
REIMAGINING THE
ORLANDO MUSEUM OF ART
IN THE 21ST CENTURY
FORWARD
TO 100
ORL
AND
OMA
ORLANDO MUSEUM OF ART
Fairview Shores
Winter Park
Pine Hills
Balboa Dr
COLLEGE PARK
BALDWIN PARK
Corrine Dr
Orlando Fashion Square
LAKEVIEW HEIGHTS
THORNTON PARK
Orlando Executive Airport
Azalea Park
Orlovista
Orlando
Holden Heights
E Pershing Ave
Gatlin Ave
Dixie Belle Dr
S Semoran Blvd
Conroy Rd
Edgewood
Pine Castle
Nela Ave
Belle Isle
Sky Lake
Sand Lake
Tangelo Park
Doctor Phillips
Florida's Turnpike
Martin Andersen Beachline Expy
S Chickasaw Trail

ORL
AND
O M°A

ORLANDO MUSEUM°ART

RE-IMAGINING THE ORLANDO MUSEUM OF ART IN THE 21ST CENTURY

FORWARD TO 100

STRATEGIC PLANNING COMMITTEE

Ted R. Brown, Chairman
Glen Gentele, Director and CEO
Patrick T. Christiansen
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Rena Langley
Amelia McLeod
Carolyn Martin
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Sibille Pritchard
R.J. Santomassino
T. Picton Warlow

"We believe the arts teach us about ourselves, transcend the boundaries of communities and open us to innovative ideas, beauty and inspiration."

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I. INTRODUCTION

In 2013 the Orlando Museum of Art was approaching its 90th Anniversary and it was clear to me that we needed to re-examine where we were as an organization and where we wanted to be as a 21st century institution.

From that point forward an informal process of examination and forecasting began – assessing the present moment and looking forward across a decade from the OMA's 90th Anniversary to the institution's Centennial year in 2024. This informal process provided perspective about how the Orlando Museum of Art was perceived at home and by extension throughout regional, national and international centers.

Planting an institutional flag on the horizon to guide a course of action that would motivate, challenge and most importantly positively impact greater Orlando and the people who live, work, and visit was critical. We engaged Lighthouse Creative, a Winter Park strategic planning and architectural firm whose experience crosses continents, to work with us and the community on the development of the plan.

Throughout the process we engaged in numerous conversations and interviews with members past and present, supporters, staff, colleagues, business associates in Central Florida—and we listened. We worked to uncover a conceptual framework of "place-making" that would emerge as a result of the input we received from the project participants.

During this time, Ted R. Brown, Immediate Past Chairman of the Board of Trustees and the Chairman of the Strategic Plan Committee, coined the term *Forward to 100* and in doing so captured the trajectory of what we, as a collective, were hearing from the community and what we were thinking of—which was a bold vision for the future that would elevate the institution and connect it more broadly to Central Florida and to the larger global community to which we are inextricably linked.

The shifting context of our shared demographics was evaluated as was programming and the prospect for new opportunities that exist for collaboration as well as for enhanced board engagement and accountability. We began to formulate steps that would help us gain traction to reimagine the OMA as a thriving, forward thinking "place" and a 21st century art institution; a center for cultural, civic and economic development in the city of Orlando.

Building consensus internally and externally evolved naturally and it would lead to the creation of the vision plan contained here - with tactical and strategic goals to guide us further into the 21st century.

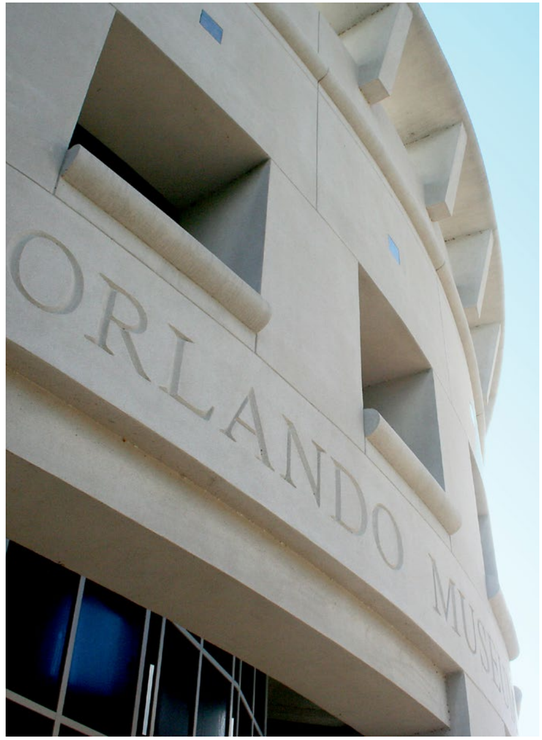
We asked for your ideas, perspectives and aspirations. You offered them. Now I invite you to participate in advancing this program as we work to create a cultural legacy in Greater Orlando.

I want to thank the Orlando Museum of Art Board of Trustees for its support of this project and, in particular, Ted R. Brown, Chairman of the Strategic Planning Committee, for his leadership and for taking an active role in this effort on behalf of the Board.

Special thanks go to the Strategic Planning Committee who in addition to me and Ted R. Brown, is comprised of Patrick T. Christiansen; Robert B. Feldman; A. William Forness; Rena Langley; Amelia McLeod; Carolyn Martin; Francine Newberg; Sibille Pritchard; R. J. Santomassino; and T. Picton Warlow. Your work and guidance is greatly appreciated.

Extra special thanks go to each and every one of the individuals and groups who participated in the workshops, interviews, small group meetings and town meetings, and who openly gave their time and ideas. Additional thanks go to Jeffrey Blydenburgh and Christopher Miles of Lighthouse Creative for their work and diligence in guiding the process. To the dedicated staff of the OMA, thank you for your significant contributions to this important effort.

Glen Gentele
Director & CEO



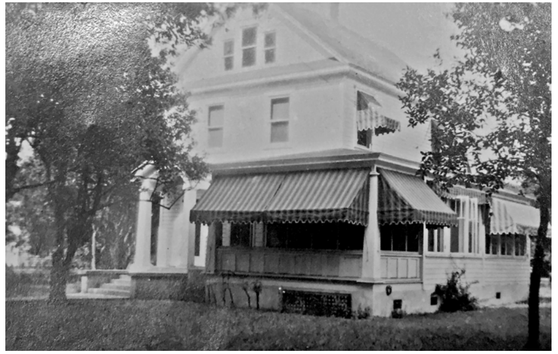
FORWARD TO 100: ORLANDO MUSEUM OF ART

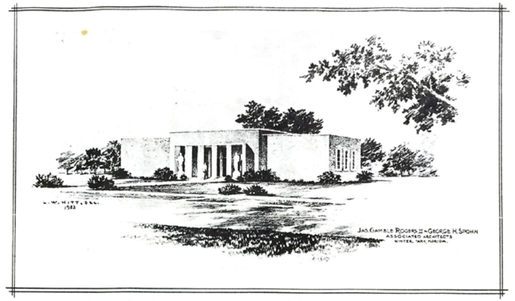
II. FOREWARD

With the retirement of Marena Grant Morrisey as Executive Director in 2012 and the hiring of Glen Gentele as the new Director and CEO, a seminal changing of the guard took place at the Orlando Museum of Art. It became apparent that it was time for the Board of Trustees and the community to take a fresh and unencumbered look at the Orlando Museum of Art. A prior Strategic Plan had now run its course. The Director and Board of Trustees were looking for the next big thing that would energize the community and the Museum's supporters. Interestingly, this new awakening occurred as the Museum was turning ninety years old and on the horizon was its centennial year. A perfect time to reach back and see where we have been, take stock of where we are and to look "Forward to 100" to see where it is we should aspire to go.

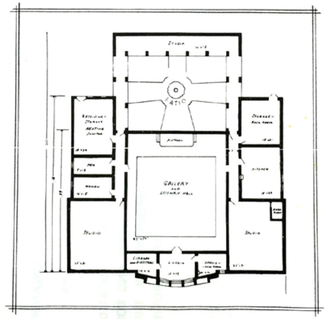
This report is the culmination of that effort. A Strategic Plan, yes. But more than that, it is an effort to not only draw upon the historic legacy for which we can be justifiably proud, but to provide inspiration to all who believe in the Museum and its place in the community; to provide motivation to move forward and make the Orlando Museum of Art into a truly remarkable 21st century museum that proudly bears the international brand of Orlando in the third largest state in the United States. When considered in that context, the idea of "Forward to 100" states the big idea and this report is intended to inform your understanding of what that means.

Ted R. Brown
Chairman,
Strategic Planning Committee





Architect's drawing of the Art Gallery Building as it is to appear at the corner of Mills Street and Rollins Avenue, in Loch Haven Park, the new cultural center for Orlando and Central Florida.



Floor plan of the Art Gallery Building, a modern facility for the development of art interest and love of beauty. Here will be opportunity for artists to apply their individual powers for an eager public to witness and enjoy. A place for creative genius to grow for benefit of all.

III. THE BEGINNING: A BRIEF HISTORY OF OMA

In the mid 1920s a group of art enthusiasts, collectors and artists came together for the express purpose of encouraging and promoting art and its appreciation throughout Central Florida. Interestingly, even as this group was in its formative stage, the original incorporators saw their mission to extend beyond Orlando and to include all of Central Florida. From these humble beginnings, the Orlando Art Association was founded in 1924 and incorporated in 1926 as a not-for-profit corporation. In the original by-laws, the authorized amount of debt to be incurred by the Association was limited to ten thousand dollars. It would be thirty-two years (1958) before the Association would raise its debt limit and then only to fifty thousand dollars. This occurred about the time the Hudson House on 602 East Washington Street was bequeathed to the Art Association. That house would become Orlando's first fine arts gallery and the Association's first home.

In the late fifties and early sixties Orlando and Central Florida were agricultural centric and had little or no industry except that which was related to and supported the citrus industry. Martin-Marietta, an aerospace manufacturer, was emerging on the scene and it represented a new direction for the city. There was also a strong military presence with an in place Air Force Base and a soon to be developed Naval Training Center. Major tourism was not yet on the horizon and no one foresaw the coming of Disney World in the late fifties and early sixties.

Against this backdrop of change the Art Association was not sitting by but would amend its by-laws to broaden its mission and purpose in a way that laid the ground work for the museum of art we access today. In 1961, the Board changed the by-laws to read as follows:

> "The general nature and object of the Orlando Art Association, Inc. shall be to encourage and promote art and its appreciation throughout Central Florida; to conduct an Art Centre for the accumulating of, storing and exhibiting of painting, statuary and art objects; to conduct a school for the instruction of individuals in the art of painting and sculpturing, to receive and maintain a fund or funds... for these purposes"

In the mid-sixties Orlando was to be changed forever. Walt Disney would announce the development of his second theme park to be known as Walt Disney World and he would be locating it next door to Orlando. It was to open in the early 1970s. Suddenly Orlando was no longer a quiet town located inland from the coast nestled among the hills and lakes that were and are Central Florida, but now it was to become an international city with an international brand associated with its name. It would in time give rise to the development of one of the best airports in the world and lay the ground work for turning Orlando into what is today the fastest growing city in Florida in the third largest state in the United States.

