

Organizational Document for the Project Tango Sponsored
"La Orquesta Fusion Tango"
aka L.O.F.T.
The Northern California (San Francisco Bay Area) Community Tango Orchestra

by Homer G Ladas, January 21st, 2013, version 1

1.0 **Vision:**

The Growth of Argentine Tango as a Social Dance Form In Our Contemporary World Culture

2.0 **Mission Statement:**

To create, through the process of careful planning, education, and rehearsal, a highly danceable community tango orchestra.

3.0 **Goals:**

3.1 Traditional Music - It's main focus (75%) will be to learn and play the most popular arrangements from the Golden Age of tango. This includes complete sets of tango, valsas, and milongas. Each set will be 'stylistically arranged' in the vein of a specific orchestra (i.e. Juan D'Arienzo, Carlos Di Sarli, etc). These songs will not be exact duplicates of their Golden Age counter-parts, but capture the essence of the respective traditional orchestra's tone, tempo, color, fills, rhythmic jokes, solos, etc.

3.2 Alternative Music - As a secondary goal, it will also invest some time (20%) into developing and playing new arrangements from other musical genres that are considered highly danceable with a proven track record at CELLspace and other alternative milongas. Examples of which could include the following: 'Oblivion' by Astor Piazzolla, 'La Valse d'Amelie' by Yann Tiersen, 'Maki Maki' by Goran Bregovic, 'Welcome To The Tango World' by Momo Smitt, etc.

3.3 New Songs - Lastly, a small percentage of time (5%) will be devoted to 'new and highly danceable' compositions.

3.5 Milestones: To achieve our goals the following milestones will be initially implemented.

1. December 12th, 2012 - core group accompanies 1 song with Chance's End at CELLspace (accomplished)
2. January 12th, 2013 - start of monthly community orchestra "Public Outreach" session at The Beat
3. May 1st, 2013 - 1st LOFT performance

4.0 **Design:**

4.1 Name - The group will be known as "La Orquesta Fusion Tango" or simply LOFT for short.

4.2 Function - LOFT is intended to be both an educational experience and a highly danceable tango orchestra. It will function as an all-inclusive membership for education purposes while being selective at performance time.

4.2.1 Arrangements - To accomplish this initially, 4 or 5 part 'community orchestra' arrangements will be licensed from Corey Ireland, Ben Bogart, and other sources. Future sources may include Alex Krebs, Julian Hasse, LOFT members, and other arrangers/composers. We will request both the scores and the associated Sibelius files. This will give us maximum design flexibility, allowing us to arrange additional parts (up to 5 parts per section) or accommodate special instruments (saxophone, harp, xylophone, etc). Also will consider benefits of using MuseScore (freeware) vs. Sibelius, etc.

4.2.1.1 **Parts** - 1 to 4 are for performance usage. Part 5 is simplified and redundant. It is used for educational purposes and not during performance time.

4.2.2 **Rehearsals/Performances** - Average of one or two rehearsals each month. Each rehearsal session will last an average of 2 or 3 hours. The current plan is to split rehearsal time between studio rental space at The Beat (\$25/hr) and the use of a core member's house (Luz). The Beat space will also be used and promoted as a community outreach session. One or part of one session may be replaced by a performance. Initially, we will strive to perform approximately once every four to six months (CELLspace or elsewhere). See section 3.5 (milestones) for more details.

4.2.2.1 **Special Services** - [Korey Ireland] From time to time the orchestra could have an open rehearsal to interact with dancers, a tango karaoke opportunity as a way to discover new vocal talent, perhaps once a year the orchestra could be a part of a special PT musicality class as the pre-milonga event at cell space.

5.0 Membership:

5.1 **Organization** - All day-to-day business and membership aspects of LOFT will be managed by an executive producer (Homer Ladas) and two assistant producers (currently Jeff Ridenour and Luz Castineiras). Producers are considered 'life-time' members unless they are not available to fulfill their responsibilities. In which case, a new producer will be selected and voted-in by the current Project Tango Board (PT) membership at-large. The same PT Board have final authority on all LOFT operations and selection of management personal. Under normal circumstances, however, the PT Board will allow the LOFT management to operate under their own merit and decision making ability within the budget and guidelines provided here-in.

5.1.1 **Conflict of Interest** - [Definition from Wikipedia] A conflict of interest (COI) occurs when an [individual](#) or [organization](#) is involved in multiple interests, one of which could *possibly corrupt* the motivation for an act in the other. The presence of a conflict of interest is independent from the execution of impropriety. Therefore, a conflict of interest can be discovered and voluntarily defused before any [corruption](#) occurs. A widely used definition is: "A conflict of interest is a set of circumstances that creates a risk that professional judgment or actions regarding a primary interest will be unduly influenced by a secondary interest."^[1] *Primary interest* refers to the principal goals of the profession or activity, such as the protection of clients, the health of patients, the integrity of research, and the duties of public office. *Secondary interest* includes not only financial gain but also such motives as the desire for professional advancement and the wish to do favors for family and friends, but conflict of interest rules usually focus on financial relationships because they are relatively more objective, fungible, and quantifiable. The secondary interests are not treated as wrong in themselves, but become objectionable when they are believed to have greater weight than the primary interests. The *conflict* in a conflict of interest exists whether or not a particular individual is actually influenced by the secondary interest. It exists if the circumstances are reasonably believed (on the basis of past experience and objective evidence) to create a risk that decisions may be unduly influenced by secondary interests.

