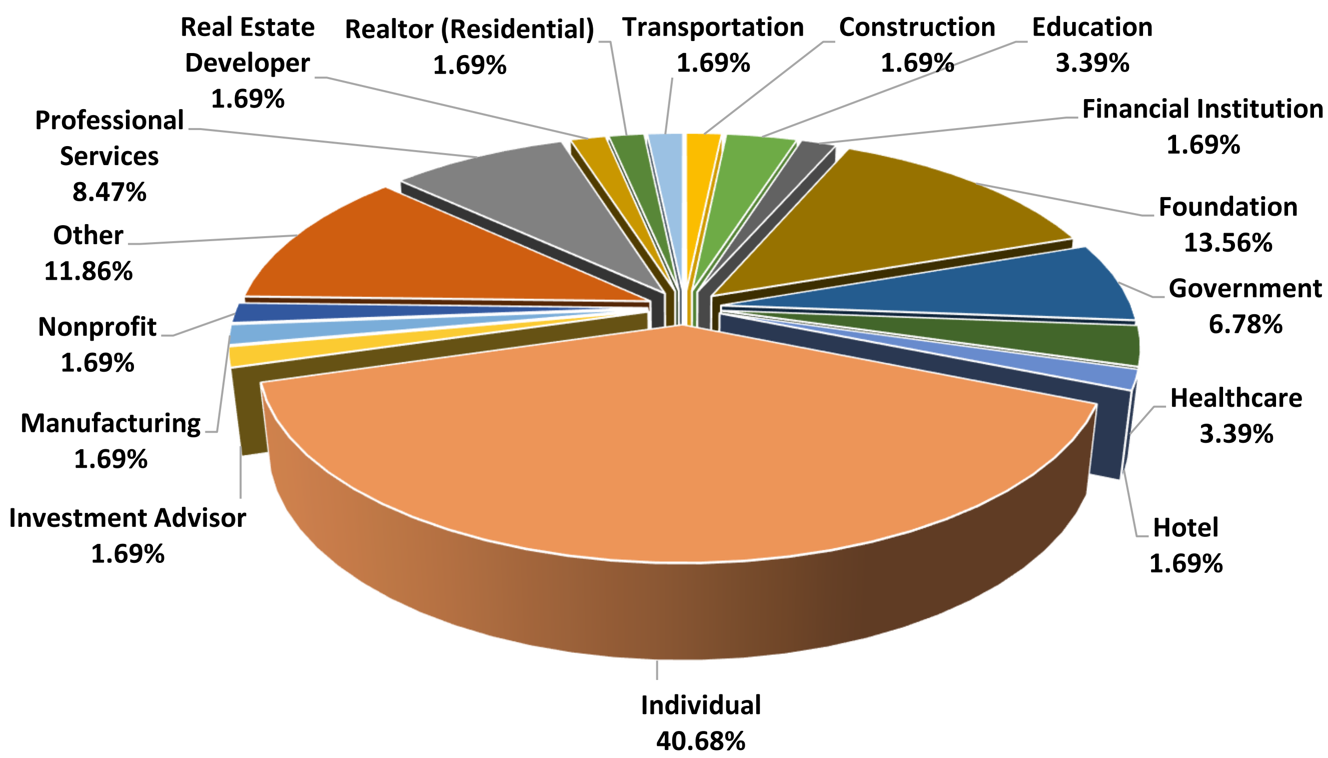
To encourage candid responses, Convergent assured all interviewees that their opinions and comments are confidential. They also assured interviewees that the meeting was not a solicitation for funding. The majority of interviews included a review of an Investment Range Table (Appendix E), illustrating private-sector 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™

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:

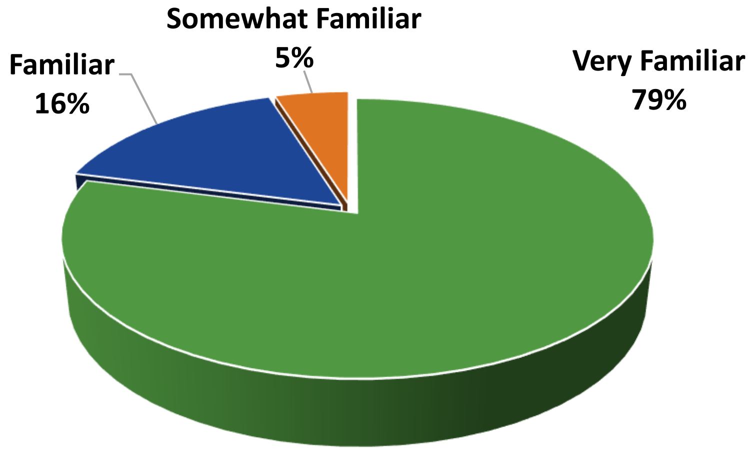
The result or consequence of the proposed scope of work is the outcome. Outcomes are the long-term results that merit investment. It is critical that outcomes be clearly defined and not confused with outputs. Outputs are activities; outcomes are results. The level of outcome is the rationale for making 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.

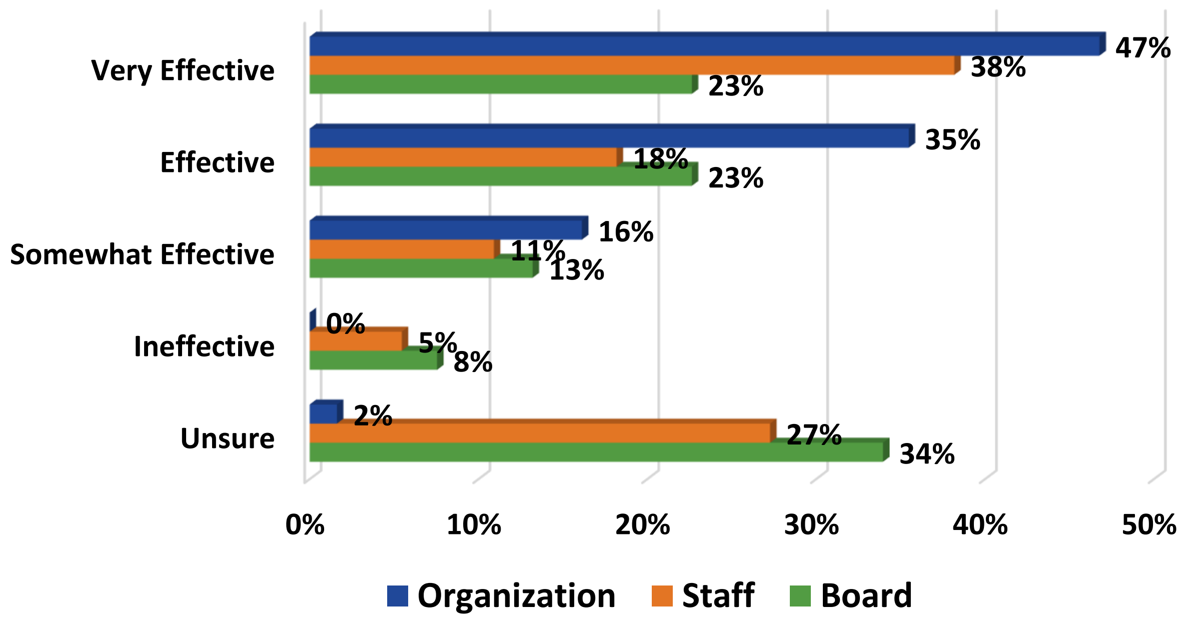
Remembering that multiple interviewees may constitute one aggregate response, all of the following numbers are derived from 62 total interviews, not per interviewee. Of the 62 interviews, 21 respondents are current board members either on the OPO board, the PLF board, or both. In addition to the 21 respondents 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.

Interviewee Comments:

- *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.

