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No Place Like Home: The Industry at a Crossroads



INSTITUTE FOR
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No Place Like Home: The Industry at a Crossroads

How does an arts organization that prides itself on eschewing traditional venues react when given the chance to settle in a space of its own? This case centers on the Los Angeles-based experimental opera company known as The Industry. The relatively new organization was founded with an idea to transform the performance of opera by bringing it outside the confines of the opera house. The case details the early success of The Industry, free from the shackles of a permanent space, and unfolds the three-year strategic plan to guide the enterprise. Amid plans for continued operations, the executive director of The Industry is presented with the opportunity to hold a residency at a new museum in Los Angeles, one very much in line with the opera company's contemporary cachet. This study outlines the prospects of the proposed museum residency, but questions at the board level remain about how an organization that has grown up without a home base for productions should react to the chance to forge a relationship with an institution that could bolster—or hinder—its success.



This case study was prepared by Michael Alan Anderson, Associate Professor of Musicology at the Eastman School of Music. *The Eastman Case Studies* are developed solely as the basis for class discussion. Cases are not intended to serve as endorsements or sources of primary data nor are they to serve as illustrations of effective or ineffective leadership or decision making.

The Industry

The Industry is an artist-driven enterprise, which develops and delivers productions that renew and refresh the genre of opera. Striving to transform the venerable art form into one that is urgent, contemporary, and vital, The Industry maintains that opera is still relevant to modern audiences and that experimental tools and new artistic techniques can respond to issues of our time. Founded in 2010, The Industry's work touches a broad contemporary audience and challenges the

"The coolest opera company in the world."

– *Brian Lauritzen, classical music radio host, KUSC.*

traditional model of passive spectatorship, offering projects that center on audience engagement and interactivity. Although the young organization has already captured international attention for its productions, it has fostered deep ties within the city of Los Angeles, enlisting local

composers and artist collaborators for its works. The local press has heaped praise on The Industry: the *Los Angeles Times* lauded The Industry for "quickly and dramatically making itself an essential component in American opera," while the local alternative newspaper *LA Weekly* raved that The Industry is "turning LA into a hipster opera paradise."

One reason that The Industry has turned so many heads as an opera company is that it has shattered some of the basic premises of the art form in which it participates. The idea for the enterprise traces to a single individual—The Industry's founder, Yuval Sharon. Sharon challenges his performers to step out of their comfort zone as passive practitioners who execute scores and blocking instructions. He further invites his audiences to be participatory co-creators of the productions. And above all, Sharon's artistic vision rests on unshackling productions from the large opera house setting, which could mean

bringing the works to train stations or inside moving vehicles. Historically, opera has been a rich and mutable art form, responsive to its surroundings and audiences. Music—with and without text—is joined with spectacle to create a feast for the senses that speaks to its time and place of production. An opera for our time demands high expectations and requires extension out of the norms of the genre. The Industry holds an interdisciplinary focus as part of its mission and seeks partners that can advance this goal. The company's collaborations in Southern California have included music collectives such as wild Up, dance companies like the LA Dance Project and the Ate9 Dance Company, and other diverse institutions ranging from the Hammer Museum to the area's local mass transit system, the LA Metro.

Beyond producing contemporary opera, The Industry endeavors to distribute and foster the art form as part of its organizational goals. In 2014, The Industry founded its own label, The Industry Records, for presenting high-quality recordings of new experimental American opera. Its first release in 2014 was *Invisible Cities* by Christopher Cerrone, an opera that was staged in Los Angeles Union Station with just eleven orchestra players and eight singers. Technology played a major role, as audience members were invited to wear wireless headphones and follow performers around the space. The Industry Records captured the essence of this genre-bending performance and remains a platform that allows opera to be distributed in a new format, one carefully controlled by the organization and experienced in new ways by viewers.

In addition to the label, The Industry keeps the pipeline of experimental opera fueled through a collaborative workshop known as First Take. First Take is the West Coast's only incubator for new operas developed in the United States, and it is sponsored in connection with the contemporary music ensemble wild Up. The workshop features musical artists of

both organizations, who perform concert readings of operas in development by leading contemporary composers like Pauline Oliveros, Anne LeBaron, and Paul Pinto, as well as guest artists such as Joan La Barbara. There are plans to continue offering First Take on a biennial basis.

The dominant element of Yuval Sharon's vision for The Industry has been untethering his productions from traditional opera halls or concert spaces. In taking this approach, The Industry has turned to the city of Los Angeles into a malleable public stage for performances that will enrich civic life. The organization values sites that not only challenge the conventional relationship between the artist and the spectator, but also cultivate a relationship between the spectator and the community. As articulated in The Industry's strategic plan for 2015-18, "Opera is not often considered an art form well suited to a notion of Placemaking, but for The Industry, opera is the ideal way to transform public sites by infusing them with an unanticipated potentiality." The lack of a home base and a shifting center of gravity for productions are sources of pride and energy within the organization.