But prior to the arrival of Disney the city of Orlando was envisioning its future, as was the Orlando Art Association. The organization had moved from its first home in downtown to a new facility designed by James Gamble Rogers III in the new city owned cultural park named Loch Haven Park. Perhaps unknown at the time, and maybe not analyzed at all, the selection of James Gamble Rogers III as the architect established the connection

between architecture and art that history has seen explode in the twentieth century. The connection would repeat itself later in the history of the Association. This occurred in 1961 and with it came a name change to the Orlando Art Center. About this time the Center's Board appointed David Reese as its first full time professional Director. David was a graduate of the High Museum School in Atlanta and was working with the Telfair Academy of Arts and Sciences in Savannah. During his tenure the Orlando Art Center would continue to grow and in 1968 the corporation would take on the name of Loch Haven Art Center, Inc.

Growth was again on the agenda and this time two architects, namely Nils M. Schweizer and Duane Stark, both of Schweizer and Associates and both students of Frank Lloyd Wright, were hired to expand the facility. The idea was to provide a contemporary structure to house the growing art center. The challenge was to achieve that outcome while at the same time incorporating the old structure into the new building. As before, the Board saw the connection between art and architecture as a part of the legacy of the current Museum. The newly renamed and expanded Loch Haven Art Center opened to the public in 1969 and with it an enhanced program of exhibitions and educational opportunities to respond to the public's growing demand for art and culture. About this same time Reese would hire a young education curator named Marena Grant. Over the next several years Reese would steer the Loch Haven Art Center forward enlarging its presence and footprint in Orlando all the while mentoring Ms. Grant. It continued to develop its programming and audience to serve a growing Orlando metropolitan area. In a seminal event the Loch Haven Art Center Board was to again change its name, this time to the Orlando Museum of Art and in so doing, laid claim to its position in the cultural hierarchy as Orlando's chief cultural institution and its first art museum and the only one carrying the name of "Orlando."

A New Orlando Art Center

Classes For Children And Adults, Studios For Exhibitions, An Auditorium For Group Programs

The new Orlando Art Assn. building in Loch Haven Park

Orlando Art Association
Officers -- Directors -- Trustees

Mrs. R. A. Holden
John Ruege
Fred G. Owles
Mrs. Fred Trisman
Mrs. Keith Johns
Mrs. Henry Schenck
Sherwood Foley
Kenneth F. Hill
Henry Schenck
J. Ed Greaves
Mrs. Michael McCoy
Charles Turzak

THE ORLANDO ART ASSN., expanding from an old residence on E. Washington Ave., is inviting members and their financial support in a drive to breathe life and activity in a new, modern art center in Loch Haven Park.

The term art center has supplanted museum in modern lingo because "it's active rather than dead, friendly rather than austere, participatory rather than repository."

The goal is 1,000 new members in the next two years and it has a dual purpose. It gives more Central Floridians an opportunity to participate in art center activities; it gives the center a solid foothold on a $48,000 question mark that must be met and answered.

Association officials explain it this way: Cost of building, paving, landscaping, furnishings, equipment amounts to $104,000.

UP TO NOW the association has raised $56,000 from member contribution and the sale of the old headquarters at 602 E. Washington.

Annual membership dues are classified as follows: Junior (up to 18 years) $3; active, $5; sustaining, $10; life, $100 plus; patron, $500 plus; benefactor, $1,000 plus.

Checks are to be made payable to Orlando Art Assn. and mailed to P.O. Box 1603, Winter Park.

MEANWHILE, though the center is not completed, it is far enough along for classes. A children's class was enrolled yesterday and adults are scheduled to open tomorrow night.

In the four studios of the new building children's classes will be conducted on the following schedule: Senior high, 9:30 a.m. to 12 noon, taught by Mrs. William Orr; junior high 9:30 a.m. to 12 noon, taught by Glenn E. Bischof; 10-12 year olds, 10 a.m. to 12 noon, taught by

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Orlando Sentinel - FLORIDA MAGAZINE

Over the years additions would be added to the Museum building, working with the architectural firm Terry Irwin Architects, to bring it to its present size and configuration and during this same time Reese's protégé, Marena Grant, would begin to form her own vision of the potential for the museum. David retired in 1975 and the Board appointed Marena Grant, now Marena Grant Morrisey, as his successor and the second full time Director for the Museum. She served as the Executive Director of the Loch Haven Art Center/Orlando Museum of Art from 1976 until her retirement in 2012. She served more than forty years, thirty-six of those as the Museum's Executive Director. During her tenure the Museum grew significantly both in terms of the size and diversity of its collection, its programming, its revenue and operational sophistication and most importantly in its connection to the community. In 1971, the Orlando Museum of Art achieved its first national accredidation by the American Association of Museums (now the American Alliance of Museums). It has maintained that status without interruption ever since. Only 774 of some 17,500 museums of all types have been so accredited. The Board of Trustees was also maturing during this period. They provided not only intellectual leadership to the museum but financial assistance as well.

This period saw Orlando and the Museum host its first exhibitions of national significance, including the Imperial Tombs of China and the Chihuly Glass exhibition to highlight two. Collecting Circles were formed for the express purpose of enlarging the Museum's private collection and over the years and up to the present they have done so. Volunteer groups, such as the Council of 101, were formed to increase the Museum's connection to the community and to provide alternative revenue sources to assist in the operation of the museum. In 2005 the Museum undertook its first strategic planning exercise and in doing so laid out a plan for the measured and continued growth of the Museum and its programming, but the economy got in the way with the recession of 2008. Nonethe-

less many of the targeted goals were accomplished, but it is safe to say that the larger goals dealing with repositioning and expansion of the museum were not accomplished leaving a new normal that was best characterized as a program of rigorous budget adherence and maintenance. Growth was not in the lexicon of conversation except at the edge, but with no real clear vison of how to make it happen.

Fast forward to 2012 and in anticipation of Ms. Morrisey's retirement, the Board of Trustees knew that to move forward it had to find a new Director who would bring new ideas and fresh insight to the museum so that it could compete for attention in the 21st century. To address this need the Board launched a national search for that new Director in the expectation and hope that the person selected would bring a new enthusiasm and a whole new set of ideas, aspirations and goals to the Orlando Museum of Art.

While that was going on, the City of Orlando began a focus on building new "venues" for sport and entertainment including the Dr. Phillips Center for the Performing Arts, revitalization of the Citrus Bowl and construction of the Amway Center to house the Orlando Magic. These were and are important to the present and future of Orlando, but noticeably absent from the list is any mention of the future of the Orlando Museum of Art, and its role in making the city a 21st century city. This brings us to the present with just a little additional history to reflect on the hiring of a new Director.

After a national search, Glen Gentele was appointed in 2013 as the new Director of the Orlando Museum of Art. The Board of Trustees believed Gentele's unique background gave the Museum the best opportunity to address the future of the Museum, and to assist him in that task, commissioned this strategic plan to address both the Board's and his plans for the future.

Gentele's leadership background includes Director at Laumeier Sculpture Park and Museum in St. Louis, an institution focused on cutting-edge contemporary art, and service as the Aronson Endowed Professor for Modern and Contemporary Art at the University of Missouri, St. Louis. He served as President and CEO of the Oklahoma City Museum of Art, the city's premiere art museum located in the state's capital. Throughout his career Gentele developed new funding sources and institutional collaborations that enhanced the quality and depth of the permanent collections and exhibition programs at the institutions he served in addition to raising their profiles and reaching new and diverse audiences. Gentele also had deep Florida roots, having graduated from Florida State University and having been Head of Collections and Curator of Exhibitions at the John and Mable Ringling Museum of Art in Sarasota. And so the stage is set.

However, reimagining the Orlando Museum of Art could not be left to one man or to a sitting Board of Trustees and staff. It needed to be a collaborative effort of all of those together with the multiple friends of the OMA, both past and present. It had to include political and business leaders who may see the Museum as more than a repository for art and education, but also as a contributor to the fabric of an emerging and culturally significant community. All had to be involved and all have come together under the professional direction of ***Lighthouse Creative*** to reimagine what the Orlando Museum of Art can and should be and to set goals on how we can collectively move the Museum toward its rightful place at the top of the cultural ladder.

To accomplish the goal a strategy for investigation had to be formulated and activated. For nearly nine months that process of investigation and inquiry has been ongoing. It consists of personal interviews, workshops, research and countless meetings among various persons and groups, all convening with one outcome in mind; how do we define or redefine the role of the Orlando Museum of Art in the 21st century? How do we review where we have been, where we are and where it is we should aspire to go? To the hundreds of persons who participated in this exercise, we express our appreciation. It is through your involvement that we are assured that we have touched the community, and the community has reassured us and the institution known as the Orlando Museum of Art, that while it has some issues, it is nonetheless a highly prized and valued contributor to the quality of life in Central Florida and that it needs to be enhanced, grown and sustained.

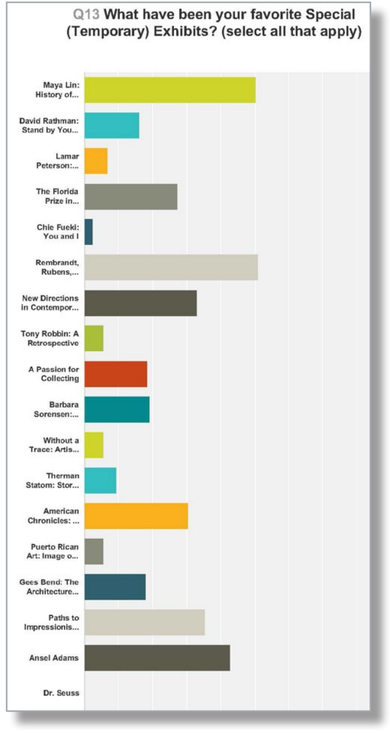
IV. OMA: WHERE WE ARE TODAY

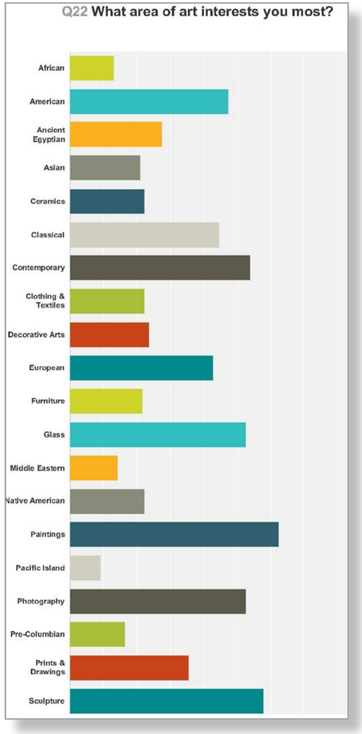
The Orlando Museum of Art (OMA) is a success by almost any measure, but it clearly has not been keeping pace with the city wherein it resides nor has it built upon its legacy from the past in a manner that suggest we will be able to call it a success at its one hundredth birthday without radical changes in key areas of its organization, operation and facilities. Consider a sampling of metrics that reflect first that there is an interest in what the Museum produces but at the same time reflects a flat line in museum growth for the last ten to twelve years.