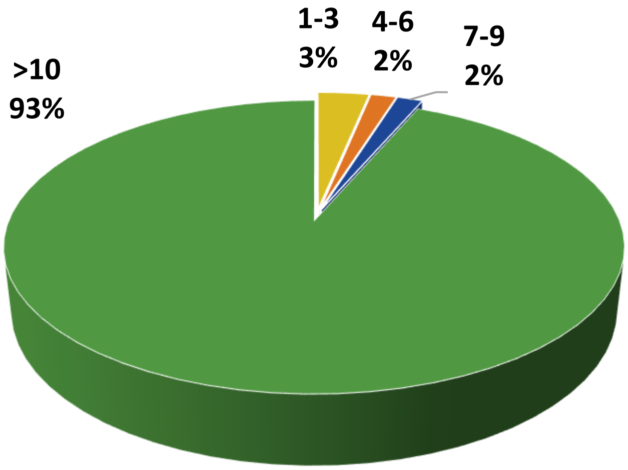
INTERVIEWEE COMMENTS:

- *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.*

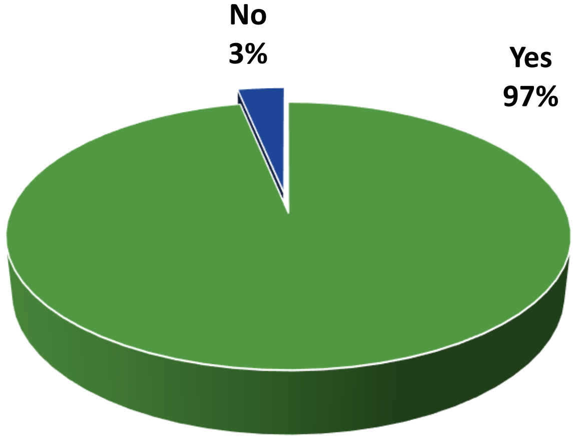
➢ **Under normal circumstances, how many live performances (including concerts, comedy performances, plays) do you usually attend per year?**



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.

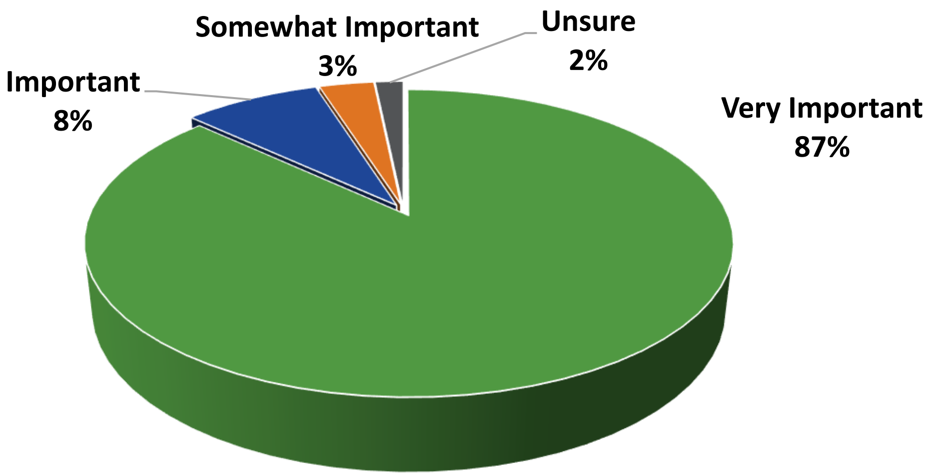
➢ **Have you personally attended an OPO Event?**



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:

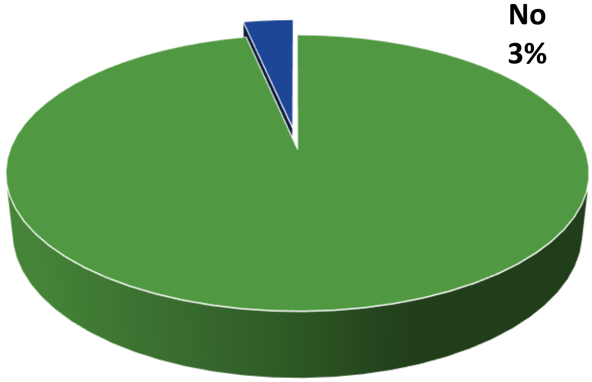
All respondents stated that OPO services to a growing community are “somewhat” to “very important”. Only one interviewee, while recognizing there is an unranked degree of importance, stated he was “unsure” due to his perception of a lack of appreciation for the Orchestra (generalized) in the community. 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.

INTERVIEWEE COMMENTS:

- *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.

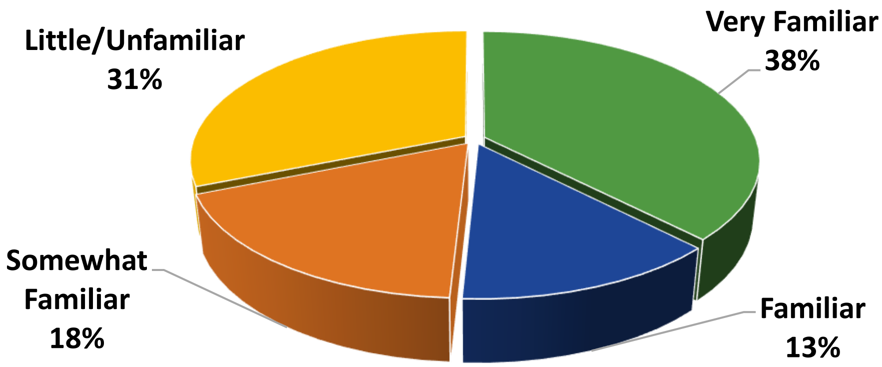
Of the 97% that have attended an event at the Plaza, 74% of respondents have also been to an OPO event at the Plaza. These events include live concerts, comedy performances, political candidate visits, and even seeing movies at the "rocking chair theater". Most interviewees frequent the Plaza to support 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.

INTERVIEWEE COMMENTS:

- *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.*

➢ **How familiar are you with The Plaza Live Foundation and its relationship with the OPO?**



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."

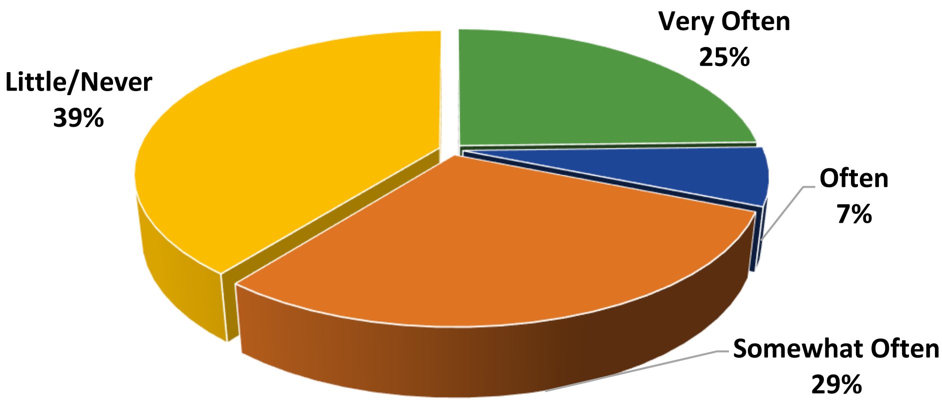
Some interviewees in the same range of familiarity were neutral to optimistic about the opportunities moving forward, post board restructuring. However, they still discussed issues with the overall business plan and governance of the PLF board. Many of the interviewees who were "familiar" or "somewhat 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 long-standing history like Beefy King and the Elks Lodge. Commercially, the bookstore and TooJays are popular establishments among the interviewees.

