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New Orleans Indie Rock Collective: for-profit arts organization

Rachel Puckett
University of New Orleans

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**NEW ORLEANS INDIE ROCK COLLECTIVE:
FOR – PROFIT ARTS ORGANIZATION**

An Internship Report

**Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirement for the degree of**

**Master of Arts
in
Arts Administration**

**By
Rachel Puckett
B.S., Ball State University, 2006
May 2009**

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ABSTRACT

The following report discusses an eight – month internship with a new arts organization in New Orleans, called the New Orleans Indie Rock Collective. This report discusses the organization’s creation, mission, projects, funding, marketing, and future goals as well as a description of my duties and responsibilities therein. An analysis of the organization will be discussed as well as researched best practices for arts organizations that promote indie rock music. Best practices and research will focus on producing musical festivals, producing sampler CDs, and music promotion through a comprehensive website. These best practices and the research herein will come from music industry professionals, news articles, and from other arts organizations doing similar projects. Recommendations will be given relating this research with the organization’s current operations. The report will conclude with my short and long term contributions to the organization.

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INTRODUCTION

The following report describes the activities and outcomes of an eight-month internship from the fall of 2008 through the spring of 2009 with the New Orleans Indie Rock Collective. First, a profile of the organization is given, including its history, community need, and projects that the organization aims to produce. Second is a detailed description of the internship, including my responsibilities and the specific assignments of my internship. The third section is an analysis of the strengths, weaknesses, opportunities, and threats relating to the organization. The fourth section is an explanation of best practices described by music industry professionals and other similar organizations and how they can be applied to the New Orleans Indie Rock Collective. Analysis and recommendations discussed include music promotion, funding, and festival and CD production. The end of the report contains a discussion of the short and long term effects of my contributions to the organization.

Chapter 1

Profile of the Arts Organization

The New Orleans Indie Rock Collective is an organization that works to create awareness of and build an infrastructure for the New Orleans indie rock community via bi-annual sampler CDs, festivals, and an informational website. The organization is a for-profit entity that has been operating in New Orleans since August 2008.

Indie rock is currently one of the most popular genres of music for the 18 to 34 year-old demographic in the United States (3), however indie rock has existed since the late 1970's and early 80's. The term "indie" originally referred to music that was produced and funded by a band or label not affiliated with one of the four major corporate labels like Sony or Warner Bros. Indie rock was developed when bands like the Pixies and Nirvana started promoting their music with an anti-corporate and DIY (do it yourself) approach. These bands started making music less for commercial appeal and relied less on the support of major labels. It was a rebellious movement and has continued with subsequent generations. "Indie" can now be defined as a term that the 18 to 34 year-old demographic uses to equate with something that is cool, authentic and original (1). This cool, authentic and original music is described as a genre that is a melting pot of many genre influences. Indie rock music most consistently pulls influence from alternative rock, folk, electronica and pop.

New Orleans indie rock bands are unique because they also pull influence from the traditional jazz, brass, and funk scenes in the city. This uniqueness in the local indie rock sound was a significant driving force for the founding members of the Collective to pursue creating this organization.

There are currently four owners who are also the founding members of the organization. The idea for the Collective came from the founding members wanting a more networked local indie rock scene and because they strongly believed that there was potential for growth within the indie rock scene. New Orleans has been named the birthplace of jazz, but has also been a very influential city for rock. According to an article in the Washington Post, artists like Lloyd Price and Little Richard were deeply influenced by New Orleans music. (2)

The Collective formed their organization to promote this rock identity in the city and to foster a community where bands could network with each other and music fans could find information about the music scene. At that time, the Collective was aware that 25% of New Orleans was made up of their ideal demographic of 25 – 34 year olds (4) and they felt that there was a substantial market for this type of organization.

The Collective's business model was to hold meetings several times a week to discuss the development of a sampler CD that would feature New Orleans indie rock artists. The Collective decided that they could include a larger amount of bands if the sampler CD was a bi-annual product. The concept of producing a festival to promote and distribute the free sampler CD came soon after. The Collective also felt that a comprehensive website for bands, fans, and industry professionals was necessary to successfully reach these goals and to stay visible in between the releases of the sampler CDs and the festivals.

The concept for the organization's website was to serve the needs of the music fans and musicians, but to also be a resource for industry professionals wishing to learn more about the New Orleans indie rock scene and how they could get involved. The

Collective saw the website as an interactive portal for fans to link to local indie rock bands' music, event listings, videos, photos, and more. The Collective also wanted the website to serve as an informational portal for bands to network and gain contacts, as well as feature tutorials that would help bands learn to book gigs, build press kits, get recorded, and much more. The Collective saw a website as being the most important asset of the company because of the significant impact that the Internet has had on bands and music fans. The Internet has been the best tool for bands to expose themselves to a larger audience and for fans to find new music. iTunes has even surpassed all physical music stores including Wal-Mart and Best Buy to become the number one retailer of music. (5)

The four members of the Collective meet several times a week during the evening and weekends. The members are Michael Girardot, Mark Heck, Rachel Puckett, and Nick Thomas. Each member brings unique talents and experience to the Collective.