The outcomes in this document are based on direct input from the community's perspective of OMA and its future; research into how OMA compares to other art museums; and work with members of the Board and staff to define their vision, mission and goals for the future of the Museum. The community wants OMA to take a leadership role in exposure to art through engagement and education. At the same time, they appreciate that OMA has made the effort to reach out and engage the community in the planning process. Sustaining and enlarging on the latter is the key.

In an email survey to some 6,000 persons, questions sought to probe people for their base understanding of the Museum and its place in the community. By the numbers this is a sampling of the responses obtained and things learned:

- 80% come for special exhibits, events a close second at 63%
- 65% of visitors stay 1-2 hours
- Special Exhibits are what people like at the Museum: Over 50% Maya Lin, Golden Age of Painting, Dale Chihuly





- Which Collections do they like? Art of the American Landscape, followed by Contemporary Art. 15% didn't know the Museum had its own collections.
- Events they like: 1st Thursdays and Festival of Trees.
- Educational Programs: Gallery talks and Lectures lead the way in the survey.
- Facilities: Roughly a third of the respondents liked the location and the setting. While the galleries are popular, only 3% liked the building.
- Where have you had best art experience in Orlando? On a scale of 1-10 OMA received the highest rating of 7.
- What is your favorite Art: Contemporary, Glass, Photography, Paintings, Florida Art, American Art and Sculpture.

Attracting a more diverse audience was high on the list of a majority of respondents with suggestions that the Museum should "educate, expose and engage" in a more forceful way with the Hispanic, Afro-American, Asian and other minority audiences. It is presently seen as a museum primarily for the wealthy Anglo community, but it was recognized by interviewees that OMA is working to address the problem and change this impression.

Collaboration with institutions like UCF, Valencia and Full Sail are viewed as untapped resources that might enhance education programming and in studio art production, including painting, printmaking, ceramics, glass and video/interactive mediums. There is thought to be an excellent opportunity to explore partnerships with these entities in order to enlarge the Museum's outreach but the present facility lacks sufficient space for this type of offering.

These comments are representative of those who gave us their time and intellect. So what does it mean and how can it be summarized in order to report on the Orlando Museum of Art today? How do we compare?

ATTENDANCE

From 2000 to 2012 the total attendance at OMA has averaged 60,000 per year. Of that number the paid attendance has varied from 22,000 to the present day of about 33,500, the balance is attendance at fund-raisers, free admission for members, education programs, special events, etc. Current total annual visitation on site is approximately 85,000 with the highest attendance being in 1997 during the exhibition of The Imperial Tombs of China. In order to gauge how a museum is doing relative to its contemporaries, museum audiences are generally measured as a percentage of the population that the museum serves. When examined using that metric, it shows that the average attendance at similar and competitive museums in the United States is 12% of the metro population. The OMA's attendance percentage is 2% of the metro population. Much smaller cities have stronger attendance. For example, Nashville with a population of 1.8 million has yearly attendance of 250,000 at the Frist Center for the Visual Arts; Portland, Oregon, population 2.3 million attracts 366,000 visitors to the Portland Museum of Art a year. Birmingham, Alabama with a population of 1.14 million has annual attendance of 144,000 at the Birmingham Museum of Art.

History demonstrates that major exhibitions can have a significant impact on attendance and on the perception of the Museum. From 1997 to 2004 the Museum hosted two major exhibits with resulting gains in attendance. As noted above, The Imperial Tombs of China exhibition was a huge attendance success and it corresponded with the opening of the Museum's new expansion. That year attendance reached 134,000.

Six years later the Museum sponsored the Chihuly Across America exhibition and, like The Imperial Tombs of China, it drove attendance up reaching 86,000. It seems clear that the Museum is not keeping pace with institutions in cities across the United States and as this report unfolds, one will see the interrelationship between attendance, budget, facilities, collections, educational programming, special exhibitions and the like and that the trend for attendance is directly related to and intertwined with each of the foregoing.

Museum	Metro population (millions)	Free admission	Attendance ('000)	*as % of metro*	Schools ('000)	Membership ('000)	Endowment MV ($m)	Excl. acqu.
Cincinnati Art Museum	2.0	yes	271	*14%*	36	8	49	32
Cleveland Art Museum	2.9	yes	638	*22%*	65	22	388	217
Columbus Museum of Art	1.5	no	157	*10%*	19	7	9	6
Dayton Art Institute	1.0	yes	272	*27%*	16	11	23	23
Denver Art Museum	2.6	no	488	*19%*	55	35	7	7
Detroit Institute of Art	5.4	no	303	*6%*		35	64	49
Indianapolis Museum of Art	1.6	no	196	*12%*	15	6	347	328
Minneapolis Institute of Art	3.0	yes	597	*20%*	78	26	96	82
Nelson Atkins Museum	1.8	yes	311	*17%*	34	10	242	233
North Carolina Museum of Art	1.2	yes	303	*25%*	27	16	12	6
Portland Art Museum	2.3	no	366	*16%*	29	19	36	34
St. Louis Art Museum	2.6	yes	421	*16%*	41	16	72	56
Toledo Museum of Art	0.6	yes	339	*57%*	63	9	154	108
Virginia Museum of Fine Arts	1.0	yes	212	*21%*	27	12	112	82
Wadsworth Atheneum	1.2	no	132	*11%*	23	8	72	47
Orlando Museum of Art	2.9	no	t23 nt 64	2%	14	2.1	4.5	
AVERAGE	**2.0**		**334**	***20%***	**38**	**16**	**112**	**87**
	Excl. free admission		**274**	***12%***				
Milwaukee Art Museum	**1.7**	**no**	**356**	***21%***	**51**	**22**	**22**	**19**

BUDGET AND ENDOWMENT

OMA's budget lags behind its contemporaries in the two most significant areas; namely operations and endowment. The operational budget has been virtually flat for the past ten to twelve years, coming in at about 2.3 to 2.6 million dollars a year. Some of this lack of growth can be attributed to general economic conditions, but some is attributable to a stagnation that has come to accept the OMA "as is, and where it is" and without much thought as to its future potential and how to get there. Comparable museums in communities somewhat similar to Orlando have budgets that are incrementally larger. A random sample for example places Memphis at $3 to 5 million; Vero Beach at $4.2 million; Birmingham at $6.8 million, the Perez Art Museum-Miami at $14.2 million; New Orleans at $9 million; San Antonio at $8 million. Of significance to Orlando is not only the lack of growth but the need to raise in the vicinity of 80% to 85% of its operating budget every year. That puts an enormous stress on the resources of the Museum and its benefactors and constrains the ability to look beyond the task of just keeping the doors open. It does not allow one to look to the future where revenue can be used to enhance programming, exhibitions, collections and the like. This is the "new normal" and it has marginalized the future. It has kept the OMA chained to a rigorous exercise in fund raising just to keep the lights on that is best compared to the hamster in the wheel; spinning and spinning but never going anywhere.

In addition to growing its audience, OMA's even larger challenge is funding its operating budget to the level that is necessary to produce the programs and exhibits that will in turn grow the audience. The minimum yearly budget based on the current requirement is $3 million, growing annually at 5%.

The capital to fund the operating budget comes from paid admissions, earned revenue, sponsorship, grants, individual and family contributions and income from the endowment. The largest challenge is the endowment amount. The average endowment amount of 15 leading museums in similar market size to Orlando is $112 million; OMA's is $4.5 million. The endowment constitutes the back stop that assures that in times of uneven funding there is money for the operation and maintenance of the Museum. For that to be a reality, however, the endowment must be significantly increased.

In comparison to other cities, the OMA is dramatically under supported. In a group of 39 museums in populations ranging from Atlanta with 6.1 million to Vero Beach with a population of 130,000, Orlando is eighth in size. However, our operating budget ranks 33rd and ticketed admissions ranks 26th.

The average operating budget for this same group of museums is $6.25 million; the average facility size is 122,000 sf; the average number of artworks is 16,000 and average ticketed attendance is 85,000. The gap for Orlando is now understood.