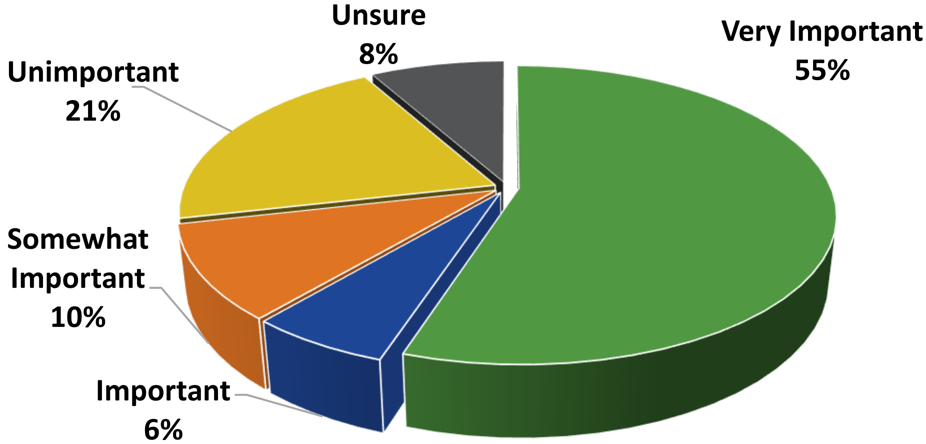
Those who visit “very often” live in The District, shop, and dine in The District, or are passing through to other destinations. An interviewee who visits “little to never” highlighted that the location is one of the negative attributes of the Plaza, “Considering where the rest of the cultural corridor 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.

INTERVIEWEE COMMENTS:

- *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.

INTERVIEWEE COMMENTS:

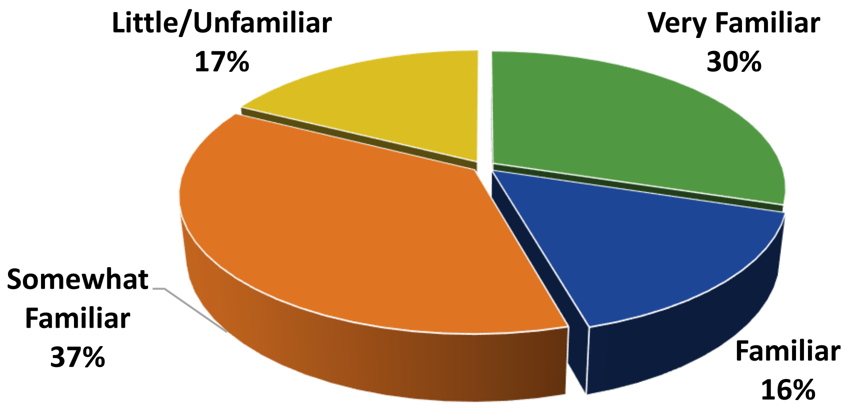
- *The only element historically protected is the space needle and the library. Part of the renovation should be to have the needle rebuilt to rotate and light up on a regular basis.*
- *I went to the Plaza theater as a kid. It was a really cool, big theater. The Plaza was like WOW. The space needle 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.

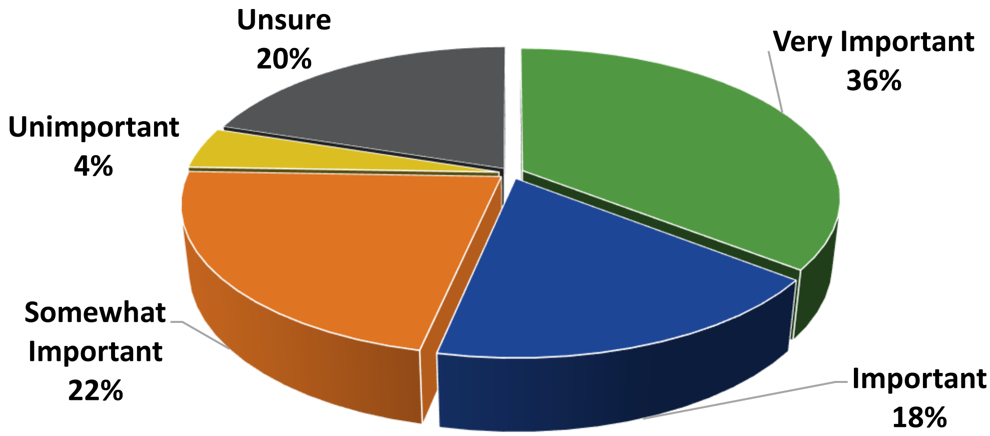
Some of the interviewees who rated themselves as "very familiar" or "familiar" have not received formal updates on the project since before COVID shutdowns. Many have historical knowledge through the initial capital campaign and Phase One renovations but have not been formally engaged since. The signatory 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.

INTERVIEWEE COMMENTS:

- *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.

INTERVIEWEE COMMENTS:

- *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.

INTERVIEWEE COMMENTS:

- *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

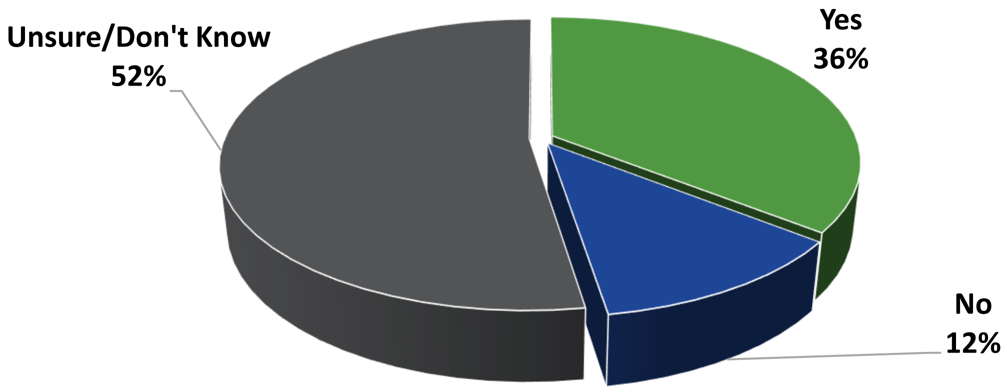
organization should show a balance sheet of its expenses and revenue to highlight earning potential. Explain the return of investment to the community, not only in terms of revenue to the OPO, and further explain how the venue will be relevant for years to come. Explain all previous funding obligations 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.

INTERVIEWEE COMMENTS:

- *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 vague.*
- *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.

INTERVIEWEE COMMENTS:

- *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
Brad Blum
Bryce West
Chuck & Margery Steinmetz
Clarence Otis
Cynthia Mackinnon
David Odahowski, Edyth Bush Foundation
Dick & Mary Nunis
Dottie Clendenin, Disney
Dr. Mary Palmer
Frank Santos
Gene Lee, Darden
Hans & Christine Bucheli
Harold and Libby Ward
Harvey & Carol Massey
Jim & Alexis Pugh
Jim Zboril
Joe Bert
Joe Lewis
John Morgan
Larry and Sue Costin
Larry Kellogg
Larry Tobin
Lillian Garcia, Tupperware Brands
Marc & Sharon Hagle
Michael Elsberry
Scott Taylor
Stephen Goldman

Organizations/Corporations:

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

CAMPAIGN LEADERSHIP

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

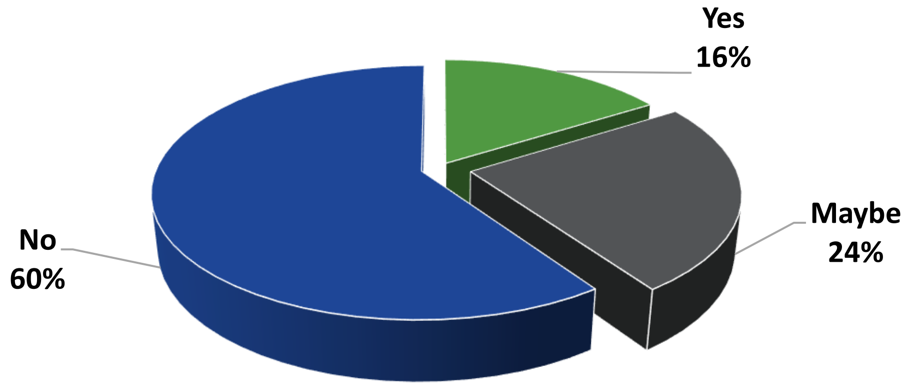
- **Who would be your dream team of leadership names that come to mind who would get your attention and ensure the campaign is a success if they agreed to lead this effort?**