Michael Girardot is a graduate of Loyola University with a Bachelor of Science in Music with an emphasis in music industry and trumpet. Michael co-founded and managed for two years, Nola Sound, a sound and light music production company in New Orleans. Michael is a live sound and recording engineer and has engineered shows at New Orleans venues as well as recorded, mixed and mastered several albums for New Orleans indie rock bands. He has worked for Vital Sounds, the Loyola University studio as well as Munk Mix, a recording company that does recordings for the Jazz and Heritage Festival. Michael also has stage management experience working for Voodoo Fest. Michael is a musician and has been involved in 12 bands and currently plays full time in four New Orleans indie rock bands; two of which he manages. This year he and his band Rotary Downs are headlining a stage at Voodoo Fest 2008.

Mark Heck has a Masters in Architecture from Tulane University. He has worked for Heck & Carey, Architects, L.L.C. and John C. Williams Architects, L.L.C. He manages two New Orleans indie rock bands, The City Life and Big Rock Candy Mountain. The City Life has opened for national acts including The Walkmen. They have also self-released 2 full length albums and will be playing at Voodoo Fest 2008. Mark Heck oversees the graphic design aspect of the company and has graphic design training from his Masters program at Tulane.

Rachel Puckett is an Arts Administration graduate student at the University of New Orleans. She also works as the Assistant to Director of Operations at Basin Street Records, a New Orleans based record label. She has interned for the Los Angeles based music supervision company, 35 Sound in which she promoted the soundtrack for the movie, *The Great Debaters*. During her undergraduate years, she wrote for an online music magazine, *Crazewire*, where she interviewed national musicians including Tim Reynolds. Rachel has a background in advertising, marketing and development. She graduated from Ball State University with a Bachelor of Science in Advertising and Communications. She worked for the social marketing company, Marketing for Change, where she worked directly under the founder of the Truth campaign and wrote her first TV commercial. She has also worked as a program assistant for the nonprofit, Volunteer Florida Foundation, where she maintained sponsorships and assisted in program development for a reading initiative that was targeted at every elementary and middle school parent in the state of Florida. Rachel has also held marketing and press internships with the Contemporary Art Center of New Orleans and the Mary Brogan Museum of Art in Tallahassee, FL.

Nick Thomas is a graduate of Loyola University with a Bachelor of Science in marketing with an emphasis in music industry studies. He is also a bass guitarist with experience playing in over 20 bands and opening for major acts such as Staind, Nonpoint, Breaking Benjamin, Audioslave and others. He currently holds the position of Director of Operations at Basin Street Records and Director of Marketing for Republic NOLA. He has worked for Howlin' Wolf, House of Blues, and Tipitina's. VooDoo Fest, Jazz and Heritage Festival, French Quarter Festival, Nola Sound, and Nola.com as well as doing his own independent graphic design and photography work.

Chapter 2

Description of the Internship

My internship duties included public relations, marketing, sponsorship and funding responsibilities as well as helping with the development of all of the Collective's projects. My major challenge was to help brand and establish a presence for the organization within the New Orleans area and to secure funding for the organization's projects.

Advertising

The Collective was aware from the beginning that advertising would be very expensive and that the organization was not going to be able to have a large budget for advertising expenses. The only advertising the Collective bought was ad space in Antigravity Magazine because the Collective had a good relationship with the editor, Leo McGovern, and was able to get a discounted rate. Antigravity gave the Collective the same discounted ad rate that bands get. The Collective purchased this advertising space because Antigravity Magazine was a publication that would directly reach their target. The only paid advertising costs the Collective incurred aside from buying advertising space in Antigravity, was printing costs and graphic design fees for color posters, handbills, and flyers. I helped with design decisions for the posters, flyers and handbills and helped to distribute these all over the city. The rest of the Collective's marketing efforts were done on a very grassroots basis.

Public Relations and Grass Roots Marketing

Public relations and grassroots marketing played a large role in promoting the website, festival and sampler CD because of the lack of funding for advertising. The public relations projects that I was a part of included the following:

- Mail-outs to press contacts, press releases
- Listening party for press, sponsors, volunteers and industry contacts
- Word of mouth promotion
- Blogging on local blogs about the festivals, sampler CDs, and website
- Utilizing online social networks to promote Collective
- Email blasts
- Encouraging bands and sponsors who were associated with the festivals and sampler CDs to use their contacts
- Encouraging friends/supporters who wrote for local magazines, blogs, and newspapers to write articles
- Networking with music industry professionals at local music events, panels, and conferences
- Attaining underwriting on radio stations such as WWOZ and WTUL. Also reaching out to radio personalities to invite Collective or promoted artists onto their radio show (WTUL specifically as well as potential for Face the Music program on Sunday nights on 91.3)
- Reaching out to contacts with New Orleans public access channel
- Reaching out to other online entertainment promotion sites such as ohso.tv. Ohso.tv was only focusing on musical talents in Scottsdale, Arizona but by teaming with the Collective on the first festival they were able to expand their content to start including other cities.
- Listing our events (festival, presented shows) on local event listings such as in Gambit magazine event listings, Nola.com online event listings, Times Picayune Lagniappe listings, Nolapartying.com, local university event listings, etc.

Sponsorship and Funding

My responsibilities with sponsorship and funding included building sponsorship contacts and relationships, writing grants that would fund small businesses, and brainstorming other activities that would be profitable.