Rank	Museum	71. General Admission is:	ticketed admissions?	non-ticketed admissions?:	total Attendence	Location	Population (csa)	%attend to pop	GSF	works	member households	school groups	school districts	operating budget	Market value
1	Virginia Museum of Fine Arts	Free	201,441	886,658	1,088,099	Richmond, VA 23220-4007	1,231,980	88%	639,708	33,540	36,963	1,367	281	$33,357,000	$350,000,000
2	High Museum of Art	Charge	323,914	29,646	353,560	1280 Peachtree Street, NE, Atlanta, GA 30309, USA	6,162,195	6%	347,000	14,488	40,308	409	85	$22,694,364	$85,287,475
3	North Carolina Museum of Art	Free	101,529	169,367	270,896	Raleigh, NC 27699	2,037,430	13%	332,560	3,858	15,408	574	86	$15,131,358	$29,502,934
4	John and Mable Ringling Museum of Art	Charge	344,497	0	344,497	Sarasota, Florida, 34243-2161	740,042	47%	470,611	25,426	7,593	234	19	$14,659,801	$3,825,210
5	Frist Center for the Visual Arts	Charge	200,185	49,662	249,847	Nashville, TN 37203	1,845,235	14%	124,400	0	12,051	296	58	$12,566,407	$38,254,124
6	Colonial Williamsburg Foundation	Charge	208,777	0	208,777	Williamsburg, VA 23185	15,167	1377%	113,200	57,096	0	34	1	$11,703,294	$275,920,752
7	The Mint Museum	Charge	142,057	-1	142,056	Charlotte, NC 28202	2,335,358	6%	218,000	34,172	3,597	275	88	$9,155,381	$16,905,518
8	Norton Museum of Art	Charge	107,000	-1	106,999	West Palm Beach, FL 33401	5,828,191	2%	136,624	7,032	4,713	80	3	$8,198,124	$55,910,396
9	Dali Museum	Charge	271,822	16,932	288,754	St Petersburg, FL 33701	2,870,569	10%	64,237	2,757	3,938	269	20	$7,094,807	$8,658,705
10	Birmingham Museum of Art	Free	32,500	112,000	144,500	Birmingham, Alabama 35203	1,140,300	13%	164,200	29,270	4,200	125	30	$6,877,000	$25,000,000
11	Chrysler Museum of Art	Free	-1	75,009	75,008	Norfolk, Virginia	1,672,319	4%	193,000	30,216	2,762	186	34	$6,534,679	$58,011,621
12	Arkansas Arts Center	Free	5,351	228,770	234,121	Little Rock, AR 72203-2137	898,683	26%	105,991	15,201	3,781	139	-1	$6,065,804	$0
13	New Orleans Museum of Art	Charge	211,136	23,605	234,741	New Orleans, LA 70179-0123	1,467,000	16%	130,750	36,000	5,145	308	66	$5,941,508	(51)
14	Telfair Museum of Art	Charge	164,510	0	164,510	Savannah, GA 31412	518,020	32%	91,647	6,781	2,892	171	21	$5,500,000	$27,714,410
15	Nasher Museum of Art at Duke University	Charge	-1	57,000	56,999	Durham, NC 27705-1003	2,037,430	3%	65,000	11,517	2,280	218	25	$5,078,988	$0
16	Georgia Museum of Art	Free	-1	77,573	77,572	Athens, GA 30602-6719	192,541	40%	79,324	11,782	406	85	23	$4,535,530	$5,154,825
17	The Wolfsonian	Charge	33,951	0	33,951	Miami Beach, FL 33139	5,564,635	1%	61,600	160,000	231	31	2	$4,400,179	$663,475
18	Vero Beach Museum of Art	Charge	15,370	0	15,370	Vero Beach, Florida 32963	130,100	12%	75,228	922	5,661	14	2	$4,291,894	$1,819,618
19	NSU Museum of Art Fort Lauderdale	Charge	38,130	-1	38,129	Fort Lauderdale 33301	5,762,717	1%	83,000	6,756	1,337	62	3	$4,137,496	$5,636,000
20	Perez Art Museum Miami	Charge	137,881	0	137,881	Miami, FL 33132-1758	5,564,635	2%	223,000	1,404	7,240	775	9	$4,100,000	$13,861,854
21	Montgomery Museum of Fine Arts	Free	0	157,609	157,609	Montgomery, AL 36117-4600	373,510	42%	85,000	3,888	875	227	29	$4,021,066	$1,439,137
22	Michael C. Carlos Museum	Charge	71,071	-1	71,070	Atlanta, GA 30322-1120	6,162,195	1%	47,000	21,500	1,000	420	34	$3,777,415	$6,007,439
23	Columbia Museum of Art	Charge	80,198	-1	80,197	Columbia, SC 29201-2162	922,242	9%	127,000	7,000	3,325	104	14	$3,699,047	$0
24	Dixon Gallery and Gardens	Charge	15,732	16,004	31,736	Memphis, Tennessee 38117	1,369,006	2%	17,763	1,489	3,004	58	5	$3,680,000	$0
25	Reynolda House Museum of American Art	Charge	26,567	0	26,567	Winston-Salem, North Carolina 27106	1,619,313	2%	60,455	188	1,018	124	11	$3,642,145	$29,783,282
26	Memphis Brooks Museum of Art	Charge	65,110	-1	65,109	Memphis, TN 38104-2756	1,369,006	5%	86,578	9,000	2,271	248	50	$3,495,000	$4,883,099
27	Museum of Fine Arts, St. Petersburg	Charge	46,650	0	46,650	St. Petersburg, FL 33701-3498	2,870,569	2%	79,700	19,108	2,467	270	14	$3,250,915	$12,727,450
28	Speed Art Museum	Free	839	5,849	6,688	Louisville, KY 40208	1,490,724	0%	0	13,000	664	0	0	$3,246,460	$65,198,327
29	Muscarelle Museum of Art, College of William & Mary	Charge	160,000	0	160,000	Williamsburg, Virginia 23187	15,167	1055%	15,000	5,500	1,800	50	3	$3,000,000	$23,000,000
30	Samuel P. Harn Museum of Art	Free	-1	103,368	103,367	Gainesville, FL 32611-2700	273,377	38%	109,406	6,957	3,663	43	12	$2,864,248	$0
31	Emeritus	Free	-1	48,192	48,191	columbus, ga 31906	501,649	10%	86,000	5,428	857	45	5	$2,697,260	$25,047,451
32	Hunter Museum of American Art	Charge	36,615	0	36,615	Chattanooga, TN 37403-1111	940,229	4%	77,000	5,000	2,105	83	17	$2,629,900	$21,032,400
33	Orlando Museum of Art	Charge	23,730	64233	87,963	Orlando, FL 32803-1426	2,975,658	3%	80,000	2,485	2,139	518	11	$2,534,502	$5,295,039
34	Mississippi Museum of Art	Free	198,314	0	198,314	Jackson, MS 39201	668,663	30%	54,000	5,500	1,300	152	95	$2,315,976	$1,975,351
35	Bass Museum of Art	Charge	54,156	-1	54,155	Miami Beach, FLorida 33139-1919	5,564,635	1%	30,000	3,547	812	113	2	$2,147,349	$0
36	Jule Collins Smith Museum of Fine Art	Free	0	28,745	28,745	Auburn, AL 36849-5812	135,883	21%	41,386	2,000	562	36	8	$2,087,400	$0
37	The Fralin Museum of Art at the University of Virginia	Free	0	28,198	28,198	Charlottesville, VA 22904-4119	206,615	14%	9,800	13,384	316	318	14	$2,066,669	$8,195,972
38	Hampton University Museum	Free	0	16,000	16,000	Hampton VA 23668	1,674,498	1%	32,000	11,000	700	115	32	$485,000	$254,000
39	Diggs Gallery, Winston Salem State University	Free	0	732	732	Winston-Salem, NC 27110	1,619,313	0%	12,352	400	0	3	4	$0	$177,605
	Averages		**85,103**	**56,286**	**141,389**				**122,295**	**16,015**	**4,856**	**220**	**31**	**6,247,794**	**30,952,397**

EXHIBITS

OMA's exhibition philosophy is to present and originate the most compelling exhibitions to inspire and enrich the lives of the people of Florida together with a significant number of those who visit Orlando each year. Exhibition programming is guided by the following goals:

1. Present world-class exhibitions with name recognition to draw audience and expand OMA's presence in the region; and

2. Offer relevant and engaging exhibitions that attract diverse audiences, captivate our imaginations and inspire intellectual curiosity.

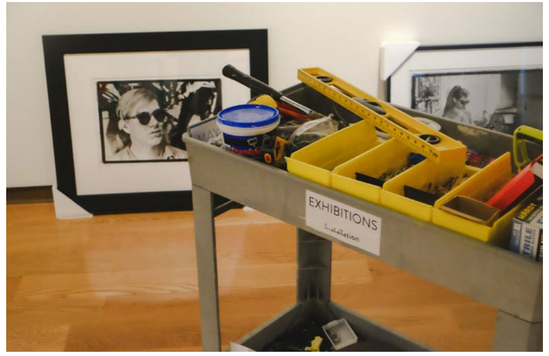
OMA does well when there are popular exhibits organized from the outside but made available for a fee to the Museum. The ability to attract those is not constrained by a failure to know and understand that they are available but it is constrained by the need to "keep the lights on" and the limited financial capacity to seek out and participate in many exhibitions that would enhance the image and revenue of the museum. In some respects it is the classic chicken or egg problem. It is important to not paint too bleak a picture for it is, in many respects, the same for museums worldwide. That said, travelling exhibitions are especially important at OMA for until its collections can grow to a level that will attract visitors on their own, the diversification of exhibition material comes largely from those originated by the Museum like the Maya Lin: A History of Water exhibition, matched by traveling exhibits. It is also instructive to analyze how future exhibitions will be assembled and marketed and what that means to the Museum in terms of capital expenditures for the acquisition of new art.

COLLECTIONS/CURATORIAL MANAGEMENT

The growing contemporary collection is the museum's sweet spot according to a number of the interviewees and the Director. In fact, from an historical perspective, the institution has advanced its mission over the years in response to contemporary life and contemporary art. Nonetheless, finding a balance between various art genres in order to move to a place of significance in one or more of those genres is a continuing challenge. As some commented, it is a good problem to have. The OMA has other important collections and an interest from other collectors in giving to the Museum to augment the permanent collections. The challenge going forward is to determine the priorities.

The OMA's holdings (permanent collection and long-term loans) include Contemporary Art, American Art spanning from the late 19th century to mid-20th century, African Art and Art of the Ancient Americas. Importantly, a significant number of persons believe in and support the acquisition of art through purchase and donations. These acquisitions and donations come from the Collecting Circle Groups (Acquisitions Trust and Friends of American Art), the Council of 101 and from individuals through outright gifts or testamentary bequests. As a result the Museum's Collections have grown to over 2,500 pieces.

Growth of the Collections is ongoing and is guided by the Director with input from the curatorial staff. Additional inputs are received from various members. Collectively they are setting goals and policies to advance the Museum's institutional holdings and acquisitions in a manner that seeks to engage with art and new ideas and offer a forum for connecting with the global cultural community.



EDUCATION

Clearly the feedback on education reveals that it is an important mainstay of what the Museum currently offers. Gallery Talks and Lectures were the favorite of the educational programs at the Museum, but the diversity of offerings is also recognized and appreciated. The programs include tours, lectures, workshops, studio classes, teacher/professional development workshops, art appreciation series and community access/healing arts programs all in service to the greater Orlando community. Research suggests that these offerings are frequently underappreciated and undermarketed, but for those who have participated in them the unmistakable evidence is that they are highly valued.

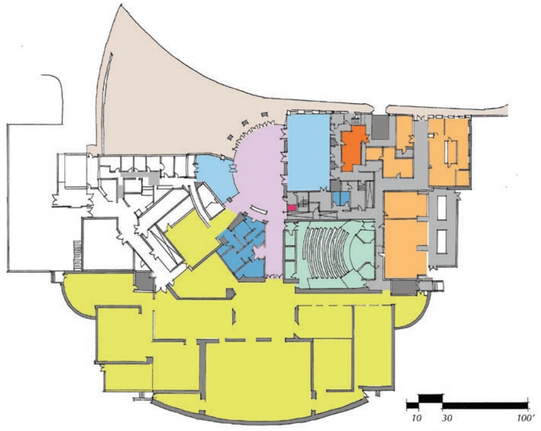
Reports suggest that OMA excels in engaging school groups, adults and families who can visit the museum from 10 to 4 weekdays, but it is suggested that more diverse hours of operation could further improve what is a valued part of the Museum's menu of offerings. OMA provides visitors with many points of entry to look at, think about, learn about, find meaning in and enjoy the works of art on display and clearly OMA is a participant in the trend toward "lifelong learning."

Any plans for the future of the OMA will need to include robust educational offerings that are available to varied age groups and allow all who seek to experience how art is made, the opportunity to do so.