Alexander Cartwright
Andrea Massey
Barbara Jenkins
Bill Nelson
Bill Orosz
Bill Segal
Bryce West
Buddy Dyer
Carl Atkinson
Carolyn Fennell
Cathy Hoechst
Chuck & Margery Steinmetz
Clarence & Jacqueline Otis
Craig & Kathryn Ustler
Dan Newland
David Odahowski
David Schillhammer
Dianna Morgan
Dottie Clendenin

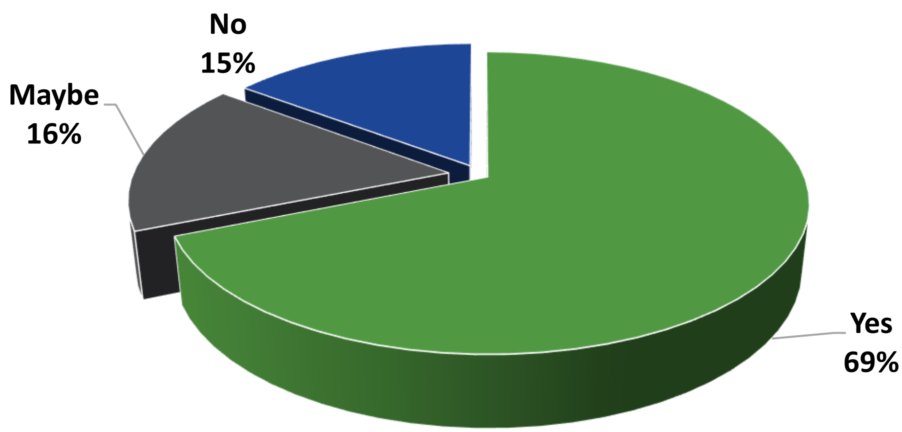
Dr. Mary Palmer
Elisha González Bonnewitz
Eric Jacobsen
Frank Doherty
Frank Santos
George Kalogridis
Grant Gribble
Harold Mills
Harris Rosen
Harvey & Carol Massey
Jerry Chicone
Jerry Demings
Jerry Hilbrich
Jim & Alexis Pugh
Jim Lewis
Jim Seneff
Joanne Grant
Joe Bert
Joe Conte
John & Lee Benz
John Lewis
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.

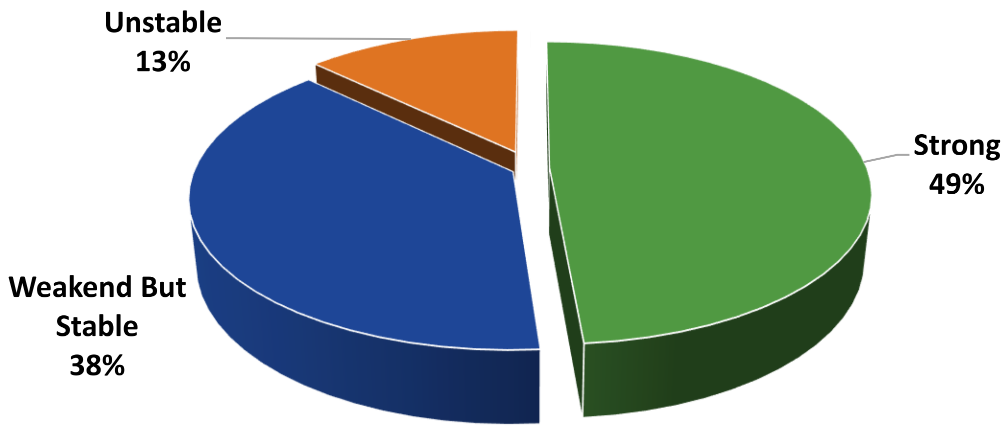
INTERVIEWEE COMMENTS:

- *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.

INTERVIEWEE COMMENTS:

- *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.

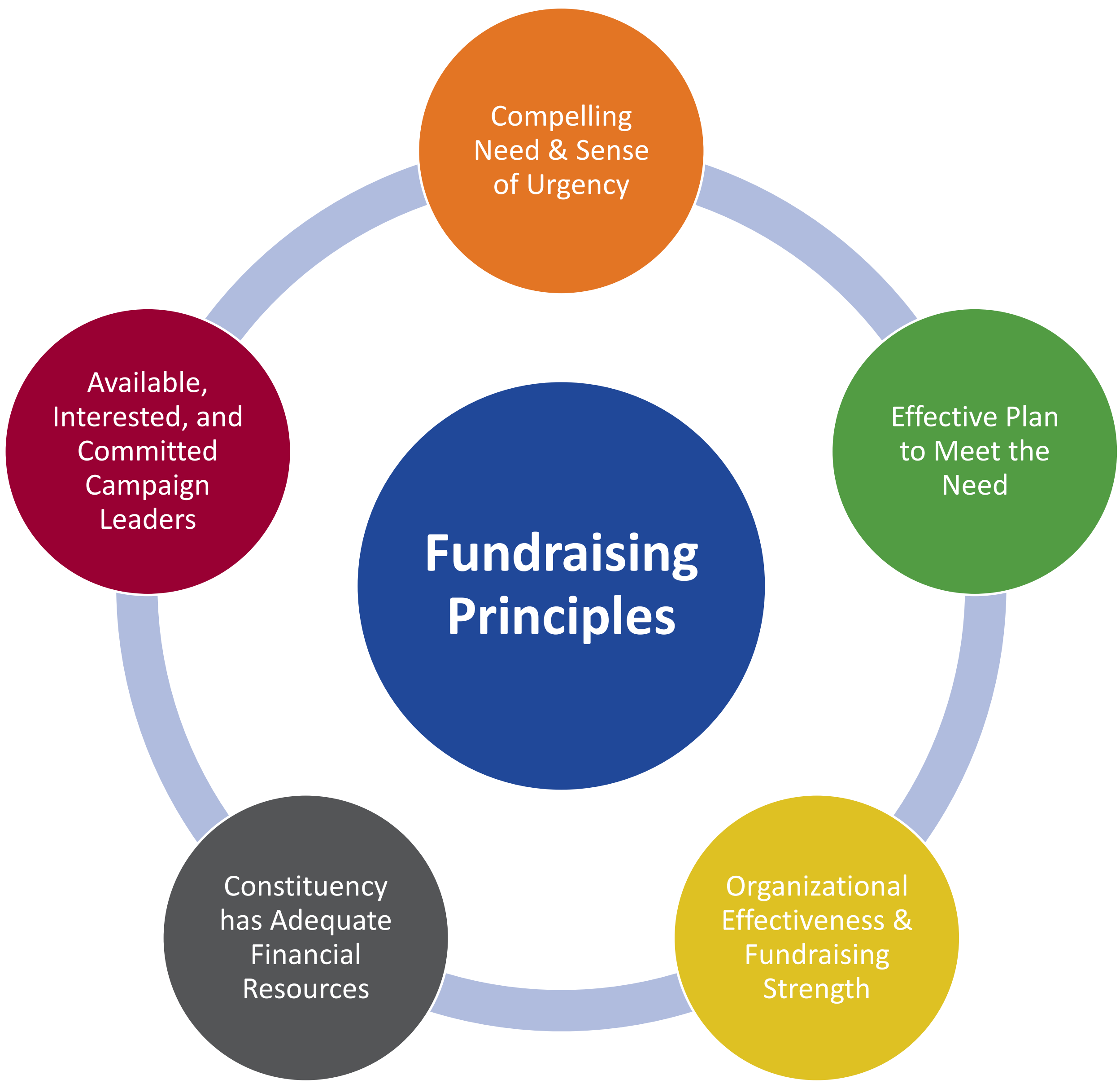
➢ **Is there any other feedback, critique, or concern that you think is relevant to this plan, the proposed campaign, or OPO that you feel should be considered for our analysis?**

INTERVIEWEE COMMENTS:

- *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 Renney
Project Director

Cheryl Hardy
Partner

Robert Dalton
Campaign Operations Director

orlando philharmonic ORCHESTRA

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

orlando philharmonic ORCHESTRA

at

THE PLAZA Live

The Plaza Live Renovation and Development Project, Draft 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.