I learned that building up sponsorship contacts and relationships involved a lot of personal selling and researching other business' target markets and goals. My

responsibility to acquire sponsorships was the hardest and the most challenging part of my internship. I learned that it is very hard to ask other organizations for money.

The organizations that I found to help support us were Dirty Coast, Humidbeings.com, Firefly Vodka, Edenberg & Sons, Maple Street Book Shop, and Ohso TV. The other members in the Collective helped connect me to Static TV, New Orleans Rum, Republic NOLA, The Saint, Defend New Orleans, Antigravity, and Ray Fransen's Drum Center. All of these sponsors decided to work with the Collective because they saw value in the organization and the activities that they would be supporting. These relationships have been invaluable because the sponsors have helped to promote the Collective and its activities and the Collective has attained a good reputation as a result of these organizations putting their name on our projects.

The advantage that these organizations have gained from aligning themselves with the Collective has been exposing their organization to a younger target market that is sometimes hard for them to reach. The Collective members are all young (ages 22-26) and well connected with a younger demographic in the city because of social circles, university affiliations, job positions, and extracurricular activities.

The funding for the Collective's projects came primarily from sponsors. I wrote one grant to the Jazz & Heritage Foundation to seek funding for the Collective's website, but did not secure any funding. The sampler CDs cost the Collective roughly \$3000 - \$4000 for each run of 3000 - 5000 CDs. The sponsorship money pays for 90% of this cost and the other 10% comes from the \$50 that each band contributed in order to be included on the sampler CD. The other expenses incurred were printing, postage, and advertising fees. The money to pay for these expenses came from presented shows the

Collective produced at venues like Blue Nile and from festival profits. The bands that played the festivals were also paid from festival revenues. The festival net profit was split 30% to the Collective and 70% to the bands that played the festival. The first festival had 8 bands that were each paid \$350 and had an attendance of 1600 people. The second festival had 10 bands that were each paid \$275 and had an attendance of 1100 people. The Collective increased ticket prices by a dollar for the second festival because the size of the venues were smaller and the Collective needed to insure that it would be able to pay the 10 bands an appropriate amount.

The Collective is a Limited Liability Corporation, but currently acts very much like a non-profit organization. The members of the Collective have not received any individual payouts and all profits made by the Collective go straight back into funding projects and paying bills. The Collective was set up to be a Limited Liability Corporation with the hope that the members could eventually make a profit from the company. The Collective members were advised by local tax lawyers that it would be harder to transform a non-profit into a for profit company, so it would be wise to establish the Collective as a for-profit from the beginning.

In the future, the Collective hopes to have built a strong enough brand and demand for the bi-annual sampler CDs that they will be able to sell the sampler CDs and charge more for ticket prices to the festival. The Collective also hopes to open doors to other profitable projects such as selling ad space on their website and selling merchandise and possibly charging bands for additional promotional and booking services.

Project Development

During my internship I was included on the decision-making and brainstorming for the development of the Collective's projects. These projects included producing two sampler CDs, two festivals, a website and presented shows.

The process in producing the sampler CDs began with finding musicians who would allow the Collective to use two of their songs for free. The first sampler CD consisted mainly of bands that they Collective members knew well. This insured that the Collective would be able to have a good working relationship with the artists and to make sure that the first project would run smoothly. For the second sampler, the Collective had over 20 bands to choose from because they had received submissions from bands outside of their social circle. It was great for the Collective to have so many bands to choose from, but it was also hard for them to decide who would be included. The Collective had to take into consideration the quality of the recordings that they were given from each band, as well as how the record would sound as a whole with 8 different bands' musical styles.

Once all of the bands were chosen for each sampler CD, the Collective drafted a contract for bands to sign-off mechanical licensing rights as well as all the rights to use their name and likeness in promotional pieces. Each band that was chosen to be on the sampler CD also paid the Collective \$50 to help cover a portion of the costs. In return the bands were featured on the CD, on the Collective's website, in all promotional materials and asked to play in the festival that would release and help promote the sampler. Once the Collective collected all songs, Michael Girardot, a member of the Collective mastered the CD to ensure good song quality and correct timing between the tracks. Then, the

Collective designed the CD artwork. The Collective members, Mark Heck and Nick Thomas, produced the artwork for the first sampler and the Collective had a friend who is a graphic designer produce the artwork for the second sampler. The Collective sent off the artwork and mastered CD to Disc Maker, a record manufacturer for mass production.

I also helped with the development of the organization's festivals. The Collective had its first festival in October 2008 and its second festival in March 2009. The work involved for each festival included band and venue scheduling, contacting the press, marketing, and ticket sales. The festivals included 8 to 10 local bands over three nights at three different venues. The concept of producing a festival was developed by the Collective to help with the release of the first sampler CD. The Collective originally planned to release the CD in a single night, but felt that one night would not allow for enough time for all featured bands to showcase their music. A festival seemed like a more logical choice.

I learned that the hardest part of producing a music festival is booking the venues and working with band schedules as well as their opinions. A problem that the Collective encountered while booking venues for the festival was having dates fall through because a bigger act wanted the same date as the Collective at a venue, or when venues could not agree to our terms.