The Industry's "placelessness" is an asset in the conception of new and experimental operas, as in the aforementioned production of Cerrone's *Invisible Cities*, which infused the magnificent public space offered by Los Angeles Union Station. But never did the staid opera hall seem so distant as with the 2015 production of *Hopscotch*. In this unprecedented and unparalleled event spanning the city of Los Angeles, each of six composers teamed up with a librettist and collaborated with over 120 musicians, singers, designers, and dancers for this world premiere opera. Far beyond the human forces brought together was the incomparable "staging" of *Hopscotch*. The opera took place inside dozens of cars zipping around Los Angeles, relaying fragments of a non-narrative story of disappearance across time, switching vehicles

at various times. Paying customers—in groups of four—rode around the city sharing the interior space of the vehicle with the artists. The Industry was still not finished. In addition to the appointed cars, the organization worked with the city of Los Angeles to erect a central open-air facility in which all of the intra-city journeys could be seen at once (and for free) on 24 flat screen televisions broadcasting each piece of the opera being played out in the cars. Nearly impossible to imitate, *Hopscotch* not only embodies the placeless identity of The Industry but also highlights the extraordinary lengths to which the organization will go to deliver experimental performances and fulfill its mission.

Coming of Age

The Industry's "placelessness" can be a drawback when it comes to simple organizational tasks like scheduling rehearsals, let alone planning for full productions with ad hoc venues. In the absence of a dedicated theater or similar facility, management of The Industry has needed to make arrangements with different institutions, which have ranged from abandoned office spaces, classrooms, and private homes for rehearsals to galleries, museums, rental theatres, and (again) private homes for performances. "We are still hustling for everything," quipped Elizabeth Cline, Executive Director of The Industry. Cline describes a "physical and mental drain of finding a space for every single thing we need to do—large meetings, rehearsals, auditions, performances." The cost of renting venues has averaged approximately \$35,000 per year, plus \$2,500 annually for renting storage facilities. It is conceivable, though, that these expenses could be a far steeper in a dedicated facility.

The Industry maintains a small staff driven by the operas in production. The number of workers is flexible; temporary help might be hired in response to a large undertaking. At its core, The Industry has one full-time staff member, its executive director

(Cline). A production manager—the second full-time staff member—is scheduled to start in 2017. Artistic Director Yuval Sharon is a full-time equivalent, but is hired as an independent contractor. Four other roles in The Industry are staffed by part-time consultant positions: the titles are Music Director, Website Manager, Social Media Manager, and Administrative Assistant. The nerve center of the business is a room with a printer. Office space does not even cost \$10,000 per year, a bargain in Los Angeles. The lean infrastructure of the enterprise keeps non-artistic costs low, an attractive element to current and potential funders.

The organizational nimbleness of The Industry was a boon in its emergent years. After six years however, the opera company is coming of age, and attention is now needed in some areas of the business that were treated casually in the early years. For example, The Industry has steadily built a large donor base, which can no longer be managed as an afterthought. With a battery of successful productions under its belt, the organization is also winning grants with more consistency. Should a dedicated individual be hired as a grant writer? What kinds of risks are associated with hiring a larger team as a small, growing arts organization?

The boardroom is also a locus of potential change in The Industry. Since Elizabeth Cline was hired as executive director, she has directed much energy toward improving the impact and effectiveness of the organization's board of directors. The Industry's original board was a relatively hands-off group, assembled through close contacts of the artistic director and not conditioned to audit various areas of the organization or to take responsibility to ensure its success. Although its actions have contributed strongly to The Industry and were useful for helping the staff network with donors and institutions, the board has made slow progress on some key issues, and quarterly reports prepared for the directors have too often failed to produce actionable items for the executive staff. Because the

executive director reports to the board, Cline is not in a position to overhaul her superiors, but she was able to make recommendations for board operations that were adopted in The Industry's strategic plan approved in 2015. Although the board does not have working subcommittees, projects are distributed to small groups of directors based on business and programmatic needs, together with members' interests and expertise. A priority for the future is to develop an "orderly" rotation of directors at the board level that will create diversity and steady leadership over time. With robust board participation and Cline's stewardship of the enterprise, Yuval Sharon's novel conception for the future of opera will be well positioned to grow in the years ahead.

Plans, Pushes, and Pulls

The strategic plan of 2015-2018, given in full in **Appendix 1**, provides a framework for growth of The Industry as it entered those three years of operation. Approved by the board in April 2015, there are three main goals of the organization for the period under consideration. The first is to "create experiences that expand the definition of opera." This goal has been central to The Industry from its founding and amounts to an affirmation of the artistic thrust of the enterprise. In support of this goal is the aim to produce one large-scale world-premiere production every other year. For 2015, this was the staging of *Hopscotch*. Other productions anticipated through the year 2018 were articulated within this broad goal, and the organization further renewed its commitment to the biennial workshop First Take and to a smaller-scale series known as Highway One, which celebrates the history of experimental musics in California.