*Photo of Phase One renovations underway.

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 long-term 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.

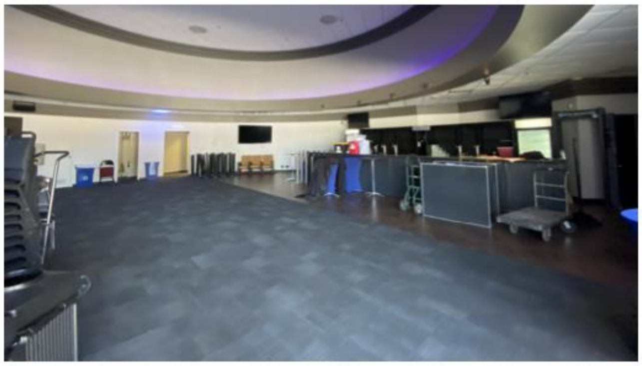
Phase Two Renovation Needs Include:

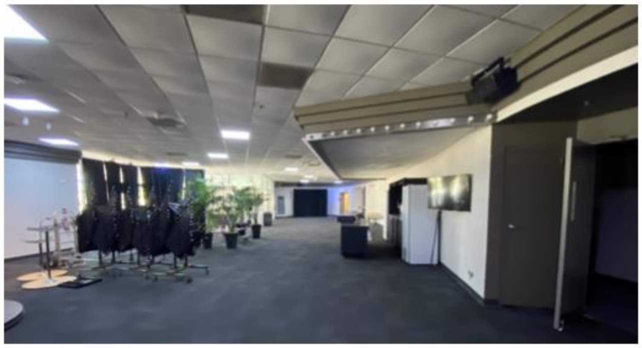
- Maximize capacity and building functionality
- Design spaces to expand and enhance guest services
- Redesign and improve accessibility to all spaces
- Improve acoustics and upgrade technology throughout the building
- Temperature and humidity controlled music library to protect an estimated $5 Million 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 areas
- 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

AOA

Little Diversified Architectural Consulting

5 The Plaza Live Renovation and Development Project, Draft Prospectus

Architectural Ideas

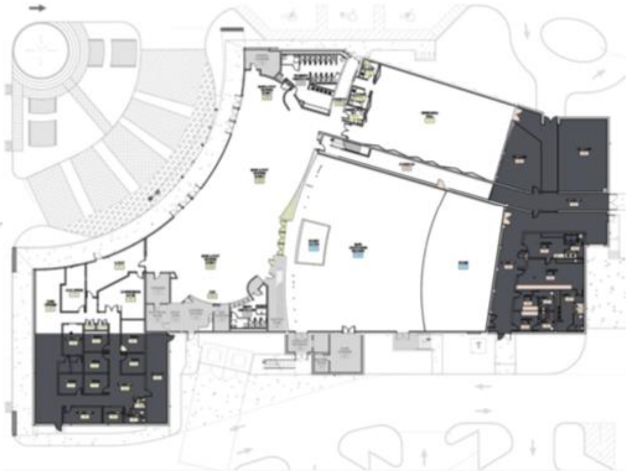
Little Diversified Architectural Consulting

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.



The Plaza Live Renovations Example Budget				
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			$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 Acoustician			$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**

7 The Plaza Live Renovation and Development Project, Draft Prospectus

*Photo by Chris Martin

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.

orlando philharmonic ORCHESTRA





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

THE PLAZA LIVE

The Plaza Live Renovation and Development Project, Draft Prospectus

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

CONFIDENTIAL QUESTIONNAIRE
INTERNAL USE ONLY

Appt. Date:__________ Appt. Time: ___________ Interview #: ______________________________

Interviewer: ______________________________

Interviewee Information:

Name: __________________________________ Phone: ______________________________

Firm/Organization: __________________________________ Title: __________________________

Industry Type: ______________________________

Meeting Location: ____

____

Home Address: ____

Client Affiliation: ____

Current Investor? __________ Current or Recent Investment Amount $_______

Interviewer's Assessment:

Interviewee Attitude: ___ Highly Committed ___ Positive ___ Moderate___ Noncommittal___ Negative

Five-Year Financial Indication: Low $_____________ High $______________ None Given: ____

Volunteer: ___Y ___ N ___ M **OPO Board:** ___Y ___ N **PL Board:** ___Y ___ N

Role(s):____

Notes: ____

____

____

____

____

____

____

____

____

____

Convergent Nonprofit 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? ___0 ___1-3 ___4-6 ___7-9 ___10 or More

4. Have you personally attended an OPO Event? ___ Y ___N ___U

5. Have you attended an event at The Plaza Live? ___Y ___N

   If so, was it an OPO performance or a different live performance? ___ OPO ___Other Live Performance

____

____

____

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

____

____

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

____

____

____

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 *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?
____ Very important ____ Important ___ Somewhat Important ___ Not Important ___ Unsure

12. 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?

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?

____ Yes ____ No ____ Unsure/Don't Know   If no, what is an achievable goal? $____________

16. **(Present Investment Range Table)** Experience shows that the following levels of investments are necessary to reach a campaign goal of $9MM. Which individuals, businesses, foundations, or other entities (public or private) do you believe would consider making a commitment of at least $50,000 and up annually, or $250,000 over a five-year period?

17. Understanding that this conversation is completely confidential and that I am not asking for a financial commitment at this time, just a range of potential support, at what **ANNUAL** level might you (or your organization) consider making a multi-year investment (five years or less)?

$__________________________ (low) $________________________ (high)

Is the decision to invest made locally: Y / N   (If no, note any factors mentioned)

Would you have interest in a Naming Opportunity or Marketing Visibility associated with the new facility?   _____ YES ____ NO _____Maybe

18. **Leadership**: What individuals come to mind who, if they agreed to lead this effort, would get your attention, provide credibility and ensure the campaign is a success?

19. a) If asked, would you consider playing a leadership role in such a campaign?

______Yes ______No ______Maybe

b) Would you consider being a door opener?

______Yes ______No ______Maybe

20. How would you Characterize the Central Florida economy as it recovers from the Covid-19 Pandemic? ____ Strong ____ Weakened but Stable ____ Unstable ____ Still In Decline

21. 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?

22. Remembering that this conversation is confidential, is there any other feedback, critique, or concern that you think is relevant to this plan, the proposed campaign, or The OPO and The Plaza Live Foundation that you feel should be considered for our analysis?

APPENDIX E: INVESTMENT RANGE TABLE

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

Pledge Amount	# of Pledges	Annual Pledge	Pledge Total	# of Pledges (Accumulative)	Total Investment (Accumulative)
$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 Typically Equals 60-65% 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 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

Better Fundraising. Better Results.

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

Project Expenses:	*2024 - Plaza Live Patron's Lounge Budget*			
	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
OWNER	Landscaping & Irrigation	$29,500.00	$0.00	$29,500.00

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***	
	Type	**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

CROWNE PLAZA
HOTELS & RESORTS
AN IHG HOTEL
Orlando - Downtown

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 www.downtowncrowne.com 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#.

Initials: MY *Date:* 3/20/2023

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 anti-terrorism 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.

Organization: The Plaza Live/ Orlando Philharmonic	**Hotel: The Crowne Plaza Orlando Downtown:**
Name: Ms. Megan Kelly	**Name: Molly M. Meeker**
Title: General Manager	**Title: Director of Sales& Marketing**
Signature: Megan Kelley	**Signature:** ______________________________
Date: 3/26/2023	**Date:** ____________________

ORLANDO WEEKLY
ORLANDOWEEKLY.COM

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

BILLED ACCOUNT
Plaza Live

BILLING PERIOD	BILLED ACCOUNT NO.	TERMS OF PAYMENT
Mar 2024	11860	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

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

BILLED ACCOUNT
Plaza Live

BILLING PERIOD	BILLED ACCOUNT NO.	TERMS OF PAYMENT
Mar 2024	11860	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

Southern Fried Outlaw Music
jerry@southernfriedoutlaws.com

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!