The first festival was held at Howlin' Wolf, One Eyed Jacks, and Republic. The second festival was held at Hi – Ho Lounge, Howlin' Wolf, and One Eyed Jacks. The Collective asked each venue to allow the Collective to take all the money from ticket sales and the venue would keep all the money from the bar. Mark Heck, who is a manager for several local indie rock bands, handled most of the negotiations with the

venues because he is used to booking shows with venues. Mark received advisory help from Nick Thomas, another Collective member, because Nick books talent at the local venue Republic NOLA and understood how to negotiate with each of the venues. The Collective split all net income from the festival 30/70. The bands split 70% of all ticket sales and the Collective took the remaining 30% to redistribute back into the company to cover the costs for bills and future projects.

Another difficult task of producing a festival is scheduling all of the talent. It was hard at times to find dates that would fit with all of the bands schedules. The Collective also had to think about the lineup and what would draw the best crowd for each individual night. The Collective had to consider each bands average pull as well as what types of crowds the bands attract to their shows (IE – Loyola University students, Tulane University students, University of New Orleans students, young professionals, Marigny residents, etc). The Collective wanted to try and mix these crowds so that fans coming out to see the Happy Talk Band also get exposed to bands like Glasgow. This task was hard at times because all of the bands had their own opinions about which bands they should be playing with.

The first festival drew 1600 people and the second festival drew 1100. The second festival drew less because the Collective replaced its Thursday night venue with a smaller one than the first festival. The festivals were always on a Thursday, Friday, and Saturday night, consecutively. The Collective learned from the first festival that Thursday nights were harder to draw people out for a three-band bill and so for the second festival, the Collective chose to replace their Thursday night venue with a smaller one. This tactic

worked well for the second festival and the Collective was able to get enough festival attendants on the Thursday night to almost sell out the venue.

The last project I helped with was the development of the Collective's website. The Collective had no money to hire a professional web designer and there was no one in the Collective that felt comfortable enough with HTML to design the website themselves. I looked into website templates as an alternative. I was recommended by a friend to check out the online website builder, Moonfruit. My friend had designed her own personal site with Moonfruit to sell her artwork. Moonfruit enabled the company to design a comprehensive website without the knowledge of HTML. My responsibility was to build the website's pages and develop the beginning content.

The Collective spent several meetings discussing concepts for the website and viewing similar websites that included artist biographies and music event listings. During our meetings the Collective would discuss ways to make the website more understandable, informative, and increase traffic. After coming up with a plan in the meetings, it was then my job to incorporate these ideas into the website. The website currently has a music section that showcases every indie rock artist in the city with a link to their website or Myspace page. The Collective encouraged bands to be more professional by asking them to submit a press kit to get onto the website. The Collective decided to focus on bands that were serious about their music and who played shows regularly or put out CDs at least once a year. This standards that the Collective set for the bands ensured quality content on the website and encouraged the bands to be more professional and serious about their music and professional endeavors. The Collective wanted their website to reflect their mission of building the infrastructure of the local

indie rock scene as well as insure visitors would receive quality material from the website. The Collective achieved both of these goals by setting standards for the bands

I also helped in building a venue page on the website. The venue page lists every indie rock venue in the city with corresponding links to each venue's website. The Collective only included venues that had a history of regular indie rock programming. Additionally, I also built a festival page that had information on all the festivals the Collective had produced, a sampler CD page that let visitors download and listen to every sampler CD the Collective produced, and a video section that let visitors watch videos and interviews of the bands that had played the first festival. The other pages I added on were a sponsor page, contact page, and an about page. The sponsor section gave credit to the organizations that funded the Collective's projects and the contact and about pages informed visitors of who the Collective members were, what projects the Collective produced, and how to contact the Collective.

The website has been an invaluable tool for the Collective in branding the organization, offering services and information, and promoting the organization and the local indie rock scene. In the future the Collective will be faced with the challenge of developing new content to continually draw traffic to the site.

Chapter 3

SWOT Analysis of the Organization

Strengths

- 30 years of music business experience combined between all members
- Creativity and uniqueness of business model
- Well connected with music scene (labels, venues, bands, publications, media)
- Strong dedication to the mission
- Potential to gain valuable recognition and in New Orleans, music industry as well as professional experience

Weaknesses

- Lack of time to devote
- Very little capital
- Lack of brand identity
- First business for all of managing members

Opportunities

- New bands forming in the city
- Attention being drawn to New Orleans art/culture scene from outside
- New music industry businesses opening offices in New Orleans
- Networking opportunities
- Lots of individuals willing to help
- Shape of scene increases opportunity to be able to make a difference

Threats

- Uneasy economy
- Lots of music festivals already in city
- Other local websites with similar content
- New Orleans has a reputation for blues/brass/jazz and not indie rock

Strengths

The Collective has 30 years of combined music business experience between all the managing members. The organization's business model is unique because there is truly no other organization locally or nationally that serves the needs that the Collective does. Also, the Collective's business model is creative in providing information, events, and products to the local music community that the community wouldn't be able to get anywhere else.

All members have established themselves in the local New Orleans music scene as a promoter, marketer, manager, or musician and have earned the respect of music fans, musicians, venues, music industry professionals, publications and media. This is a strength because when it comes time to promote one of the organization's events or products, the Collective is able to reach out to local media to help spread the word.

Weaknesses

The Collective's biggest weakness is not always having enough time to devote to projects. The Collective is not a full-time job for any of the managing members. The Collective members spend their free time working on the organization's projects.