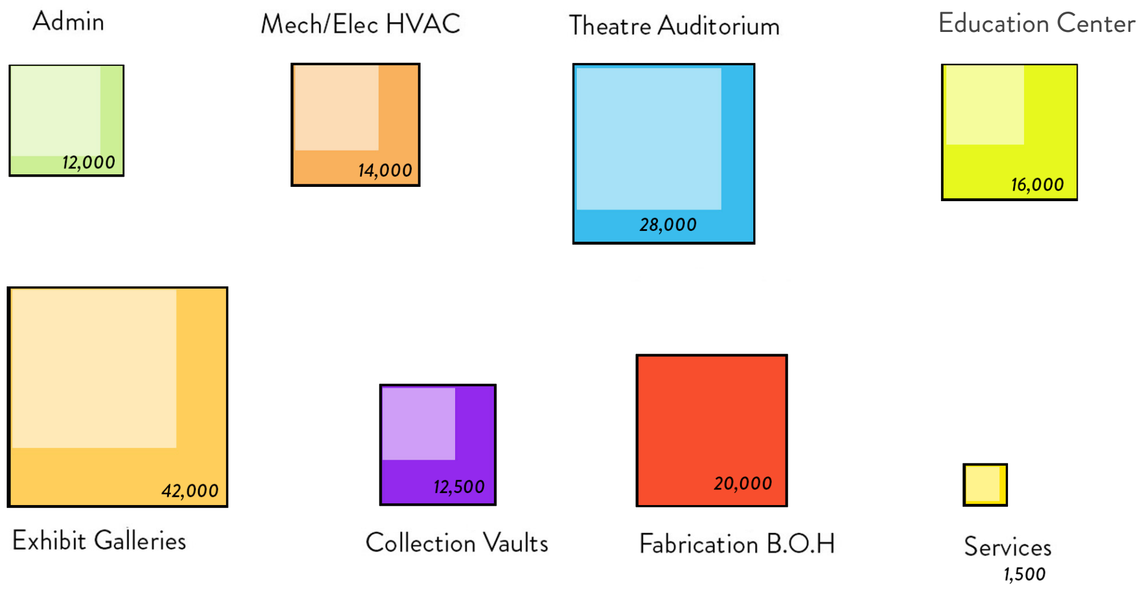
PHYSICAL FACILITY / THE CONTAINER

As a part of the analysis of where we are, it was necessary to consider the physical plant. An election was made to label it as the "container" in order to minimize the tendency to prejudge the necessity for a new or enlarged facility in order to fulfill the mission of the OMA. The Museum is housed in a structure that has gone through various additions and modifications over the years in order to get to the approximate 80,000 square feet that it constitutes today. Of that square footage, only about 19,000 square feet is dedicated to gallery or exhibition space, with the rest being variously divided among executive and staff offices, education facilities (teaching rooms and the like), storage for art not being presently displayed, meeting rooms, auditorium and gift shop. There is a full service kitchen, but it functions only as a prep-station. Food for events is catered from outside. The question presented is whether or not the current size of the Container is adequate to fulfill the Mission, Vision and Purpose, and the goals that would ultimately emerge from this process.

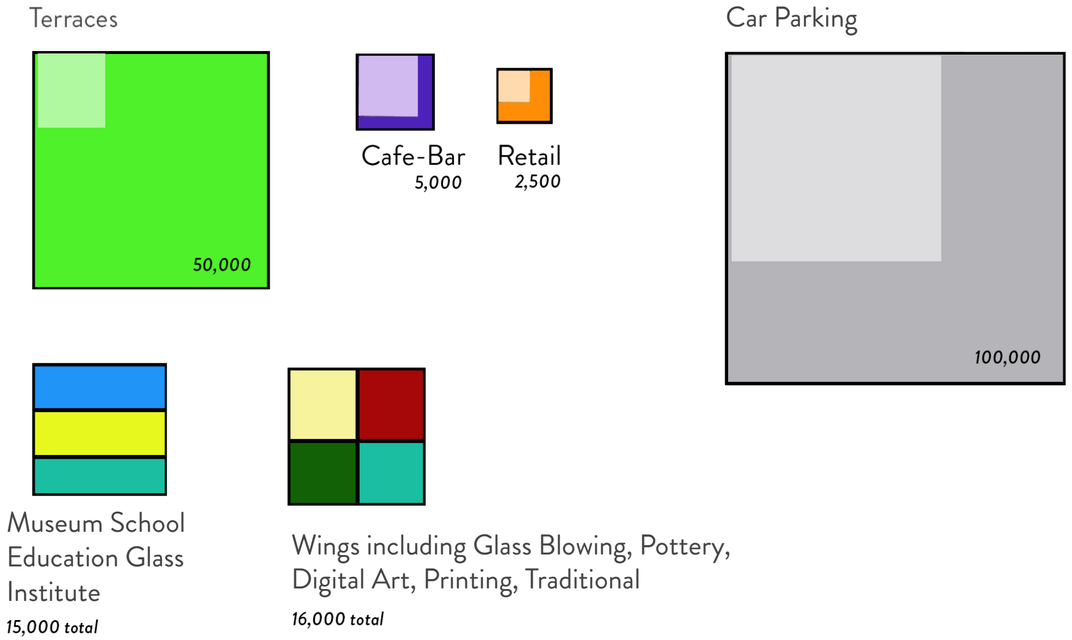
It is worth noting as well that there are presently significant structural issues with the roof of the OMA brought about, in no small measure, by the continued adding on to the base facility over the years. Multiple roof levels atop the Container exacerbate the problem. In addition there is some level of deferred maintenance suggesting a cost to be incurred to remain in the Container that is not insignificant even before one analyzes the adequacy of the size to conduct the museum business going forward. Incident to that discussion is the inquiry best summarized as "if not here then where?" While this report does not attempt to definitively answer the last question, there was a clear consensus among those participating in this process that the present facility in its present location is not adequate for a 21st century art museum in Orlando, Florida.



COMPARISON OF EXISTING PROGRAM VS ANTICIPATED NEEDS (SF)



NOTE: Light colors represent current Loch Haven square footage use
Enhanced color represents the additional square footage needed
Hard black line represents total increased spatial demand



VI. PROCESS AND PROCEDURE

To understand the place where the OMA is and to comprehend the place to which it should aspire, the Board retained the services of Lighthouse Creative to assist in organizing and implementing this study. It was an exercise designed to be a projection of what the OMA could be, not necessarily what it is or what it will be in final form. The process for analysis consisted of research coupled with a series of meetings, interviews and workshops undertaken in a mood of "no idea is a bad idea." No one participating was to be constrained by money or other restrictions - nor past experience. The idea was to free people and groups of people from the constraints that will ultimately have to be confronted, but in the interim allow them to test the limits of their imagination in order to conceive of what the OMA could be or should be in the 21st century.

As a part of the exercise of beginning to evaluate where OMA should aspire to go, it was necessary to examine the historical vision statement(s) and supporting mission and values that have driven the organization throughout its history. As noted above, various workshops and interviews were held to get input into this, as it is believed that while these kinds of statements are often glossed over by the public, they provide a framework for decision-making that can be gauged going forward and against which outcomes can be measured. So what is the community saying? What is the Staff and Board of Trustees prepared to buy into going forward?

What one can conclude from the research and the planning exercise is that the OMA is valued in the community for three primary reasons. First, it is the community's window into the art world; second, it is an important place for the community to gather and third, it adds to and is essential to the cultural richness of Orlando and Central Florida. Deciding what each of these means and how they are to be translated into a course of action is in no small measure the task of this report.

It was clearly expressed, through interviews and workshops, that art is important in people's lives. The community believes that art challenges us to think, to look at the world in different ways and to understand the importance of creative expression. It helps us to learn about other people as they interpret their cultures through art. As one person opined, "Art changes people's lives." It can encourage them, touch them and enhance their lives by allowing them to see something that previously escaped their notice and now stands in front of them as a creative expression of the artist. Art educates, challenges, and connects people in compelling and new ways. It allows the viewer, if only for a moment, to understand, learn about and appreciate the dynamic relationship between art, society, their communities and themselves. It impacts the subconscious mind of the viewer and cumulatively the community.

Further public inputs suggested that OMA's purpose is to promote and support the community's connection to art, culture and creative expression. OMA should educate, expose and engage the community with a renewed and particular emphasis on the Hispanic, Asian and Afro-American communities. Other public inputs suggested that the "OMA should seek to be one of the leading art museums in the United States through bringing the best art—local to international—to Orlando."

These statements are not idle hyperbole but actual inputs from participants in the workshops and interview process. As such they lay a foundation against which OMA was challenged to come forward with a Mission, Vision, Purpose and Values and Beliefs about the Museum that is bold and all-encompassing enough to fulfill such a large mandate. OMA was challenged to come forward with a set of values that supports the mission and provides the framework against which all activities, both present and prospective, can be gauged and measured going forward.

VII. MISSION / VISION / VALUES/ PURPOSE / BELIEFS

To accomplish this part of the task, members of the staff and Board of Trustees together with members of the public worked to develop four ideas that are to be the guiding principles against which the Board and staff will conduct the affairs of the OMA going forward. We believe that words are important, both individually and collectively. Words put together in a thought or to express an idea are and should be compelling and motivating. We believe these words are:

MISSION

The mission of the Orlando Museum of Art is to inspire creativity, passion and intellectual curiosity by connecting people with art and new ideas.

VISION

The Orlando Museum of Art is to be a creative change agent for education and the center for artistic engagement, as well as a place for civic, cultural and economic development.

VALUES

In the furtherance of these ideas, the Orlando Museum of Art embraces and puts forth the following core values that are the measurement standard against which the activities of the Museum are to be gauged.

- *"Focus on Impact"*
- *"Flexibility and Resiliency"*
- *"Boldness"*
- *"Authenticity, Trust and Accessibility"*
- *"Active Participation and Ownership"*

PURPOSE

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

BELIEFS

We believe in the importance of art as a powerful force that can positively affect lives, ignite our collective imaginations and enrich society by changing the way we learn and the way we see the world.

VIII. OMA IN THE 21ST CENTURY

From this point forward the goal of this exercise can best be described as an effort to value what is and to envision what might be consistent with the adopted Mission, Vision, Values, Purpose and Beliefs set forth above. In doing so, it was and remains important that aspirations begin to have some relevance to the world in which the OMA actually functions so that problems identified can be addressed with real world solutions and ones that all can see as "doable." It is important that this will not be seen as the idle work of dreamers, but the work of dreamers intent on making the dreams come true.

Building on a ninety year legacy is both a challenge and a unique opportunity. Those who care about the OMA and its legacy going forward must be ever mindful of those things that give life to the organization today, to appreciate and respond to those things that are working well today while being cognizant of its history.

At its most basic, it also requires us to reimagine the Orlando Museum of Art within the context of an international city located in the third largest state in the United Sates and uniquely positioned to have sustainable growth well into and through the 21st century. This is not to say that Orlando and Central Florida are immune from the larger national and world economy, for we know from recent experience that is not the case. It is to say, however, that very few communities are so well positioned to invest in cultural infrastructure and not only advance that outcome, but in doing so contribute to sustaining the City's growth upon which we depend. According to Pew Charitable Trusts, Orlando is ranked in the top ten of the American Cities of the Future in the large cities category. We know that the change that is required and that has informed this exercise must be positive change, for it is only positive change that adds to the community's sense of purpose, place and well-being.

Overwhelmingly our research, interviews and workshops endorsed the idea that OMA is and should be recognized as "the City's Art Museum." Operating as it has for the better part of 20 years with the moniker of "Orlando," which seemed a minor addition at the time, but today signifies it as an international brand that should translate into making the Orlando Museum of Art something more than a local avocational pursuit, but rather a pursuit worthy of the name. The OMA must evolve into and play a leadership role in advancing the arts and showcasing international and nationally recognized artists as well as qualified local artists. The OMA must become a gathering place for the community, as in Raphael's famous painting "School of Athens;" a place where persons of diverse backgrounds feel safe to venture in and explore, using art as the currency through which we exchange ideas.