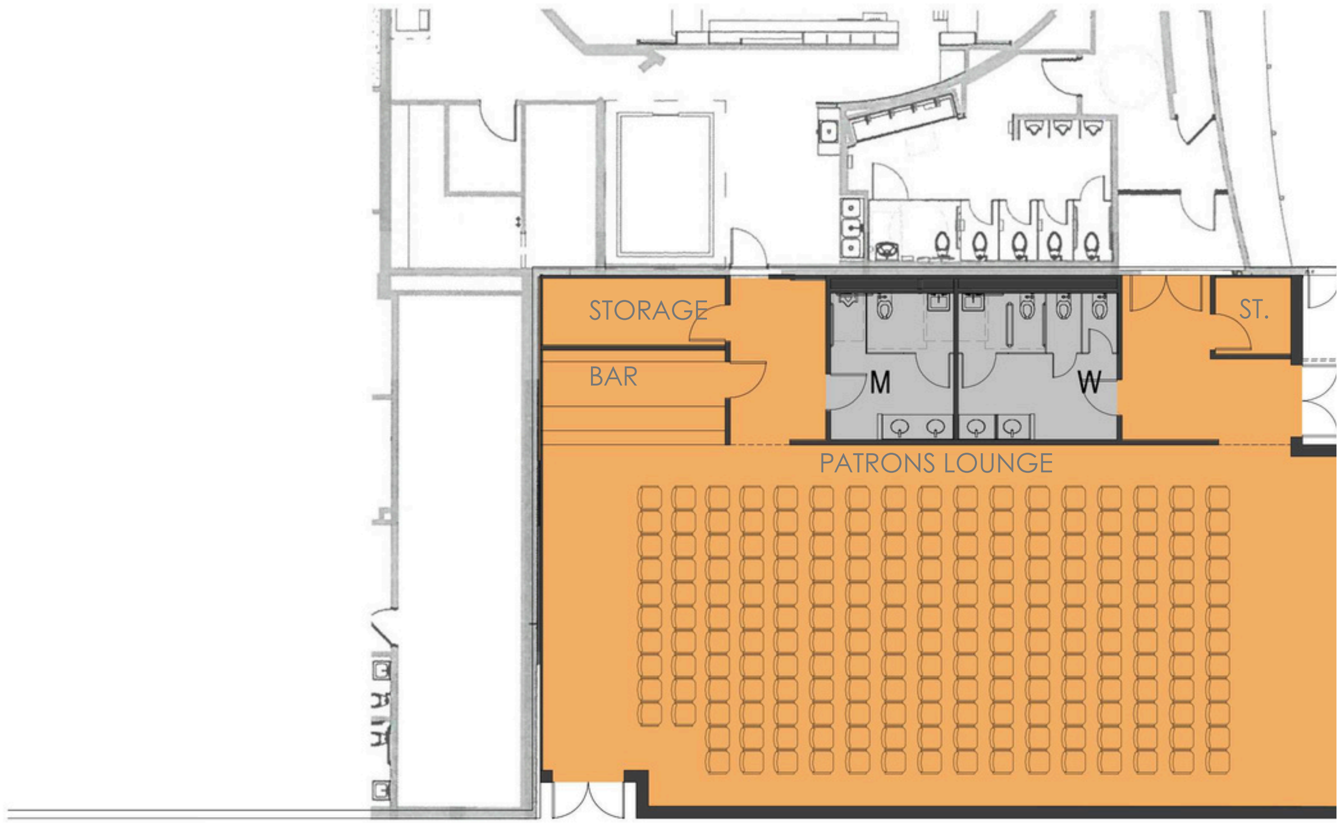
Southern Fried Outlaw Music, 4001 Summer Wind Dr. – Winter Park, Fl. 32792 – 407-276-2926 – jerry@orlandobluesjam.com