Based upon the above definition, Homer Ladas (PT founding member and current board member), and possibly other members of LOFT, can be seen as having secondary interests of professional advancement. It will be up to the Project Tango board to decide if these secondary interests are greater than the primary interests of this group (note, the primary interests are also established by Homer Ladas via section 1.0 Vision and 2.0 Mission Statement of this document). In which case, the member will be notified and action taken to remove the individual in question or to otherwise reduce the individual's secondary interests below the primary interest of the group.

5.2 Instrumentalists - Open to all instrumental musicians that can play the 5th part or better of a 5 part arrangement. This will include percussion instruments and multiple instances of keyboard/piano players.

5.2.1 General Member - The larger body of instrumentalists, all-inclusive and regardless of ability, who are working on reaching a satisfactory level of mastery on any specific part (1-5).

5.2.2 Member-In-Training - Instrumentalists working on mastering part 5. Do not perform.

5.2.3 Performance Group - Instrumentalists who have mastered their assigned part (1-4).

5.2.4 Professional (In-House, Guest, Contracted, etc) - This includes high-level experienced musicians who get paid to play with LOFT and/or provide educational assistance, coaching, etc.

5.2.5 Guest Member - Visiting or part-time experienced musicians (tango or other wise) who can not make it to regular monthly rehearsals. They are considered highly skilled musicians and valuable assets to the tango musician's community, however, and can jump-in with minimal notice and rehearse with the general membership or perform with the performance group. They are willing and available to contribute some of their time free-of-charge. These members will be evaluated on a case by case basis (by the LOFT management) to ascertain if they are compatible with the LOFT vision, mission statement, and goals, to warrant this special privilege/title.

5.3 Vocalists - Singers will be auditioned for specific songs. Tight but fair control will be maintained at all times on the quality of the vocalists. Guest vocalists may also join us or be hired on occasion.

5.4 Removal - LOFT members who are not interested in helping us achieve our goals, as stated above, will be removed. This decision will be made by unanimous decision of the LOFT organizational management (3 producers) only.

5.5 Consultants - Each rehearsal, LOFT will contract out to paid consultants (i.e. directors, teachers, arrangers, composers, expert musicians or singers) for the first hour to educate and further the group's goals. For example, we could hire Korey Ireland or Ben Bogart via an online Skype session for ~\$100/hr. Ideally, we would develop a long-term relationship with one or both of the aforementioned. However, we will also hire other consultants from time to time.

6.0 Funding:

This will be a not-for-profit development project with initial and continued funding coming directly from Project Tango (detailed budget to be included in the future). In the future the group will also apply for various scholarships, grants, and perform at specific fundraising events in order to further raise capitol.

6.1 Monthly Budget - Here's an initial estimate:

	\$100/month for coaching (online or in-house)
	\$50 to 75/month for space rental
	\$up to 50/month petty cash (pizza, paper, ink, etc)
Total:	<u>\$150 to \$225/month (\$1800 to \$2700 yearly)</u>

6.1.1 Additional Funds - Request for additional funds may be submitted (for equipment, software, services, instruction, etc) on a case by case basis. Subject to review and approval of the PT Board. Short list of initially requested supplies:

1. Printer, extra toner, paper, cable: \$212.36 (for printing out arrangements during rehearsals, etc)

2. Non-Profit Sibelius License: ~\$300

6.1.2 Additional Income Sources - Fundraisers, CD sales, paid “donation” gigs (performance or didactic purposes), membership fees (usually discounted) for special events/workshops (also open to musicians outside of the group but at a higher rate), sponsorship (i.e. commission LOFT to arrange/play a song - new or old, etc), and possible corporate sponsorship.

7.0 Transparency of Purpose and Funding:

The LOFT online documentation (webpage, FB page, etc) and promotional materials (for marketing/advertising, flyers, etc) will clearly state the vision, mission statement, and/or individual goals (and listed herein). Also, major sources of funding and sponsorship (i.e. Project Tango, etc) will be made public knowledge (unless a sponsor wishes/requests to remain anonymous).

8.1 Rehearsal Schedule:

1. January 12th, 2012 - The Beat, 6pm to 8pm (\$50) - completed
2. February 16th, 2013 - The Beat, 3pm to 5pm (\$50) - confirmed

8.2 Performance Schedule:

1. December 12 - Ryan Avery backup band for one song at CELLspace (complete)
2. May 1st - CELLspace Performance #1 (4 songs, i.e. 1 set/tanda ~10:30pm)