The second goal of The Industry's strategic plan is to "continue to attract and expand nontraditional audiences for experimental opera and music." If productions are the "push" of The Industry, the company wants to generate an enhanced "pull" from current and potential consumers of its rare art. This area of the strategic plan centers on access to, and

distribution of, the work created by The Industry, as well as partnerships to sustain the business and tap new audiences. While strategies were not concrete, the opera company intends to find ways for consumers to encounter its experimental work in free or readily accessible ways. New ticketing strategies, more frequent and diverse college visits, and expanded media platforms (including The Industry Records label) are ideas destined to connect with a wide audience. The plan further suggests collaborations with a number of like-minded partners to round out the goal of attracting nontraditional opera audiences to its production. Intuitive relationships for The Industry would include those with classical music organizations, theater companies, and schools. A relationship with LA's television and film industry represents an opportunity for the organization that could be "ownable" if well conceived. All of these ideas carry both upsides and financial risks.

The final goal of The Industry's 2015-2018 strategic plan is to "further organizational growth." With several successful productions under its belt, audiences have taken notice, and the press is intrigued. The Industry now endeavors to capitalize on the momentum of its first six years and grow its experimental opera company. The business has proposed more focused goals and strategies for building its financials and its staff, as well as developing its board, mentioned earlier. Budget growth is the chief component of the third goal, to be achieved through finding new sources of revenue to cover an anticipated increase in expenses. Revenue sources to be targeted include corporate sponsors, and support from individuals, public funds, and private foundations. Although it is early to make credible projections, the organization plans for The Industry Records to transform into a "self-sustaining entity" that generates enough revenue to cover its costs. New revenue streams can provide much-needed reserves that can be re-allocated to financial audits, business software and systems, staff raises, and general savings.

Besides a transformation of the board's composition and the activities that Cline has championed, the strategic plan reveals aspirations to advance from one full-time staff member to three, with the addition of a production manager and development director, the former now expected in 2017 and the latter the following year. The four part-time consultants would be maintained as they do not formally overlap with the proposed full-time hires. Internships will become part of the mix for staffing, and there is a mandate to increase support staff and volunteers at performance sites.

One area of interest that hovers across two strategic goals involves the idea of "placelessness," which has been one of the hallmarks of The Industry. Under the second strategic goal and in the spirit of creating new audiences, there is an effort proposed to "[c]reate opportunities to consult or be 'in residence' with other institutions in order to serve as a leader or disrupter in the field" (Goal 2.6). Logical institutions with whom The Industry might partner are mentioned elsewhere under the broader heading of the second strategic goal. Ideally, the opera company could explore opportunities for an artistic residency in museums and galleries that displayed a like-minded mission. The idea of a residency has implications for "grounding" the institution to some extent, though not permanently, and not with the intent of housing its operational nerve center. Sitting in the third major strategic goal is a recommendation to "explore vision for a building/central hub for The Industry" (3.2). A central hub is a much stronger proposition that would not only create a sense of institutional permanence but also change the organizational purpose and profile of The Industry. The fact that these proposed strategies did not carry additional action items reveals that they were not ideas on the front burner, but rather options that could be investigated as productions continued within the pervading spirit of "placelessness." Opportunity would soon knock at The Industry, however, and the matter would be placed front and center before the executive director.

ICA•LA

Best-laid strategic plans can never account for shifting market conditions. In this case, a new museum was in the making, one which would present a special opportunity to The Industry. The city of Los Angeles—not known for having a shortage of fine museums—would play host to the new Institute of Contemporary Art (hereafter, ICA•LA). Slated to open in the fall of 2017, the institute would be a transformation of an existing museum, the former Santa Monica Museum of Art, and would retain its enviable location in the bustling Arts District of downtown Los Angeles. Similar to its predecessor, the ICA•LA will be a museum that does not house a permanent collection (the only one in Southern California), but rather rotates exhibitions of artists worldwide. Moreover, it will not charge admission to its visitors. Like the Santa Monica Museum, the ICA•LA would continue to promote art that chronicled, or was inspired by, culture in the home city of Los Angeles. The mission of the ICA•LA is to “upend hierarchies of race, class, gender, and culture,” and to offer “a critique of the familiar and empathy with the ‘different’ through exhibitions, education programs, and community partnerships.”

The transformation of the Santa Monica Museum of Art chiefly involved a reimagining and restructuring of the space of the former museum. Designed by the internationally-recognized wHY Architects, the ICA•LA's new facility would provide a 12,600-square foot exhibition space not only geared for display of art but also offering flexible spaces for education and visitor engagement in the galleries. A separate center for education and offices will supplement the exhibit spaces in the museum, along with a retail store, café, and ample areas for storage and art preparation. Only a quarter of the capital funds for the ICA•LA have been raised to this point in a capital campaign that has a goal of securing \$5 million needed to renovate the Santa Monica Museum of Art.