THE PLAZA LIVE - PATRONS LOUNGE |ORLANDO, FL
C- 04 - 23 - 2024

FLOOR PLAN

THE PLAZA Live

HuntonBrady ARCHITECTS



200 SEATS

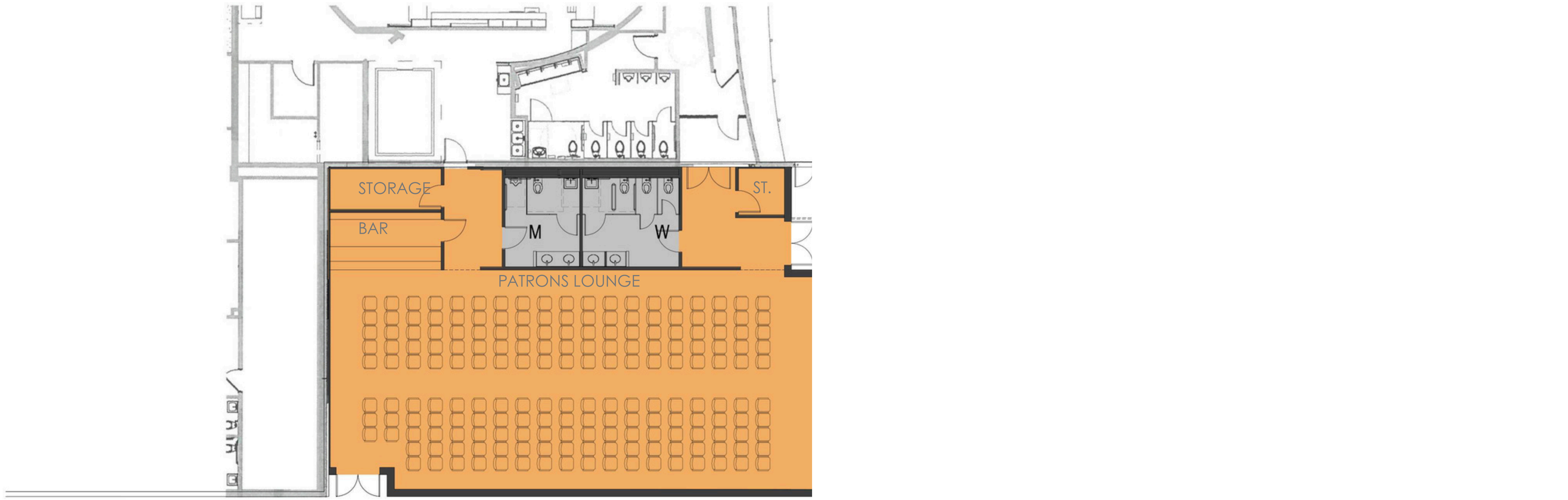
THE PLAZA LIVE - PATRONS LOUNGE | ORLANDO, FL

C- 04 - 15 - 2024

FLOOR PLAN

THE PLAZA Live

HuntonBrady ARCHITECTS



186 SEATS

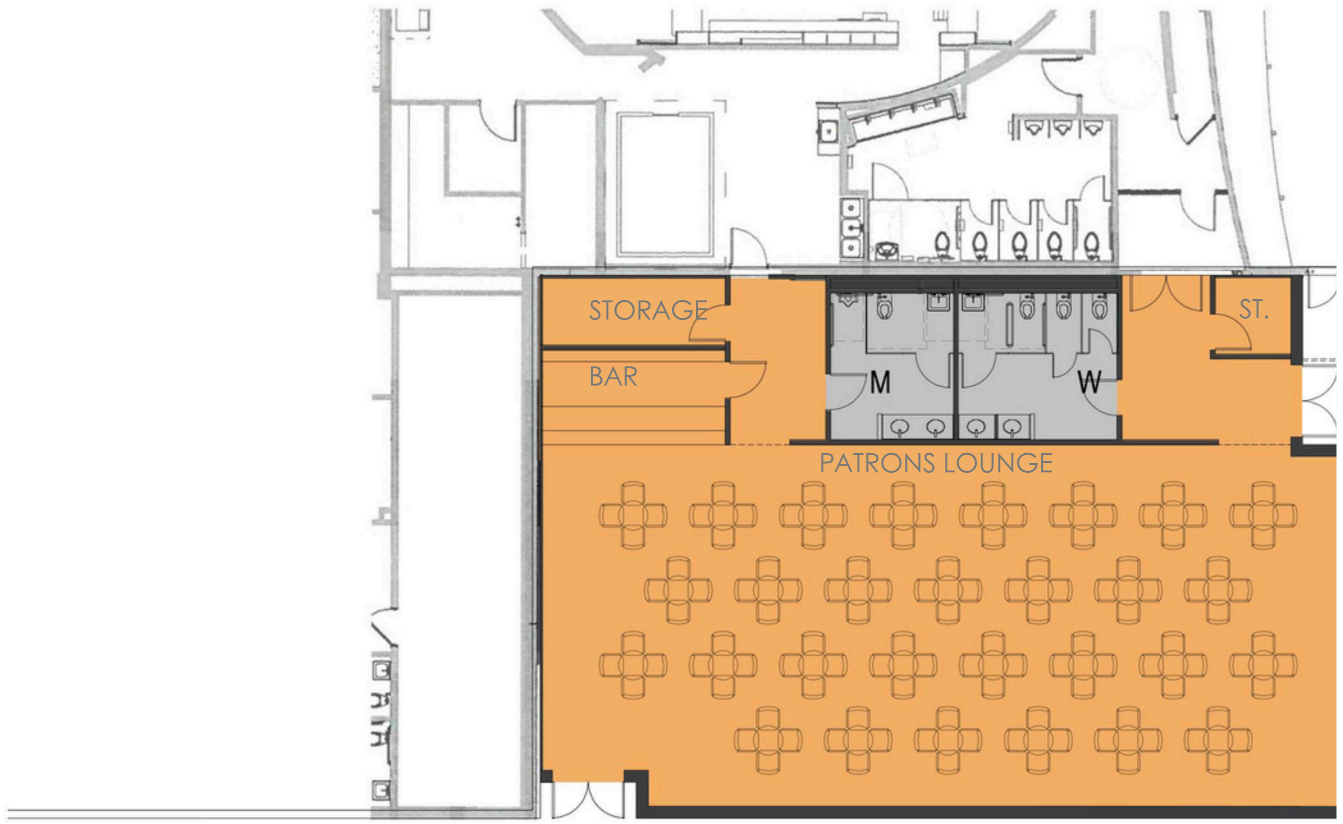
THE PLAZA LIVE - PATRONS LOUNGE |ORLANDO, FL

C- 04 - 15 - 2024

FLOOR PLAN

THE PLAZA Live

HuntonBrady ARCHITECTS



116 SEATS

0' 4' 8' 16'

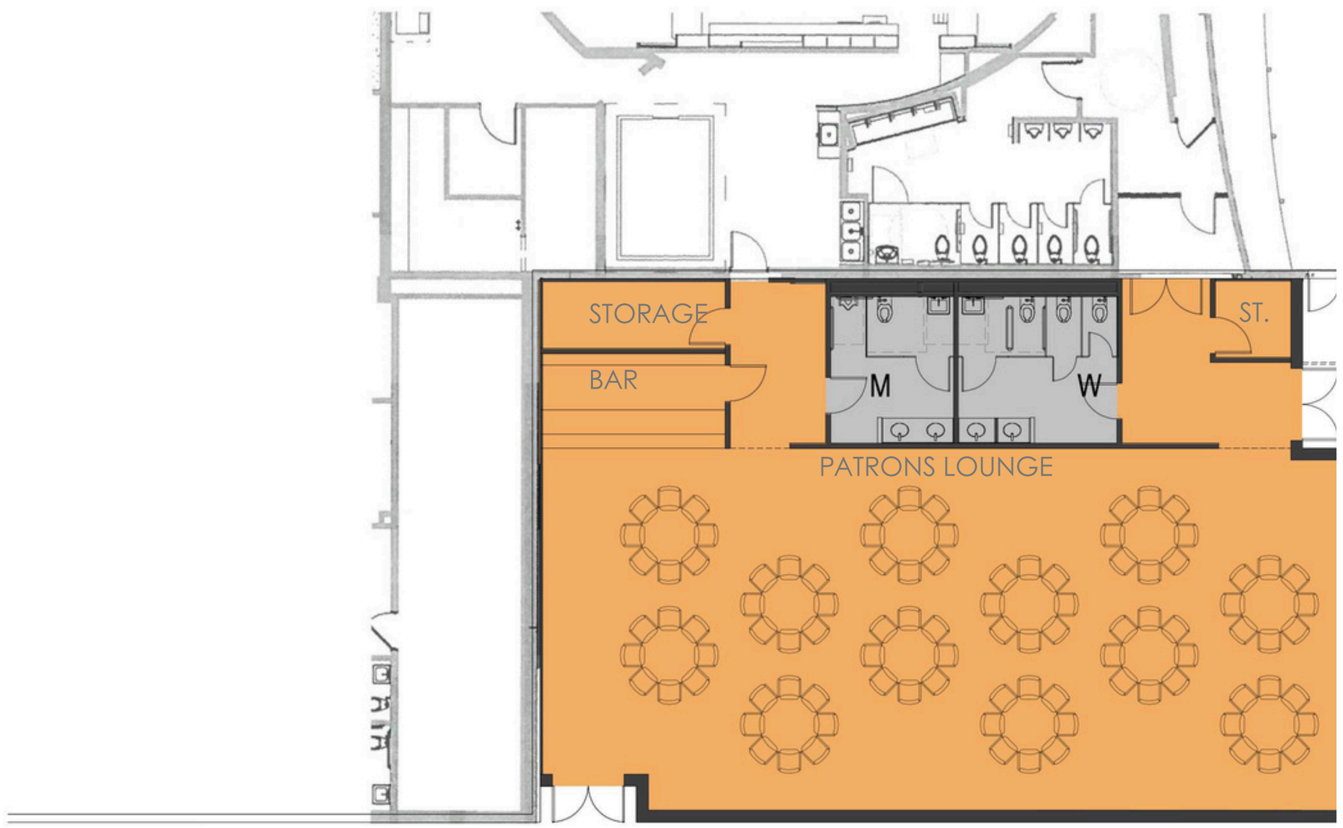
THE PLAZA LIVE - PATRONS LOUNGE |ORLANDO, FL

C- 04 - 15 - 2024

FLOOR PLAN

THE PLAZA Live

HuntonBrady ARCHITECTS



96 SEATS

0' 4' 8' 16'

THE PLAZA LIVE - PATRONS LOUNGE |ORLANDO, FL

C- 04 - 15 - 2024

FLOOR PLAN

THE PLAZA Live

HuntonBrady ARCHITECTS

ORANGE COUNTY MAYOR
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 L. Demings

Jerry Demmings
Orange County Mayor

CITY OF ORLANDO

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 Dyer

Buddy Dyer
Mayor

Orlando City Hall · 400 South Orange Avenue · PO Box 4990 · Orlando, FL 32802-4990
P 407.246.2221 · F 407.246.2842 · orlando.gov

CITY OF ORLANDO

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

Patty Sheehan
Orlando City Commissioner, District 4

City Hall • 400 South Orange Avenue • P.O. Box 4990 • Orlando, Florida 32802-4990
Phone 407-246-2004 • Fax 407-246-3010 • Patty.Sheehan@CityofOrlando.net

ORLANDO ECONOMIC PARTNERSHIP

NATIONAL CHAMBER OF THE YEAR

acce

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.

Sincerely,

Tammy Humphrey

Tammy Humphrey

Senior Director, Talent Development

Orlando Economic Partnership

201 South Bumby Avenue Suite 1-O, Orlando, FL 32803
407.401.3003 I 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

CENTRAL FLORIDA COMMUNITY ARTS

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

Zac Alfson
Senior Director of Marketing and Communications
Central Florida Community Arts

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**

TRUSTED. BALANCED. LOCAL.