Another one of the Collective's weaknesses is the lack of money that the organization has to work with. All of the organization's capital came from sponsorships and the members' own money. The Collective has managed to make a little money from the festivals it has produced as well as from the monthly-presented shows it has produced, but lack of money continues to be a weakness of the organization. The members of the Collective have never received payment from the organization's projects, but they hope that in the future this may be possible. Currently the organization is

exploring grants that help small businesses and are networking with city and state officials that could help find money for the organization. These officials include Lynn Oursso and Kevin Conway with the Music Business Development office of the state of Louisiana and Pam Meyer and Drew Young with Greater New Orleans Inc.

Another weakness is that the organization has been operating for less than a year and lacks a strong identity in the community. The Collective needs to have a strong identity in the music community as a trusted source for local and national indie rock music information.

The most obvious weakness of the organization is that it is the first real business for all of its managing members. All of the members are knowledgeable on certain skills that they bring to the organization. However, the Collective is the first start-up project for all managing members. The members are constantly learning first-hand that the life of an entrepreneur is exciting, but also comes with big responsibilities, such as taxes.

Opportunities

The Collective has found ways to overcome its weaknesses by realizing certain opportunities. One of the biggest opportunities for the Collective is that currently 25% of New Orleans is made up of young professionals and college kids (4). Loyola University has a music business program that tends to attract a lot of musically talented and minded individuals to the city and the University of New Orleans' jazz studies program also adds to the Collective's target audience. There is an opportunity for new bands to form in the city and new indie rock fans to develop because of the high percentage of university kids and young professionals in the city. Caddywhompus and the Pharmacy are two good examples. Caddywhompus is a new indie rock band in New Orleans that consists of

freshman Loyola University kids and Pharmacy is a band that consists of young professionals who recently relocated to New Orleans by way of Seattle.

There is also increasing attention on the New Orleans arts and cultural scene. New Orleans is a leading tourist destination for arts, culture and entertainment. The Collective has the opportunity to gain attention from this exposure because there is an audience that will be receptive and interested in the local music scene.

One of the most exciting opportunities for the Collective is that several music industry companies have relocated to New Orleans to open up offices in the city. This is good sign that the city is considered a healthy music business environment by industry professionals and it opens the door for the Collective to partner, collaborate, mentor and learn from these organizations. There have been three new companies with whom the Collective has developed very good professional relationships. These companies include Audiosocket (a music licensing company), Park the Van Records (an indie rock record label), and Rehage Entertainment (a company that produces the Voodoo Music Experience Festival as well as Essence Festival). These companies have all reached out to the Collective because they realized the benefits that both organizations could gain from working with one another. Audiosocket has talked about sponsoring future projects as well helping the Collective with its 2010 SXSW music conference plans. Park the Van Records has aided the Collective in finding new indie rock bands in the city and has acted as a mentor. Rehage Entertainment has given the Collective valuable festival advice and has mentioned getting the Collective involved with the 2009 Voodoo Festival.

These new music business companies, as well as many other arts organizations and young professional organizations, have opened the Collective up to a wide range of

networking opportunities that extend beyond New Orleans. A good example of this would be a Los Angeles contact I made with music supervisor, Joel C. High, who came to speak on a panel for the New Orleans Film Festival about music licensing. I approached him after his panel discussion to tell him about the Collective and the projects that the Collective was working on. I learned that he had a strong interest in the alternative New Orleans music scene and had been looking for different music genres in the city apart from the traditional New Orleans jazz, zydeco, and funk. My professional relationship with Joel has remained constant and we communicate at least twice a month. Joel believes in the Collective's presence and projects. He constantly inquires if there is anything that he can do to help the organization and has helped to advocate the Collective's mission to Louisiana's Music Business Development office.

An opportunity that the Collective never foresaw having was the overwhelming amount of bands and music fans that wanted to get involved with the organization after the first sampler CD and festival. The Collective has had to raise its standards for the bands that are included in projects. It was difficult to turn down bands for the second sampler CD and festival, but it raised the quality in the Collective's projects. The Collective was able to include bands that were professional, team players, and who were serious about their music. The Collective hopes that setting these standards will encourage other local bands to be more professional about promoting and constructing their music.

The newness and uniqueness of the organization is an also an opportunity. There are no other organizations like the Collective that exist locally or nationally. The Collective has received a lot of attention because of the uniqueness of the organization.

The Collective has provided information and products that cannot be found elsewhere. The newness and the uniqueness of the organization has been an advantage and has established the Collective as a leader for the New Orleans indie rock scene and a point of contact for those who have been interested in learning more about and becoming involved with the scene. However, the newness and uniqueness of the organization can also seem like a threat. The Collective is still figuring out how to make their business model work and it would be very easy for another organization to duplicate the Collective's efforts and do it better.