Against this backdrop we ask what is the best strategy to attract a much larger audience and increase the operating budget to serve that audience and what is the strategy to make OMA a much more compelling offering in the Central Florida, Florida, and US markets? What are the factors that affect the number of visitors, the level of giving and overall economic support of OMA? What are the present and future trends that dictate what the Museum should aspire to?

The community workshop participants and the interviewees offered observations and recommendations about OMA's content, location, market, and leadership. They offered ideas about the organization and operation of OMA and the participation by the staff of OMA. Comments on existing conditions are summarized here.

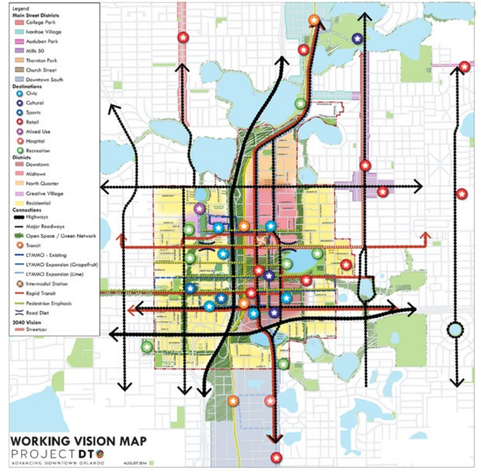
THE ART

There are many that support the move toward contemporary art as being the mainstay of the OMA's curatorial focus, but there is, and remains, a large group of patrons that want the collections to present a broader view of art. It is that discussion that will inform our future direction, but, as one can observe, there is no wrong answer given where the institution is today and the foundation upon which it now stands. Putting aside the economics of collecting art, it is clear that the amount of display and storage area is a major limitation to the growth of the OMA's capacity no matter the genre targeted for future expansion.

LOCATION

Loch Haven Park is seen as a convenient location by multiple supporters of the Museum, but as one drills down on the idea of Loch Haven Park being a permanent home for the OMA, it becomes clear that the constraints inherent in the present location cannot be overcome. First and foremost, the City views the area as a park and it is operated as such. Second, there is nothing else to keep you there, so if you have to leave the OMA for any reason, evidence suggests you are not likely to return. Data gathered during this exercise confirms that the average visitor stays only 1 to 1.5 hours and then leaves. This diminished "dwell time" is also a function of the size and depth of the offerings in the galleries, but is also attributable to the failure of the OMA to be a "place" where one wants to hang out and immerse one's self in the space. Clearly, when there is a special or notable exhibition, dwell time improves, but that then contributes to another issue: the lack of adequate parking to allow guests coming to easily and efficiently access the Museum. When there are competing events taking place at the Shakespeare Theater or other park venues, the ability to have easy access is seriously compromised. As one Board member put it: "my wife and I like a walking city" and continued "with Loch Haven Park you have to drive to get there." There are no walkways at the present location notwithstanding the City's recent efforts to improve the flow of pedestrians around and through the park by the installation of sidewalks. That effort and those sidewalks, while a distinct improvement to the park as a whole, provide only marginal utility to the Museum. Loch Haven Park must be viewed for what it is - a park that the City sees as a green space to be preserved and operated as such.

After much dialogue and research, we conclude that it is appropriate to examine other locations to house a 21st century art museum in a growing and maturing city. The demographic transition from rural to urban is in full force with the expectation that by 2050 over two-thirds of the world's population will be housed in urban areas. In the United States, four fifths of the population already lives in urban locations. Accordingly, it is appropriate that we explore the potential of a new location as an extension of a major urban area and test how it will serve the new and diverse demographic that not only is moving into Orlando presently, but by all who study the matter, see that flow increasing over time. In sum, Loch Haven Park is not viewed as the ideal location for the future of the Orlando Museum of Art.



REPUTATION

OMA, while generally respected in the community, does not today stand at the pinnacle of the cultural hierarchy. In this realm there is near unanimous support of the idea that OMA needs to be a prestigious and important organization in Central Florida, the region, nationally and internationally. Other art collections and museums are seen as challenging OMA as the leader in the visual arts. This is partly a result of the flatlining of investment in the OMA over the last several years and an acceptance of the "new normal" described earlier in this report. Special exhibitions still create excitement, but it's seemingly short-lived and the ability to capitalize on them going forward has not always been evident. While there have been notable exhibitions, most recently the Maya Lin exhibition and in the recent past the Chihuly show, there is a general feeling that OMA needs to think more broadly to be effective. "Get outside the box and outside of your comfort zone," one commentator suggested. "There is nothing to knock your socks off..." "Completely underwhelmed," another observer notes. "The Museum should be spectacular, and it's not." Addressing these issues is what this report is about and it is believed that, to the extent we do so, we will provide a transformative experience that will advance the OMA to its rightful spot at the top of the cultural hierarchy. The creation of the *Florida Prize* competition under the new Director's leadership is seen as a distinct positive and the potential long-term to promote it and thereby the Museum is a step, if not a leap, in the right direction.

LACK OF BUZZ

Patrons define "buzz" to generally mean that the anticipation of going there gives rise to a palpable "I cannot wait to see the exhibition" mentality, or "if you're not there, then you missed it." More than one interviewee said "the Museum is not provocative...it feels old." Younger audiences are looking for the OMA to be more "cool." The moniker introduced later in this report, "the best art well marketed," if carried out as suggested by the text, will address this concern. The 1st Thursdays events and in particular the New Year's Eve party were cited as improvements in helping create a "buzz," but what is really the ultimate driver is not only the best art well marketed, but also the best education programs, the best location, the best facility; "the place." All of these need to cumulatively give rise to the concept of "place" and a drive to connect matched with the feeling that "if I am not in attendance or if I fail to see that exhibition I will have missed something of significance."

SIZE

OMA's gallery size of 19,000 square feet clearly limits the types of exhibits and sizes of collections that it can display. If the goal is to have the best art well marketed, then one of the key ingredients to accomplishing that goal is to have the space to display not only traveling exhibitions, but pieces from the current collection owned or on loan to the Museum. Equally important is to have the space to attract donors with significant private collections to see the Museum as an appropriate and desirable repository for their collections. These donors want to know that the art they have collected, maintained and loved over a lifetime will now be shared, and others will be able to see and appreciate it. Without increased gallery size and storage capacity these visions may be short-lived and go unfulfilled and the donor community will very likely seek other places for the transfer of their art.

MORE DIVERSE AUDIENCES

At present OMA's attendance (paid and unpaid) is 80,000 per year. In a metro area with 2.9 million residents and 60 million tourists, there is a huge opportunity to grow the OMA paid attendance as well as membership in the Museum. With that said, it has been recognized that the audience for art is also changing and nowhere is that more true than in Orlando. That reality is both a burden and opportunity. It did not go unnoticed among those who commented on audiences at OMA that it has been traditionally made up of Anglo Americans with only a smattering of African-Americans, Hispanics and Asians. The burden is to find and put in place programming and exhibitions that attract the new demographic that is and is becoming Orlando. The opportunity and the burden is, can the OMA attract a more diverse audience? If it can, then the question of "buzz," of reputation and of significance in the community will be resolved. So these ideas are integral to the development of a long term strategy that sees the Museum as relevant well into and through the 21st century.

WHAT IF WE REIMAGINED THE MUSEUM EXPERIENCE?


Technology resource center


A printing press

Interactive learning spaces


Lifelong learning

WHAT IF WE HAD...


Light-filled studios

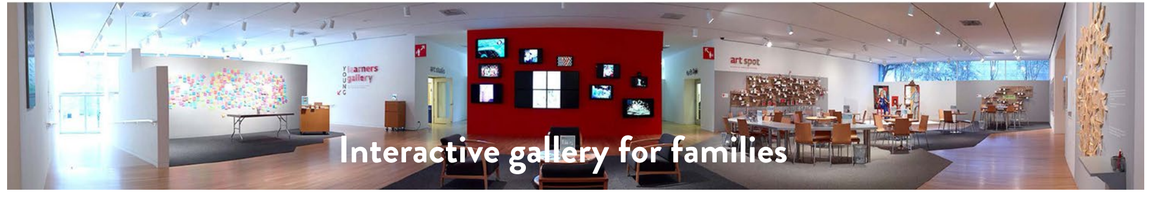

Glass institute


Designer in residence

Student gallery


Clay space


Cool teen program



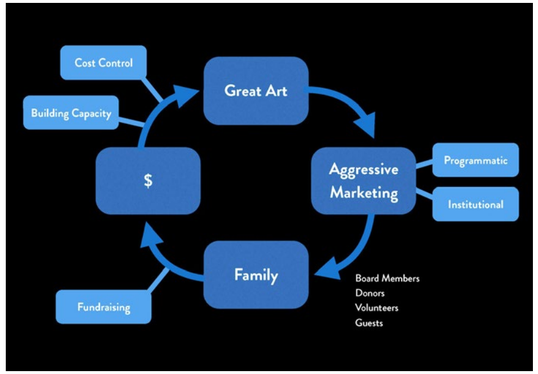
Interactive gallery for families

GREAT ART WELL MARKETED

The bottom line is, if we are to fulfill the promise started more than ninety years ago, it is time to change and grow; to bring a maturity to the Museum that allows it to maximize its potential in a 21st century city that is on the move. OMA has the potential to be the leader in the presentation of visual arts in Orlando; to be a convener of the cultural community and to do so in a unique and connecting place. So what does OMA look like in 2025 and beyond? Let's reimagine what it could be and then imagine what steps we might take today to get to where it is we should aspire to be.

What comes first: Money? The Art? The Audience? The overarching strategy for OMA is and must be "The Best Art, Well Marketed."

It is a repeating cycle. The potential for what art is expanded dramatically during the latter half of the 20th century and it continues to evolve. Art is sculpture, paintings on the wall, performances, photography, design, sound, light, ceramics, glass, fashion, multimedia initiatives, architecture and more. The audience is anyone and everyone who might be touched by, inspired by or gain unique insight into and be educated by participation in and visiting OMA. These audiences are all critical because they are the source of revenue as well as the source of leadership and ideas for the next big thing that makes the circular process self-sustaining. Clearly enhanced revenues are needed to jump start the process, grow the programs, expand the buildings, hire the staff, build collections and bring national exhibitions to OMA. And repeat.