Orlando Sentinel

FINAL EDITION

Thursday, January 11, 2024

Live

from Page 1

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

creation of its own suite of offices and the Mary Palmer Room, a rehearsal space and small theater named for a longtime orchestra board member and past president.

But it took a 2019 deal to really get things moving. That year, the orchestra received a $10 million grant from Orange County through the tourist-development tax collected on hotel and other overnight stays.

As part of the deal, the city of Orlando took over ownership of the building, leasing it back to the orchestra for $1 annual rent in a 25-year contract.

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 bigger.

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 Evolv, 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 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.

A new 2,800-square-foot patrons' room will be accessible from the theater for special events.

In the theater, concertgoers should feel more comfortable thanks to a new duct sock on the roof's mechanical system. It will disperse air better in the building, Kelley said, as well as dampen sound bleed in the Palmer Room.

Also on the roof, the iconic space-age spire will be removed and restored with new lighting and mechanics through a $500,000 historic-preservation state grant.

"It will be completely refurbished as if it were new," Michejda said.

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."

All of the work has disrupted normal operations, most noticeably in the lack of touring shows at the venue. They won't return until December at the earliest, Kelley said, though her team is already booking 2024 shows "so we can hit the ground running."

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.org.)

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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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

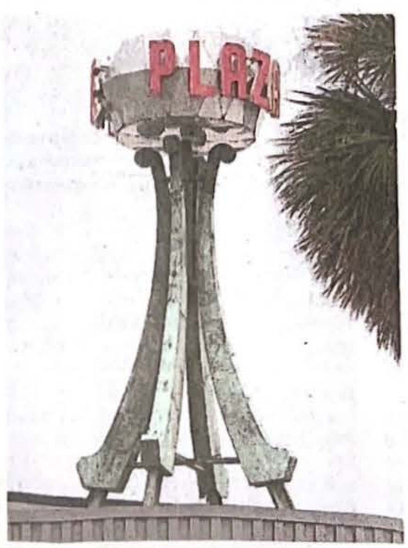
Orlando's Plaza Live working to revive building's marquee, iconic spinning rooftop spire

By Matthew J. Palm
Orlando Sentinel

The 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 rotating sign.



STEPHEN M. DOWELL/ORLANDO SENTINEL

"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.

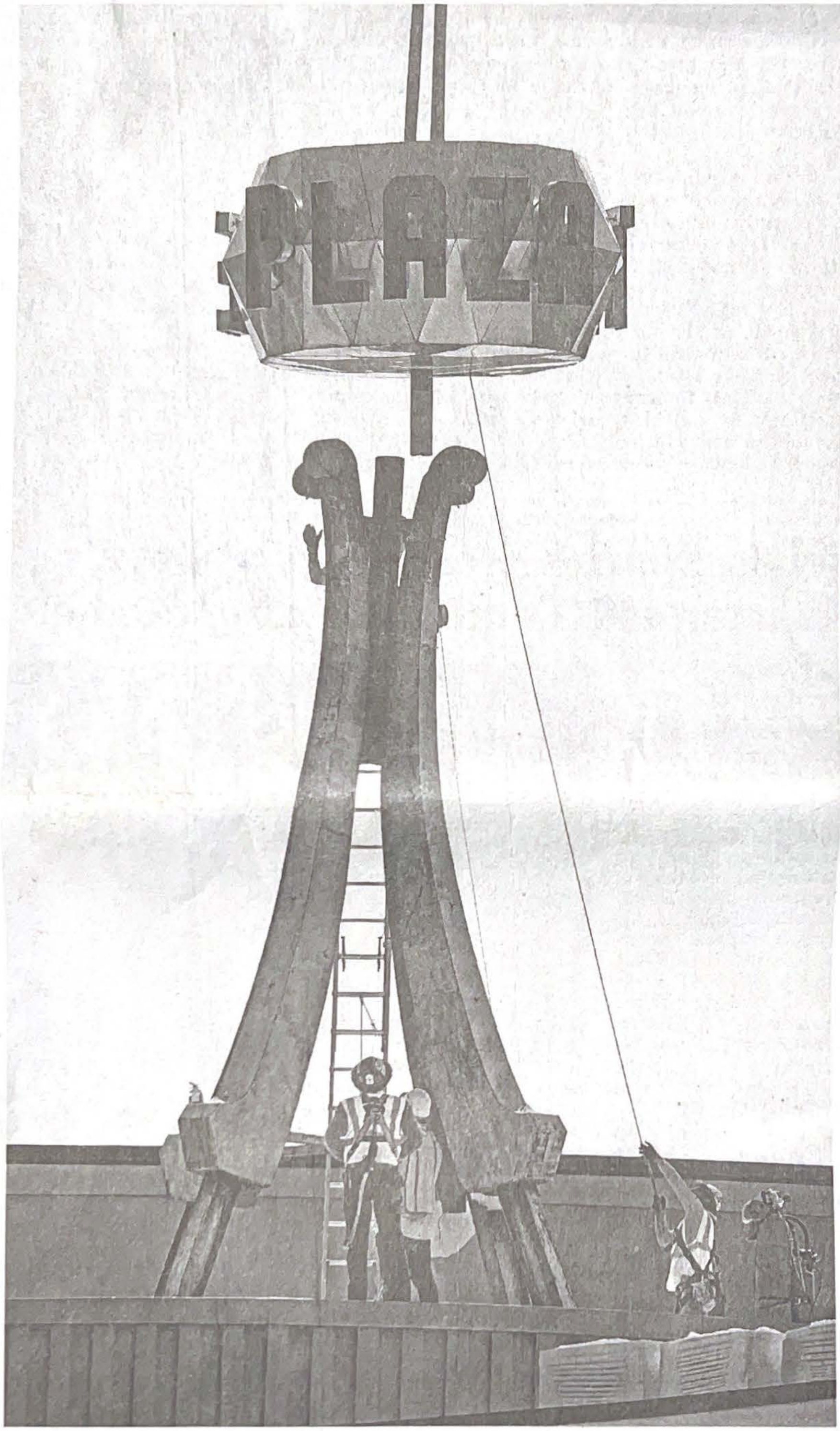
The Philharmonic bought the building and business with the idea of transforming the space and spent about $4.5 million on improvements, including the

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 multi-million-dollar renovation of Plaza Live, which is owned by the Orlando Philharmonic Orchestra.

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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

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creation of its own suite of offices and the Mary Palmer Room, a rehearsal space and small theater named for a longtime orchestra board member and past president.

But it took a 2019 deal to really get things moving. That year, the orchestra received a $10 million grant from Orange County through the tourist-development tax collected on hotel and other overnight stays.

As part of the deal, the city of Orlando took over ownership of the building, leasing it back to the orchestra for $1 annual rent in a 25-year contract.

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 nterior 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 bigger.

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 Evolv, the company that provides the machines at the Dr. Phillips Center for the Performing Arts and Walt Disney World, should eliminate the entry ne that often snakes along he parking lot.

As designed by the Little rchitectural firm, the lobby will have a new VIP room, bigger and better bathrooms nd a more contemporary be with a reflective black olor scheme augmented by 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.

A new 2,800-square-foot patrons' room will be accessible from the theater for special events.

In the theater, concertgoers should feel more comfortable thanks to a new duct sock on the roof's mechanical system. It will disperse air better in the building, Kelley said, as well as dampen sound bleed in the Palmer Room.

Also on the roof, the iconic space-age spire will be removed and restored with new lighting and mechanics through a $500,000 historic-preservation state grant.

"It will be completely refurbished as if it were new," Michejda said.

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."

All of the work has disrupted normal operations, most noticeably in the lack of touring shows at the venue. They won't return until December at the earliest, Kelley said, though her team is already booking 2024 shows "so we can hit the ground running."

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.org.)

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.

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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