Threats

There were several other threats that existed besides the threat of other organizations copying the Collective's business model. The dismal economy was a large threat for the Collective's sponsorship department. I was responsible for seeking out the majority of the sponsorship that paid for the organization's projects. I noticed that it was much harder to secure sponsorship for the second sampler CD and festival in the spring of 2009 than it was to secure sponsorship for the first sampler CD and festival in the fall of 2008. In the beginning of 2009, the United States learned about the recession and consumers were buying less expensive goods and donating less money. The Collective challenged the economic situation and encouraged sponsors that there were benefits to placing their money in sponsorships over advertising. The Collective had to get more creative in finding sponsors who would directly benefit from sponsoring the Collective's projects. A good example of this was Firefly Sweet Tea Vodka. Firefly Sweet Tea Vodka agreed to sponsor the Collective's second sampler CD and festival after I noticed their listing on Craigslist for a marketing intern to help promote to the local venues and bars. I

felt that the Collective could promote Firefly better than an intern could and in a very tactful way that reached a large audience for Firefly. Firefly Sweet Tea Vodka agreed to be a sponsor and the Collective helped to introduce Firefly Vodka to over 1100 people in one weekend and to three different major venues/bars in the city. The Collective allowed Firefly to hang signage at the festival, convinced the venues to serve Firefly Vodka Sweet Tea drink specials, and listed Firefly's name and logo on the sampler CD. The Collective received a monetary donation from Firefly and Firefly received a high amount of direct exposure to the target audience they were trying to reach.

Another threat to the organization was the overwhelming amount of other types of music festivals in the city that the Collective had to compete with. In the future, the Collective would like to find ways to work with these other organizations so that both organizations can benefit from each other rather than hurt each other.

Another threat to the organization's activities was other websites that showcased New Orleans music events. Fortunately, the Collective was able to counter this threat by filtering the events they listed to ensure quality, as well as adding other content that would increase the traffic to the website and encourage consumers to check out the Collective's website before any other music events website. This additional content included band interviews, photos, footage, links, event listings, a constantly updated blog, and free music downloads. The Collective countered this threat by offering a comprehensive website that offered more than any other website with similar content.

The most obvious threat was the Collective's mission to advocate for a music genre that New Orleans is not well known for. New Orleans has always been known as a traditional jazz, zydeco, brass and funk music city. When people think of New Orleans

they think of Louis Armstrong or Allen Toussaint. The Collective faced the threat of locals and outsiders not taking the organization seriously and not seeing the value in it. The Collective tried to counter this by encouraging well-established local organizations, music industry professionals, venues, and city officials to support the Collective's efforts by word of mouth or sponsorship. These efforts aided the Collective in receiving national coverage in USA Today, Spin Online and Rolling Stone Online and helped to counter the threat that New Orleans will only be known for jazz, zydeco, brass and funk music. The Collective hopes to battle this threat by bringing on more and bigger coverage, which will increase the importance of the organization's projects.

Chapter 4

Best Practices

The New Orleans Indie Rock Collective is unique because there are no other arts organizations like it. There are arts organizations that do similar things, but there are no other indie rock collectives in the United States. The best practices section focuses on what the collective is trying to do with its website, festival, and sampler CD. I have found three different arts organizations that do each of these things well. The Voodoo Music Experience Festival is similar to the Indie Rock Festival because both festivals spotlight New Orleans indie rock bands and promote them on a local and national level. The Starbucks '*Have You Heard?*' CD is similar to the Collective's sampler CD because both CDs feature emerging indie rock musicians. The Deli (www.thedelimusic.com) is similar to the New Orleans Indie Rock Collective's website because it promotes indie rock scenes in major cities through a comprehensive website that provides information for music fans and musicians. All three of these organizations do activities similar to the three primary activities of the Collective.

Festivals

The Voodoo Music Experience festival is a good model for best practices for the Collective. Voodoo is produced annually in New Orleans and is a large-scale music festival that showcases national and local emerging indie rock acts. The Voodoo festival, similar to the Collective's festival, started out very small. Rehage Entertainment, which produces the festival, lost thousands of dollars with the first New Orleans Voodoo Music Experience in 1999 and only drew about 8,000 people. Voodoo currently draws over 100,000 attendees each year. (7) A practice that Voodoo does well is to showcase local and national indie rock musicians together. The Collective has been hesitant to showcase

indie rock bands outside of the New Orleans area because the organization does not want to stray from its mission of supporting and building the local scene. However, including both national and local musicians could increase festival attendance, the national impact of the festival, and it give the artists and the producers of the festival more credibility. The Collective could benefit from incorporating musicians from outside of the New Orleans area because it could increase festival attendance, credibility, and the awareness of the New Orleans music scene.

Sampler CD

Starbucks sells a sampler CD entitled, '*Have You Heard?*' which promotes emerging national indie rock artists. Starbucks' sampler CD is profitable for the company as well as for the featured artists on the CD.

The Collective could increase their revenues if they tried selling their sampler CD for a profit like Starbucks' sampler CD. The Collective's sampler CD has been featured in Offbeat's CD review section and mentioned in many other publications including Spin Online, USA Today Online and Rolling Stone Online. The Collective's sampler has also been used as a promotional tool for Rehage Entertainment and Greater New Orleans, Inc. The potential income that could be earned from the sampler CD could provide funding for future projects and decrease the need for sponsorship funding. The artists featured on the sampler would also benefit because they would receive royalties from CD sells. A relevant example of this happened when the New Orleans indie rock artist, Theresa Andersson, was featured on Starbucks' January 2009 '*Have You Heard?*' CD. Theresa Andersson benefited from the exposure and from the mechanical royalties she received.