EMBRACE A CREATIVE VISION AND RE-IMAGINE OMA IN THE 21ST CENTURY

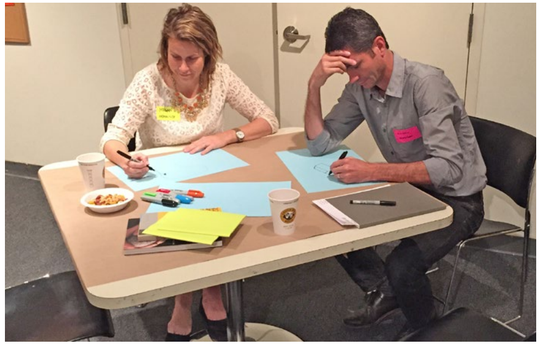
A sampling of comments from those who expressed their vision of the OMA in 2025:

- The OMA will have major sponsors and an endowment that relieves the day to day pressure for operating revenue. It will be a big idea.
- OMA is housed in a building of extraordinary architecture.
- The architecture sets a stage for great exhibits and interesting artists all set in an urban environment that is easily accessible.
- OMA's Permanent Collection has grown; it will have defined its special area of competence and positioned itself to attract the collections of various people and donors.
- OMA in 2025 is fabulous. I stumbled on it because it is the best modern building downtown!
- OMA has Four Star dining and casual café to allow one to pause and to linger.
- OMA has reaped the benefits of diversification. It is people-centric and located in an area that makes it accessible by car, bike, foot and train. It is high-tech, drawing on all that has been done and positioned to take advantage of what is yet to come.

With this sampling, the OMA understands that its audience wants a bold and creative vision for the future. It requires that the leadership take their imagination seriously and that we develop a strategy for inspiring a team and a community with a clear target. We understand that going straight to execution without a clear vision leaves results to chance, but by developing a unifying vision we enhance our collective prospects for success.

Sometimes the hardest story to tell is our own. We must incubate and nurture the story and in doing so move continually forward to a place where the vision is fulfilled. It is a place that recognizes that neither we, nor the community we serve, will tolerate the exhibition gallery of white walls and hanging art as the end goal. The OMA of 2025 and beyond must rejoin and embrace the time in which it exists and in so doing organize itself in such a way that the end result delivers on the vision promised, to wit: "a creative change agent for education and the center for artistic engagement, as well as a place for civic, cultural and economic development" all housed in an architectural icon that calls forth the best and the future of the city in which we reside.

Creativity is about finding something hidden. Management is about limiting uncertainty. What is needed is creative management that ensures the best of our articulated vision is achieved.



ORLANDO MUSEUM OF ART
FLORIDA PRIZE IN CONTEMPORARY ART

The *Orlando Museum of Art Florida Prize in Contemporary Art* is an annual invitational exhibition that focuses on the production of contemporary art in the State, while also providing new scholarship with an accompanying exhibition catalog. Each year the OMA invites ten artists for the exhibition based on criteria that includes artistic excellence, engagement with significant ideas and achievement that is demonstrated by a history of exhibitions and awards.

Additionally, one artist will receive the *Florida Prize*, a significant monetary award. The purpose of the *Florida Prize in Contemporary Art* is to bring a new level of recognition to the State's most progressive artists and to encourage their ongoing contribution to the State's cultural vitality.

The artists selected for this year's exhibition are: Farley Aguilar, Bhakti Baxter, Cesar Cornejo, Michael Covello, Rob Duarte, Jennifer Kaczmarek, Nicolas Lobo, Wanda Raimundi-Ortiz, Alex Trimino and Antonia Wright. These artists include painters, photographers, sculptors and film makers. Many of the artists combine media in innovative ways including five who have created new large-scale installations for this exhibition.

TEN GOALS TO MOVE "FORWARD TO 100"

Here are ten goals that are to be implemented through a series of identifiable strategies that provide some additional definition and will, if undertaken, transform OMA in a manner that is consistent with the creative vision set forth above.

GOAL 1:
PRESENT LEADING NATIONAL AND INTERNATIONAL EXHIBITIONS

Strategy 1.1: Special Focus Exhibitions.
Three to four exhibitions of small to medium size changing annually. These focus on new work by a single artist, on exceptional private collections, on presenting the OMA's collections in new contexts and importantly, all exhibitions will be accompanied by publications.

Strategy 1.2: "Star" or "World-Class" Exhibitions.
Periodic exhibitions of world renown contemporary or historic art, artists, "treasures" or other types of art exhibitions that attract large audiences locally and from outside of the region. A definite mainstay that can be further augmented by partnering with other museums to be the lead sponsor of such shows, so that Orlando is first in line.

Strategy 1.3: Expand the Outdoor Art Experience.
The idea is self-explanatory, but a 21st century museum should have a significant and important outdoor art collection that is accessible and viewable.

Strategy 1.4: Contemporary Glass Exhibition Program.
Recognizing that art glass is in strong demand in our market and that there are significant private collections of the same that seek to establish an on-going program of changing exhibitions linked to the development of a Museum glass collection. Encourage gifts from private collectors to augment the collection.

Strategy 1.5: It's What's Inside That Counts.
Recognize and honor the idea that the best container or building will not continue to succeed unless what is inside is of equal quality and interest. Programming on all levels matters.

Strategy 1.6: Performance Art.
Create an ongoing series that includes performance work, cutting edge theater, music and film of the highest caliber not typically presented at other Central Florida venues.

GOAL 2:
EXPAND THE VISIBILITY OF OMA

Strategy 2.1: Develop a more and improved public relations capacity within the OMA so that we are assured more stories about the Museum, its people, both professional and lay personnel gain appropriate levels of media exposure.

Strategy 2.2: Work towards the publication of catalogues for all shows, but in particular shows that feature internationally or nationally known artists. Because the OMA is housed in a new and architecturally significant building bring focus to the building and the relationship between it and the programming that takes place inside. Put the focus on the importance of art and design.

Strategy 2.3: Stress the importance of leadership involvement in corporate and foundation events and make sure key staff persons are active in their respective professional and trade associations. Have the resources to pay for these involvements so that within the profession, the OMA is recognized as being at the cutting edge.

Strategy 2.4: Establish a speaker bureau/committee for the Board and encourage them, if not require them, to get out and tell the story.

GOAL 3:
CAPITALIZE ON AND ADD TO OMA'S COLLECTION

Strategy 3.1: Establish a focus and curatorial mission/position to seek out and make arrangements with potential donors of art in areas where that art will augment the collections and collection objectives of the OMA.

Strategy 3.2: Identify and reach out to collectors and other potential donors in areas identified as worthy of collecting and seek to align the OMA as being the ultimate repository for their collections.

Strategy 3.3: Continue to research opportunities for augmenting the permanent collection and always be willing to adjust those efforts to keep abreast of current trends coupled with historical significance.

Strategy 3.4: Plan for acquisitions using the professional curatorial staff and the Director augmented by private individuals with demonstrated expertise.

GOAL 4:
MAKE OMA A MORE WELCOMING AND SOCIAL DESTINATION

Strategy 4.1: Food.
Add a café for lunch and end of day drinks. Augment the OMA with a four star fine dining establishment that serves not only as a place for the best food served in the best of conditions but also serves to bring persons into the Museum who might not otherwise have been attracted to it. It is the art of fine dining.

Strategy 4.2: Hours of Operation.
Change the hours of operation to promote greater attendance after regular work hours during the week and have a vigorous weekend program beginning on Friday night.

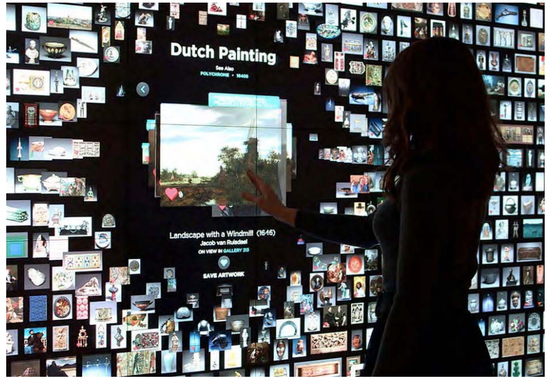
Strategy 4.3: Provide an Exemplary Visitor Experience.
Make sure the facility and services for all OMA guests are nothing short of excellent. Understand that the visitor experience within the facility and the service provided all lead to loyalty which ultimately leads to revenue and the best advertising there is: word of mouth.

Strategy 4.4: Rethink the Rationale for Attending an Art Museum.
Think about what else a 21st century museum is or should be. Make sure that it is always welcoming and available for events and programs that might not be directly tied to the OMA's offerings but nonetheless allow continued and enhanced exposure to the community at large. Make it comfortable. Can people meet and talk? Can they feel comfortable just being there with or without the necessity of viewing the art or participating in the programs presently underway. This is the new public square in which the great expressions of man's creativity from a backdrop either to be specifically enjoyed through study and observation or simple by virtue of the setting for other activities.

GOAL 5:
USE 21ST CENTURY TECHNOLOGY TO BE THE LEADER IN DISPLAY, INTERPRETATION AND COLLECTION OF ART

Strategy 5.1: Create a Scalable Interactive Gallery and learning program as a prototype for a new gallery design in which participants use the latest and greatest technologies to inform and enlighten their appreciation and understanding of art.

Strategy 5.2: Collaborate with Orlando Techies and seek them out to be a part of a new way of enjoying art. Work with technology companies and individuals to create interactive tools for interpretation of current collections that may exist off site and yet can be accessed for onsite viewing and instruction.



GOAL 6:
DEVELOP NEW PROGRAMS AND EXHIBITS TO ENGAGE VISITORS

Strategy 6.1: Collaborative Exhibition Programming.
Create collaborative exhibition programs with other museums around the country and the world. While doing so do not overlook home grown opportunities with local institutions of higher learning such as UCF, Valencia, Full Sail, Stetson et.al.

Strategy 6.2: Create Interactive Tools for Interpretation of Current Collections.
Stated differently, don't run from new technologies or methods for enjoying the OMA experience. Be at the cutting edge.

Strategy 6.3: Expand use of Docents to Engage Visitors.
The OMA has a long history of well-trained and available docents to assist visitors to understand and appreciate the art they are observing. This tack should be sustained and enhanced to deepen the depth of the Docent Corps and engage with rigorous training and study by the Docents coupled with appropriate recognition for their contribution.

Strategy 6.4: Promote Student Art.
Have a dedicated gallery to showcase student exhibitions and work created or lent through OMA programs.

GOAL 7:
REBOOT THE EDUCATIONAL PROGRAM TO ENGAGE DIVERSE AUDIENCES

Strategy 7.1: Dynamic Programs for Children of All Ages.
At the end of the day, the historical footing upon which the OMA stands continues its founding tradition of allowing people to be trained in the arts, to practice their craft and hone their skills under the trained eye of a qualified instructor. This should be a continuing commitment to the community and a material part of what makes the OMA different; the OMA different; that a totally accessible experience with art is available to all who desire to engage with the power of creating something, whatever it is.

Strategy 7.2: Interactive Space for Children and Families.
Within the framework of the 7.1 strategy, it is important to set aside and develop programmatic content targeted to children and families. We will not exist outside the boundaries of what makes Orlando unique in the world and the imprint that the number one family destination in the world has meant. We should embrace it in the OMA and make it our own.