Even though the physical structure is not ready, a staff is already in place for the ICA•LA. Yuval Bar-Zemer—an ICA•LA board member and supporter of The Industry—and ICA•LA Executive Director Elsa Longhauser approached Elizabeth Cline with an offer to make the opera company an artistic resident at the new museum. The proposal, provided in a Memo of Understanding by the ICA•LA (**Appendix 2**), suggests a medium-term residency between two and four years. According to the memo, The Industry would have to receive \$50,000 for administration of the residency. For perspective, this amount would represent about 20% of the opera company's entire operating budget. Opera “lab projects” vary in cost but can be substantial expenses. Each project undertaken by The Industry will cost between \$15,000 and \$50,000 to cover artist fees and all related expenses for mounting a production. The cost of the residency increases when one considers resources that the ICA•LA will expend. There is potentially an opportunity cost for the ICA•LA to allow The Industry to use its space, rather than dedicate certain areas to less costly exhibits. The hours that the staff at the ICA•LA contributes to the partnership likewise would be a cost associated with the residency. Both parties will have to assume responsibility for the overhead costs like utilities and building security that would support the partnership. So as not to burden the ICA•LA with too many residency-related expenses, Cline emphasized that grant funding be solicited to support both the productions and administration of the residency. Both organizations would agree

The idea of a central hub for The Industry is a proposition that would not only create a sense of institutional permanence but also change the organizational purpose and profile of the experimental opera company.

to work together to identify prospective funders and to submit grant requests to foundations that do not already support either organization.

The proposed use of the ICA•LA space during the residency is twofold. In one space, The Industry will occupy a “multi-use project space” for rehearsals, auditions, workshops, and meetings. Whether this area of the museum will be open to the public has been intentionally left unsettled. Second, a main gallery space in the ICA•LA will be made available for The Industry to host a “Lab” project once per year. This would be a free event open to the public. In a pathbreaking move for an artist in residence, The Industry would further nominate a “thinker” to provide “ideas in residence” during the span of the partnership. The contributions of the individual “thinker” could result in a project hosted at the museum and brought to life by The Industry.

Assessing and Pitching the Proposal

The ICA•LA proposal was attractive in the eyes of The Industry’s executive director. For the record, it was not the first time the opera company had partnered with a museum. In 2013, the aforementioned collaborative workshop First Take took place at the Hammer Museum in Los Angeles, affiliated with the University of California, Los Angeles and known for its attention to progressive exhibitions and cultural relevance in the city. In 2014, the Hammer Museum likewise played host to The Industry’s provocative staging of composer Terry Riley’s 1964 minimalist composition, *In C*. Both projects were successful, but the opera company nonetheless learned more than a few lessons from the brief undertakings with the museum. In these kinds of arrangements, Executive Director Cline noticed an inherent lack of transparency between the partnering organizations. Because a performance or workshop is ephemeral, the host is making decisions based on the larger institutional context, which may or may not optimally serve the project. And although

the host organization allocates human and material resources to the visiting organization and because the guest artists are not privy to every conversation or internal meeting, it is hard to know who from the sponsoring entity is advocating for the artistic project.

In the potential artistic residency with the ICA•LA, Cline envisions a more genuine partnership in which The Industry would be welcomed as programmatic partner or collaborator and receive dedicated support rather than be viewed as a timeslot on the calendar to the staff of the museum. She foresaw a trifecta of organizational capacity, financial benefit, and programmatic growth that was critical to the mission of the opera company. For the organization on the whole, there seemed to be value in having a short- or medium-term holding pattern before fully “institutionalizing” in the form of a physical location. The ICA•LA likewise would benefit from sharing responsibilities, such as in administration and programming, in a time when it is still finding its footing as a museum. The new museum could play a ready host to live performances, while providing The Industry with a semi-permanent location to develop its experimental operatic art. Financially, the two cultural entities would open up opportunities to explore grant funding in the host-resident partnership. The Industry in particular welcomed the prospect of new sponsors to be brought into the fold who might have expressed reservation about a “placeless” opera company.

Cline saw particular bright spots for the advancement of The Industry’s programmatic goals in the short term through the proposed residency at the ICA•LA.

In the proposed residency at ICA•LA, Elizabeth Cline foresaw a trifecta of organizational capacity, financial benefit, and programmatic growth that was critical to the mission of The Industry.

The arrangement would allow for the development of new work, while alleviating the consistently pressing need to identify different spaces for auditions and rehearsals. The Lab program could have continuity with audiences, and patron growth could be tracked more broadly using a permanent location. Finally, The Industry sees an opportunity to explore how education and outreach might work in an experimental opera company through projects or programs that could not otherwise be launched without access to a fixed site for teaching.