Starbucks, unlike the Collective, has retail space to sell their CDs. The Collective could use their existing sponsors such as Dirty Coast or Defend New Orleans to help sell the CD through their online and retail stores. The Collective could also utilize Starbucks' practice of selling their sampler CD online with iTunes. According to a CBS News article, physical album sales fell 20 percent, while digital album sales rose 32 percent. (8)

Website

The Deli is a comprehensive website that includes musician biographies, articles, event listings, and frequently updated content on happenings in the city's indie rock scene. The Deli initially started by covering New York City, but has now expanded to cover indie rock scenes in Los Angeles, Nashville, Seattle, and Chicago.

The Deli does many things that the Collective could incorporate into their own website. The Deli offers quality, updated content as well as ad space, music polls, a streaming music player of New York City indie rock, an iTunes podcast, and open blogs that allow visitors to leave comments. Most importantly, The Deli has a section dedicated to tools for musicians. The Collective could incorporate a similar section into their own website to help maintain their mission to provide tools and information to the local musicians. The tools featured on The Deli that would be relevant to the Collective's needs include an open blog that allows musicians to talk about recording processes in the city, and an information section dedicated to helping local musicians find everything from an attorney, recording studio, sound engineer, to photographers and publicists.

Chapter 5

Short & Long Term Contributions

Short Term Contributions

My short-term contributions to the New Orleans Indie Rock Collective include helping with the production of two music festivals and two sampler CDs that showcased local New Orleans indie rock bands. I also contributed to over 75% of the content on the website and designed the original layout.

These projects were meaningful short-term contributions, however, I believe that my most important short-term contribution was the little tasks that led to starting a successful for-profit arts organization. Well over 50% of small businesses fail within their first year (9), but the Collective managed to turn a small profit. There are many people in the community who have talked about organizing something similar to the Collective, but we have been the only ones who put the action behind it and took the risks to make it happen. This action included filing the paperwork for the organization, setting up a business bank account, keeping track of finances, doing taxes, deciding meeting times and the office location, and designing a business model that would give the organization a direction to work from.

The business model was built from hours of meetings to discuss and research ideas that would help with projects and the big picture of the organization. From these meetings we developed leadership roles and learned how to communicate with each other as business partners. These meetings helped us to delegate tasks as well as make decisions immediately as a group so that we could put action behind our ideas. These short-term contributions helped to build the basis for which the Collective will move forward.

Long Term Contributions

My major long-term contribution to the New Orleans Indie Rock Collective was that I established very important relationships that will help with the credibility and future funding of the organization's projects. The most important relationships that I helped to establish were the Collective's relationships with Lynn Ourso and Kevin Conway with the state of Louisiana as well as with our sponsors. In our current economy, maintaining good relationships with these sponsors will be beneficial for future funding decisions. According to the April New Orleans City Business article, *Corporate Chorus*, New Orleans music festivals are losing their corporate sponsors. During this hard economic time, the Jazz & Heritage Festival lost American Insurance Group as a sponsor and French Quarter Fest lost their long-time sponsor, Zataran's. (10)

Lynn Ourso and Kevin Conway with the Louisiana's Office of Entertainment Industry Development are valuable relationships because they can help to give the Collective a strong voice and credibility in the New Orleans area as well as in the state. They can also help to send sponsors our way and have mentioned supplying state funding for future projects. Lynn and Kevin are helping to advocate that Louisiana has a progressive music scene worth investing in. They would like to work with the Collective on future projects such as events at national music conferences to help in giving Louisiana's music scene a more diverse voice. The relationships I have built with Kevin and Lynn will benefit the Collective long term because Kevin and Lynn will use the Collective as a resource for individuals who are interested in what the Louisiana music scene has to offer.

Our previous sponsors are valuable relationships because they can be used as sponsors in the future. They are also a resource for other organizations we ask to sponsor

our activities. Establishing these relationships is a long- term contribution because it will help to secure funding for future projects.

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Appendices



2008-09 Community Partnership Grants

Category

Culture & Heritage Documentation and Preservation

Application

Application Deadline: December 1, 2008

Grant Period: Funded activity must take place between February 1, 2009, and January 31, 2010.

Mission of the New Orleans Jazz & Heritage Festival and Foundation, Inc.: To promote, preserve, perpetuate and encourage the music, culture and heritage of communities in Louisiana through festivals, programs and other cultural, educational, civic and economic activities.

Section One: Basic Information

Applicant Name: New Orleans Indie Rock Collective	
Address: 3246 Magazine Street Suite A	
City / State / Zip: New Orleans, LA 70115	
Social Security or Federal EIN No.: 26-3025292	
Project Director Phone: 504-430-0076	Secondary Phone: 260-402-1861
Authorizing Official Name and Title: Nick Thomas, Managing Partner	
Project Director Name and Title: Rachel Puckett, Managing Partner	
Project Director Email: Collective@NewOrleansIndieRock.com	
Amount Requested: \$8,000	Dates of Proposed Project: January 1, 2009
Total Project Budget: \$10,000	
Project Summary: 1-2 sentences that summarize the major activity of the proposed project: The New Orleans Indie Rock Collective would like to launch a new website that will inform New Orleans indie rock fans of various news in the New Orleans indie rock scene and to help local indie rock artists network with venues, media, industry professionals, recording studios, etc. all in hopes of	

strengthening the health of the New Orleans indie rock scene.

Previous Funding: Have you or your organization previously received funds from the Jazz & Heritage Foundation's Community Partnership Grants program? If yes, please list dates and title of project: No.