Strategy 7.3: Embrace New Technologies.
Incorporate new technologies that allow the visitor to experiment with art on his or her own terms and thereby shape their own experience at the OMA. Make galleries interactive so that persons with limited understanding of art per se can nonetheless enjoy the experience in a different way through iPads and related technologies. Make the experience something more than simply observing the art on the wall or the sculpture in the hall, but let visitors of all ages define the experience for themselves through the use of technology. And then stay current.

Strategy 7.4: Think Outside the Box.
Why not a FABLab, a Media Lab or an Innovation Lab? All of these exist in some measure today in selected locations, but they will continue to evolve. The OMA needs to insert itself into this programmatic content as the state of the art and then keep up.

Strategy 7.5: An Artist/Designer in Residence.
Plan a space for and fund an artist/educator in residence program that allows people to see how an artist actually lives, works and produces art. The artist also provides work for the OMA's permanent collection and rotates through the program on a defined time line. Participation in the education program is a part of the contract.

Strategy 7.6: A Glass Blowing Institute.
Orlando has significant private collections of glass and it has helped make art glass exhibitions some of the most in demand viewing in the OMA. By 2025, we should have analyzed and decided if having an adjunct program of glass blowing or some other discipline makes sense in the furtherance of the overall Vision for the OMA.

GOAL 8:
INCREASE VISITATION WITH CURRENT AND NEW AUDIENCES

Strategy 8.1: Expand Use of Technology and Social Media to connect to and engage younger audiences noting that the failure to accomplish that in a shorter term than ten years from now will work a severe hardship on our ability to compete where, as here, there is significant competition for the attention of the people.

Strategy 8.2: Keep it Current.
Have the best possible website to inform and educate the public on the goings on inside and out of the Museum. Have a dedicated IT person on the OMA staff whose sole function is to innovate and maintain these kinds of activities.

Strategy 8.3: Diversify the Way We Display What We Display.
Where appropriate use light and sound and have the capacity to integrate these technologies with New Media exhibitions.

Strategy 8.4: Recognize the Varying Demographics of Orlando. Make certain that no segment of the demographics of what Orlando is and is becoming is excluded and creatively seek opportunities to reach into and touch the diversity that is Orlando. Specific programming should address these audiences from time to time.

Strategy 8.5: Public Art.
Art that is visible from without is as much a part of the art experience as that which is housed outside. One complements the other and all are important.

Strategy 8.6: Marketing.
Engage in and implement a holistic marketing program so that all segments of the population, including tourists, are routinely reached and know what the offerings are at the OMA. Establish a marketing and promotion plan with the Tourist and Visitors Council.

GOAL 9:
CONNECT WITH COMMUNITY

Strategy 9.1: Encourage Collaboration.
Make it a point to collaborate with a focused perspective on further growing an art community in Orlando as a whole and selectively in special ways that advance the whole and in particular the OMA. Create more collaborative programs with cultural neighbors.

Strategy 9.2: Increase School Board Participation.
Explore what and how we can expand school programs with the Orange County School Board.

Strategy 9.3: Establish the Young Business Council.
Grow the Millennial participation in the museum with a new Young Business Council.

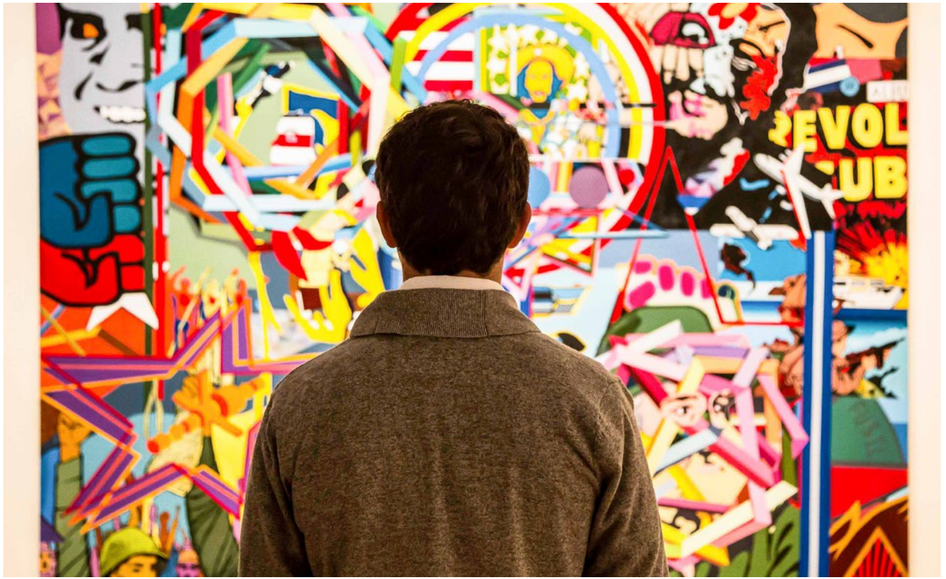
Strategy 9.4: Establish Relationships with Diverse Business Groups. Encourage Hispanic, Asian and Black Museum attendence through business associations.

GOAL 10:
ALIGN ORGANIZATION AND OPERATION WITH THE MISSION

Strategy 10.1: Align the Board.
The key idea is to align the Board governance with the Mission, Vision and Purpose of the OMA and its goals. The challenge will be to make certain that those who ask to serve or accept an invitation to serve do so with a commitment to adhere to and promote to the fullest extent practicable the Vision, Mission, Purpose and Goals of the Museum. This includes a firm commitment to provide economic support of the OMA and a clear understanding of and commitment to philanthropic giving in furtherance of the work of the institution. The adage that to serve requires your time, talent and treasure must be more than an adage as we seek persons who share the vision of a museum of significance for Orlando. A healthy diversity of representation is to be desired and accomplished, so that all segments of our community are represented; ethnically, age-wise and gender-wise.

Strategy 10.2: Commitment to Quality.
From a staff perspective we must insist on a rigorous commitment to quality in the performance of their assigned task. To assist in that undertaking, it will be the job of the Director to define staff needs and job descriptions so each member understands his or her duties and responsibilities not only to the Director, but to the public which the OMA serves. The goal of the Director is to establish a staff organization and structure that enables the delivery and fulfillment of OMA's Mission in a manner that is consistent with its values, purposes and goals.

Strategy 10.3: Operate Like a Business.
Going forward we need to look like a museum and work like a museum business. Accordingly, it is recognized that if we are to implement the strategies to accomplish the goals necessary to reimagining the OMA it will require an aggressive reexamination of all funding sources and a renewed commitment to making sure that the Orlando Museum of Art has the resources to achieve greatness.



CONTEMPLATE ART IN THE 21ST CENTURY

X. THE BIG IDEA: THE MUSEUM AS A PLACE

So what does it all mean? It means that we accept the notion as evidenced by this report, that to maximize the potential of the Orlando Museum of Art, a new container is required. We accept the idea that to even chase the Goals put forward here, it is essential that we seek to become an integral part of the urban fabric that is Orlando. We support the idea that in looking forward, we do not confine our vision to 2025 but look to 2050 and beyond. We are persuaded that if the Orlando Museum of Art is to be museum of the 21st century it cannot be optimized around a single use but must be integrated into an urban space that works on multiple levels and delivers on a myriad of needs.

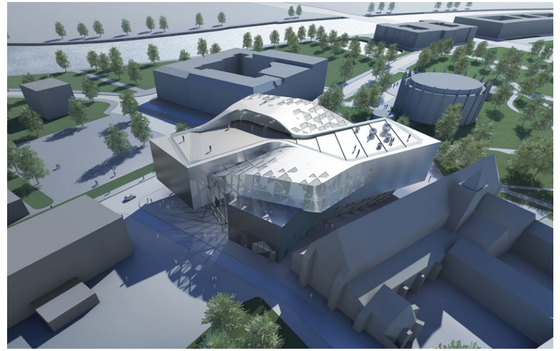
We accept the relationship between art and architecture, human experience and community and the desire to continue the legacy evident in our history as being critical to our future. Because of where we are, and because of the enormous potential for increased attendance driven by established tourism in Orlando, we believe we have a unique opportunity to make the Orlando Museum of Art a competitive destination for leisure activity, but only if it becomes an architectural icon worthy of visiting before one gives consideration to the merits of the art collection itself.

We recognize that spectacular architecture is an important part of the mix but it must include attractive and workable spaces for all of the new activities that are identified in the Goals and are a part of the more traditional functions of a museum. We need to creatively reinvent the OMA, making it into something that becomes a destination that one not only enters for the purpose of giving attention to the art in place or the programmatic content offered, but is also a place that one goes to as the "place" that must be seen in the city of Orlando.

What we find in our research is that the emerging design trends of museums, particularly those that are well attended, is that the museum has become a place that is a film center, a restaurant, a bar, a store and that is not always enough. Ultimately they are huge public spaces and these design strategies are consistent with the Goals identified in this report and consistent with the position of Orlando as the number one tourist destination in the world. Think in terms of a museum that morphs into the public square of art and ideas and is the place where people will want to gather.

We see and understand that a great building without content is also a recipe for failure and so the Goals identified in this report are seen as the pathway to ensuring that does not happen. The Orlando Museum of Art as a place must be designed to address both sides of the equation so that content is not lost or forgotten.

WHAT IF... WE USE DESIGN AND ARCHITECTURE...



It has been said that "the arts create a public space in which meanings are shared, expressed and clarified." With that understanding, we recognize that all of the public and private benefits created in a museum start with the individual encounter with a work of art and unless those encounters are widely disbursed and supported, not only will society stand to lose the benefits that the arts provide, but the ability to provide those benefits may also be lost.

So it is against this backdrop we submit this plan. A generalized concept to be sure, but one which if embraced in full has a number of logical next steps which are self-evident and which will, as implemented, inform the next step in the process of reimaging the Orlando Museum of Art in the 21st century.

Adopted by the Board of Trustees on September 9, 2015

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Ross Quesnell, Associate Curator of Education & Outreach
Judith Goodier-Mojher, Associate Curator of Youth & Family Programs
Christina Owen, Education Assistant

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PLANNING WORKSHOPS

Internal Staff Workshop: March 2, 2015

Community Workshops 1: March 14, 2015

Community Workshops 2: March 16, 2015

Community Workshops 3: April 6, 2015

Staff/Board Workshop 1: April 27, 2015

Staff/Board Workshop 2: May 28, 2015

Staff/Board Workshop 3: June 29, 2015

Docent Workshop: July 13, 2015

STRATEGIC PLANNING CONSULTANTS

Lighthouse Creative, Inc
Winter Park, Florida

Chris Miles, NDDARC, President, Strategic Planner
Jeffrey Blydenburgh, AIA, Director, Strategic Planner

Founded in 2002, Lighthouse Creative, Inc, is a Winter Park, Florida based international agency with focus on strategic planning, planning and design architecture. With the experience of more than four decades it has developed and designed world-wide projects in the leisure sector that include: museums, learning centers, parks, hotels and resorts, sports entertainment, new cities and entertainment-retail villages.

In Orlando Lighthouse principals have contributed to the design of MCA Universal Studios CityWalk, as well as major projects for Disney, Universal, SeaWorld, and leading hotel groups.

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AND
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ORLANDO MUSEUM°ART