In a presentation to the board of directors of The Industry in April 2016, Cline emphasized the many upsides to the proposed artistic residency at the ICA•LA, but also made sure to acknowledge the risk of the proposal, which relied heavily on grant support not yet earned. In the presentation, members of the seven-person board were torn on the prospect of an artistic residency at the ICA•LA. Two directors praised Cline's plan, citing the precedent of previous endeavors with the Hammer Museum and impressed with the notion of a semi-permanent space for The Industry's work. The majority of board members, however, raised concerns that immediately put the proposal on thin ice.

One board member, though intrigued by idea, was wary about a perception of an institutional merger between the ICA•LA and The Industry. She wondered whether the arrangement would contribute to a sense that The Industry was no longer an independent artistic entity. Would the business become subsumed in the culture and press surrounding the new museum? How could the artistic residency be communicated in a way that preserves the autonomy of each organization? Other trustees voiced objections to the risk of a residency with the proposed scope. One board member was adamant: "ICA•LA is just starting up and has a major fundraising burden ahead of it. The Industry won't make things easier on the ICA•LA." Another pointed out that the grantseeking part of the proposal,

which would be shared according to the agreement, would fall disproportionately on the shoulders of The Industry's administration, because the development staff of the ICA•LA would be focused elsewhere and stretched thin as a new operation. A few board members seconded the uneasiness with the staffing between the institutions. How could the ICA•LA staff devote time and energy to the proposed residency?

Two members outright opposed the proposal in its current form, but noted that it did call attention to the question of "placelessness," which has defined the organization from its inception. According to these trustees, if it is a place that The Industry seeks for the medium or long term, the organization should focus on capital campaign designed to locate an ownable space for the opera company. Board members or donors could also seek space donation. This radical view had implications for the reinvention of The Industry as an artistic enterprise, as a standing location has a powerful way of communicating the values of an organization.

As the meeting with the trustees concluded, the board chair asked Cline to consider substantial revisions to the proposal and to return with a plan that addressed the concerns of board members. They have given her six weeks to prepare a formal response to the board in writing. The executive director strongly believes that the proposal should not be abandoned and is determined to salvage some kind of partnership between The Industry and the ICA•LA, despite the headwinds coming from the board presentation. What modifications to the proposed artistic residency with the ICA•LA can Cline make to assuage members of the board? How can the partnership offer be strengthened to produce favorable results for both organizations? Draft a revised recommendation that both responds point-by-point to board objections and situates the new plan within the strategic plan goals of The Industry.

APPENDIX 1

The Industry Strategic Plan 2015-2018

Organizational Vision

The Industry is an independent, artist-driven nonprofit company creating ambitious productions that expand the definition of opera. Opera was the original multimedia art form, and therefore The Industry believes in opera as an emerging genre – one that is still being discovered and redefined by contemporary artists, using new tools and experimental techniques. The Industry's ambitious and audacious events strive to be both groundbreaking and accessible.

The Industry has a unique opportunity to speak to a broad contemporary audience by challenging the traditional artist-spectator relationship with projects that cultivate the desire for interactivity and engagement. The artistic cross-pollination that shapes each production also inspires a diverse audience. We will strive to be respected internationally as an important crucible for the development of new works, but we will remain a quintessentially Los Angeles company by engaging local artists and composers, as well as fostering the spirit and culture unique to this community.

The Industry Records also allows us to expand the definition of opera by documenting and disseminating new operatic works in a different format. We are interested in diverse projects – including those The Industry hasn't produced – that share the values and methodology of the organization. We will continue to support the artists we have worked with in the past as well as look for recordings that position The Industry at the forefront of new, experimental American opera.

The Industry maintains a small, flexible staff so that the art created defines the organizational structure year by year.

Artistic Vision

Opera began as a tumultuous meeting place of all the arts, unified but unclassifiable. Creating new operas as a fluid and unpredictable experience unfolding across multiple media makes this “old” art form vital and contemporary. The work produced by The Industry explores this notion of opera in projects more defined by the process than by a predictable result. For the audience to be transformed by the artwork, the artists must first be transformed by the experience of creating the art – stepping out of their comfort zones and reaching towards undreamed-of new challenges. For The Industry's productions, we strive for that transformation on the large scale of conception and experience (like operas in train stations or in moving vehicles) as well as among the building blocks of a new work: the interaction between artists that gives rise to the collaborative method of creation inherent to opera.

We extend that invitation of leaping beyond the comfortable to our audience. With new music and new methods of storytelling that expand the expected definition of opera, we call on our audiences to embrace the challenge to everything we consider familiar. That challenge is also the core of opera's pleasure, provoking

our preconceived ideas and demanding our senses to pay attention in unfamiliar ways. The result depends on the individual spectator, but it may be as significant as offering a transfigured view of reality. The making of a performance is a social activity--beginning with the collaborative cooperation of a group of artists, and then extended to and completed by the audience. As such, The Industry creates projects deeply connected to the civic life of our city, Los Angeles. We prize site-specific approaches that not only challenge the traditional relationship between the artist and the spectator, but also the relationship between the spectator and the community. Opera is not often considered an art form well suited to a notion of Placemaking, but for The Industry, opera is the ideal way to transform public sites by infusing them with an unanticipated potentiality. Our emphasis on a collaborative methodology and on civic values means that diversity becomes our most important characteristic: whether it's the diversity of viewpoint in a live experience, in productions without a fixed perspective; or the multiplicity of artists involved in a project, who maintain an independent artistic identity while strengthening the integrity of a team; or the cultural and ethnic diversity in the stories our operas tell and the performers cast to bring them to life. –Yuval Sharon, Artistic Director

Organizational Mission

The Industry creates experimental productions that expand the traditional definition of opera. By merging media and through interdisciplinary collaborations, we produce works that inspire new audiences for the art form. We believe that opera can be emergent and responsive to new perspectives and voices in contemporary culture. The Industry serves as an incubator for new talent and for artists predominantly based in Los Angeles.

Three-Year Goals

Goal 1 – Create Experiences that Expand the Definition of Opera.

Goal 2 – Continue To Attract and Expand Nontraditional Audiences for Experimental Opera and Music.

Goal 3 – Further Organization Growth.

Strategies for Achievement of Goals

Goal 1 – Create Experiences that Expand the Definition of Opera

1. Continue to build from the tremendous acclaim and popularity that our projects to date have inspired, pursuing established programs while also exploring opportunities to expand.
2. Produce one fully staged, large-scale new production receiving its world premiere every other year. Produce smaller-scale yet artistically ambitious events throughout the year, including our biennial workshop of new American operas, First Take, and our California series Highway One.
3. Explore interdisciplinary collaborations, media, and strategies.
4. Produce *Hopscotch*, premiering October 31, 2015.
 - a. Build the artistic team of 6 composers, 6 writers, production designer, video designer, sound designer, choreographer, costume designer, cast and orchestra of 85 to create an unforgettable site-specific performance inside automobiles and at various sites around Los Angeles.
 - b. Assemble the production staff: production manager, technical director, stage managers, house manager, etc.
 - c. Secure the involvement of the various sites presenting the piece.
 - d. Plan and execute the intricate sound demands in collaboration with Sennheiser Electronics, Bexel, and others.
 - e. Work with the Southern California Institute of Architecture (SCI-Arc) to create a temporary structure where a live stream of the work can be experienced free.

- f. Launch a series of fundraising events and private dinners with specific asks, beginning January 2014. The budget of \$1,000,000 will be two-thirds reached by Sept 1, 2013, with box office revenues and final donations to cover the remainder of the budget by the end of the year.

5. Produce First Take, a workshop in new American opera, in February 2015.

- a. Secure the participation of the Wallis Annenberg Center for the Performing Arts for presenting the performance.
- b. Select six experimental works from across the country to participate.
- c. Cast the six pieces from the best local singers available.
- d. Record the works in as high a quality as possible to assist the composers/librettists in the future development of their work.

6. Continue developing and researching Highway One, a series dedicated to California's history of musical outliers and recognizing the experimental tradition to which The Industry's work is most indebted. The Highway One series began with an acclaimed performance installation of Terry Riley's *In C* at the Hammer Museum in April 2014.

7. Prepare the next productions throughout 2018 in ways that allow flexibility but keep the company looking forward.

- a. For *Galileo*, planned for 2016: secure producing partners, location, composer, and performance rights from the Brecht Estate.
- b. For *Bonnie and Clyde*, being explored for future seasons: begin assembling production team and a calendar for production.
- c. For the 2017 iteration of First Take: secure the Los Angeles Philharmonic as the producer partner.
- d. For *Atlas*, planned for 2018: explore partnerships with MOCA, Lightstorm Entertainment, and the Armory in NYC.
- e. For possible 2017 Highway One projects—*Young Caesar* by Lou Harrison and *King Oedipus* by Harry Partch--explore both pieces and choose one for a more immediate presentation.

8. Continue to explore and pursue touring options of previous works, most specifically Invisible Cities, based on financial feasibility.

Goal 2 – Continue To Attract and Expand Nontraditional Audiences for Experimental Opera and Music

- 1. Offer affordable tickets and free performances for the broadest possible accessibility.**
- 2. Create unique educational strategies for each production including collaborating with college programs.**
- 3. Use new and conventional media to develop maximum visibility regionally, nationally, and internationally.**
 - a. New media: state-of-the-art websites that invite participation and interactivity; the development of apps as appropriate to the artistic content of the projects; vigorous social media outreach on as many platforms as possible.
 - b. Work with an excellent, unconventional PR firm to ensure the message of The Industry travels beyond the boundaries of traditional opera circles.
 - c. Work with a savvy Creative Manager who employs a systematic use of social media to advertise productions effectively and inexpensively.
 - d. Work with an innovative graphic designer for all materials related to The Industry to insure marketing reflects the experimental but inclusionary aesthetic.
 - e. Maintain relationships with journalists and writers on a local, national, and international level to ensure maximum visibility of The Industry on the performance scene in America.

4. Disseminate the experience of our work through high-quality documentation to engage visibility beyond the local audiences.

- a. Release recordings of all projects on The Industry Records, build library of music to “sync” out to movies/television.
- b. Keep The Industry’s websites updated with excellent video documentation of the projects, offering an experience of the project to anyone who visits.
- c. Work with Google / YouTube for a streaming platform for *Hopscotch*.

5. Maintain high profile partnerships through the various arts communities in Los Angeles for cross-marketing and artistic collaboration.

- a. Classical music organizations – Los Angeles Philharmonic, wild Up, Los Angeles Chamber Orchestra, Ojai Festival, PARTCH/Microfest, and Los Angeles Master Chorale.
- b. Museums – The Hammer, MOCA, and LACMA.
- c. Galleries – Hauser & Wirth, 356 Mission, Susan Baik Projects.
- d. Theater ensembles and companies – CTG, Actor’s Gang, Boston Court.
- e. Universities and conservatories -- The Colburn School, CalArts, USC, UCLA, and Cal State University Long Beach.

6. Create opportunities to consult or be “in residence” with other institutions in order to serve as a leader or disrupter in the field.

7. Find connections to Los Angeles’ film and television industry, as we believe significant artistic and organizational possibilities would be beneficial to the company.

8. Attend major presenting conferences nationally to establish the company’s presence and negotiate touring opportunities (APAP, Opera America).

9. Build and create enduring relationships in project neighborhoods.

Goal 3 – Further Organization Growth

1. Explore new models for growth through all operations.

2. Explore vision for a building/central hub for the Industry.

3. Financial Growth:

- a. Prepare bookkeeping and set aside budget for complete financial audit in 2016.
- b. Add at least \$20,000 in savings account yearly.
- c. Grow operating budget incrementally to support salary increases and 3 full-time staff by 2017.
- d. Adapt annual production budgets to match programmatic vision.
- e. Continue to build network of individual donors and private foundation support.
- f. Create new models for fundraising and design unique fundraising events with board participation.
- g. Secure high-level corporate sponsors: airline, hotel, restaurants, rental cars, lighting and sound companies based on program needs and/or financial support and/or ongoing giving programs.
- h. Increase support from City, County, State and Federal sources.
- i. Advance The Industry Records as a self-sustaining entity through record sales and future entrepreneurial activities, with additional foundation support dedicated to recording projects.

4. Staff Growth:

- a. Continue to fund: salaries and benefits for one full-time staff position (Executive Director Elizabeth Cline); Artistic Director Yuval Sharon as a full-time equivalent independent contractor; five part-time consultant positions (Music Director, Creative Manager, Production Assistant, Special Projects Manager, Administrative Assistant). Assess positions yearly.

- b. Fund salaries and benefits for two new full-time staff positions: Production Manager in 2016 and Development Director in 2017.
- c. Assign a Board Member to act as liaison to Advisory Board to grow membership and activate members to increase visibility and outreach to future audience members, donors, and collaborators.
- d. Continue to build network of support staff and core volunteers.
- e. Build an internship program to mentor 6 students per year via education and civic programs.
- f. Adopt a personnel manual.
- g. Conduct annual staff reviews.

5. Board Development:

- a. Develop board matrix and identify needs.
- b. Organize board in working committees (Executive, Financial, Special Events, Communication)
- c. Ensure orderly rotation of Board Officers.
- d. Develop and recruit new leadership over time.
- e. Continue to build board diversity.
- f. Retain 2 mentored board seats.

6. Organizational Systems:

- a. Revise and integrate business/vendor systems.
- b. Update contracts templates to reflect friendly and collaborative spirit of the organization.
- c. Develop more accurate and robust donor database and tracking systems.
- d. Establish and implement systematic evaluation system: survey, template for measurable outcomes.

Measures for Success by January 2018

Create Experiences that Expand the Definition of Opera

- 1. Fully produce and execute ambitious plans for the next three years.
- 2. Relationships strengthen with opera companies and the field at large, showing how our work expands the art form in this country.
- 3. See the further development of works first heard at First Take, directly building the future of the art form through our work.
- 4. Continue seeing international recognition for the work being produced from awards, foundations, fellowships and impact studies.

Continue To Attract and Expand Non-traditional Audiences for Experimental Opera and Music

- 1. Marketing and e-mail exchange relationships secured with a range of artistic organizations throughout Los Angeles and the country.
- 2. Critical attention in diverse publications throughout the country.
- 3. Relationships created with presenting organizations in America and internationally.
- 4. Win a grant to explore educational opportunities.
- 5. Marketing materials, graphic identity, and audience-building strategies of The Industry considered a state-of-the-art model for other organizations.
- 6. Continue to build a broad audience from many different communities.

7. Find Record Label Sync representation by end of 2016.
8. Assemble an audience database of 10,000 entries by the closing performance of *Hopscotch* (Fall 2015).
9. Audience database of 20,000 entries in three years.

Further Organization Growth

1. Discuss real estate with *Hopscotch* partners in November 2015.
2. Operation never runs a deficit.
3. Retain \$100,000 in cash reserve by 2017.
4. Possible Framework for operating support: FY15 \$175,000, FY16 \$225,000, FY17 \$275,000, FY18 \$300,000.
5. Staff and associate positions filled and supported.
6. Healthy staff and clear division of responsibilities for all involved in The Industry.
7. Diverse board of 14 members in place by December 2015.
8. Advisory Board has clear directives and pathways to support The Industry.
9. At least one corporate sponsor added to our roster with each new production.
10. Move to NationBuilder donor system by 2015.
11. Capture quantitative data on our productions for the future

APPENDIX 2

The Industry MEMORANDUM OF UNDERSTANDING

This Memorandum of Understanding (“MOU”) is entered into on _____ by and between ICA•LA (“ICA•LA”) and The Industry Productions, Inc. (“The Industry”) to set forth the terms of The Industry residency (Residency) at the ICA•LA.

Residency Overview: A performing arts organization takes up residency in a museum to model new ways of institutional collaboration and platforms for creation. Together, how do our two organizations model institutional and artistic collaboration and growth to the field?

Residency Duration: 2-4 years depending on grant term

Financial Obligation: The residency will be contingent on securing grant(s) funding for the entirety of the residency. The grant(s) will fund a percentage of overhead and program/project costs for both organizations. Both organizations will work together to identify and create grant requests. Prospect grant and grantors will be specific for this residency and new (not prospects) to The Industry.

Estimated budget for The Industry at ICA•LA:

- \$50,000-\$60,000 fee to The Industry or approximately 20% of operating budget, for administration of the residency
- \$15,000-\$50,000 per “Lab” project or artist residency (artist fees, production costs, marketing/press, documentation, reception, travel).
- \$20,000 for shared staff cost (if applicable)

Estimated budget for ICA•LA to host The Industry (*for ICA to complete)

- Use of space, utilities/operations, staff time (staff members, security), AV use

Physical space:

- Use of “multi-use project space” programming in consultation with the ICA•LA staff and calendar
- Use of main gallery spaces between exhibitions and/or in conjunction with planned exhibition programming in consultation with the ICA•LA staff and calendar

Use of space:

- To use the “multi-use project space” for: rehearsals, auditions, workshops, meetings (option to be private or open to public)
- To use the main gallery space once a year to host a free “Lab” project with a seated audience of approximately 200
- The Industry will nominate and/or host “thinkers” to “Ideas in residence” program which may or may not result in a project hosted at the museum.

Organizational collaboration:

- Explore sharing a consultant or staff member, for example: a marketing/design or documentation person
- Explore collaborations with other or partner organizations together or separately

General operating:

Both organizations will be separate and responsible for maintaining their own nonprofit organization including but not limited to: insurance, taxes, staff/payroll/workers' comp, board of directors.

Added value of working together:**Organizational capacity:**

- There is value for The Industry not to institutionalize immediately. The organization has been in existence for only five years, thus the next 2-4 years will provide invaluable opportunity to build organizational capacity to grow incrementally into owning/running a physical location.
- The value for the ICA•LA to build capacity in host live performance at a new site
- The value for the ICA•LA to model ways of working and collaborating at new site
- There is value for the ICA•LA to share responsibility for programming as the museum gets up and running as they are building staff and calendar.

Financial benefits:

- Opportunities to expand granting opportunities to new granting entities
- For The Industry: opportunity for new and different sponsorship due to larger/consistent exposure and having a physical space

Programmatic growth for The Industry:

- Continues strategic and mission-based focus on collaboration and high profile partnerships in order to create/disperse their work to wider audience and to serve as a leader or disrupter in the field
- Creation of new work/ideas without depleting the resources needed to constantly find new spaces for creation, rehearsal, auditions
- For The Industry's Lab program to have continuity in location/site. This will enable to better track and report on collaboration, ideas, documentation, audience, because we will have a constant marker to organize findings around.
- Explores what "education" means to The Industry through projects or programs that we couldn't otherwise do without a home base
- Creates more relationships for collaborations (institutions, artists)
- Platform and context for dialogue around organizational artistic and social impact
- Audience growth

Programmatic Growth for ICA•LA (*for ICA to complete)

The scope of work and terms will be renegotiated in the event of museum opening postponement. The Industry and ICA•LA agree to explore this proposal in good faith until _____. This document and its related attachments contain the entire understanding between The Industry and ICA•LA. I have read, understand, agree to and accept the above agree:

ICA•LA

The Industry



EASTMAN
SCHOOL OF MUSIC

UNIVERSITY *of* ROCHESTER