Are you seeking funding for this project from other sources? If so, please list and amount seeking: No.

Project Discipline (Check all that apply):

☒ Music

☐ Visual Arts

☐ Cultural Traditions

☐ Dance

☐ Literature

☐ Folklife

☐ Theater

☐ Culinary Arts

☒ Media Arts

☐ Other:

Section Two: Project Description & Information

Description of applicant (such as a brief artist bio) or applying organization (including mission statement and services to the community):

The New Orleans Indie Rock Collective works to create awareness of and build an infrastructure for the New Orleans indie rock community via bi-annual sampler CDs, festivals, an informational website, and various other activities. The Collective is currently working on its next sampler CD and festival as well as building a website that will help to connect the New Orleans community to local indie rock artists, venues and other vital music information.

Project Description : (please limit your narrative to the space provided)

This website will be a resource center for local indie rock musicians as well as a resource for local fans of indie rock music trying to find out about local indie rock bands. Indie rock is a mixture of many genres, including alternative rock, folk music, electronica, and pop.

This website will increase artists' fans and raise awareness of the New Orleans indie rock scene. This will be measured by press reviews and opinions about the strength of the community, the number of new bands that are formed in the community, the number of touring artists to the city that approve local support, and the number of artists that sign to record labels or acquire national distribution. It is the NOIR collective's goal to use this website to encourage musicians, fans, tourists and industry professionals that New Orleans has an all-encompassing music scene.

What website will provide:

INFORMATION: Bands will have their information listed to gain exposure and to network with each other to help solidify the music scene. Every rock venue in the city will be listed with contact information, booking fees, venue capacity, and sound and stage information. Contact information for press, industry professionals, studios, record labels, and record stores will also be listed.

FEATURES:

Blogs about the music scene, music reviews, upcoming shows event calendar, awards featuring best band and venue of the year to be chosen from polls and community feedback left on the website. Downloadable content such as the free sampler CD the collective puts out twice a year, band photos, and videos.

BACKEND: The website will have a comprehensive backend that the Collective can access to make changes to the website as well as store networking and contact information that bands will be allowed to access. This will help to increase the speed and efficiency of the website.

In order to produce this website, the Indie Rock Collective will work to a strict timeline:

December 15 - Feedback received on submitted proposal from web design company.

January 15 - Solidify project outline with webdesign company, Wallace&Beu.

February 15 - All online content provided to web design company from Collective.

March 1 - Solidify last minute adjustments on website layout, design, and content.

March 15 - Website up and completed in time for SXSW conference in which we will have a presence at and in time for the release of the Collective's second sampler CD and music fest.

Community Need: Why is this project important to the community and what impact will it have?

New Orleans is regarded as a music city, yet the indie rock community seems to fall by the wayside. New Orleans is considered one of the top counter culture cities in the country and indie rock is a large component of that yet not celebrated. This website will help to preserve this community while also propel it. The New Orleans Indie Rock Collective serves the musical needs of the 18-35 population of the city. According to a 2007 Kaiser Family survey, that population makes up 25% of New Orleans and 18% of this target say they are strongly considering moving away. These young people make up the indie rock community as both musicians and music fans. This website will help the Collective in fulfilling a need for these young people by positively impacting their quality of life in the city which could encourage them to stay.

The production of a website will create a synergy from which local indie rock bands will receive greater exposure and increased opportunities by presenting them as a whole. It will give locals and outsiders the opportunity to enjoy the ingenuity and individuality of the indie rock scene that has developed in New Orleans. This website will promote local artists and also create an increased awareness of the indie rock scene. These bands receive little attention from radio stations, booking agents and venues both in New Orleans and also nationally. New Orleans is a music city and this website will help to foster that identity by providing indie rock bands the tools to break out into the wider music scene and expose themselves to an extensive audience. Many of the young musicians and bands that make up the indie rock scene draw influence from the traditional New Orleans music that surrounds them. By supporting this scene, New Orleans will also be preserving its musical heritage.

There is no doubt that the city of New Orleans will benefit from the Indie Rock Collective's website. This website will encourage people to attend shows and hopefully attract people to the city, resulting in increased revenue. In addition to the positive effects on the city and its music scene, there is an undeniable benefit for the individual artists featured on the website. The Indie Rock Collective will combine the presence of established, experienced, and widely known local artists alongside those that are new and upcoming to increase both exposure and notoriety. This website will help to give these bands more legitimacy as well as publicize the New Orleans indie rock scene.

Educational or Artistic Merit: Please describe the educational or artistic merit of this project.

The educational merit of this project is that it informs the New Orleans community as well as all communities on a national level about the New Orleans indie rock scene. The project will inform the community about each individual band and citywide venues. It will be a resource for fans, bands and industry professionals for information about the scene. The website will attempt to raise awareness on many of the different sub-sects of the indie rock community in New Orleans. There is an array of different indie rock sounds from the classical rock infused Rotary Downs to the acoustic soul of Theresa Andersson to the psychedelic rock of The Other Planets. The website will showcase an array of venues in each sub-sect of the city, exposing visitors to venues they may never have known about.

The artistic merit of this project is that the website will be a tool that will utilize sound and visuals and be an informational portal that is fun and easy to use. Visitors will be able to download the Collective's Rock Beats Paper compilation CD that features 2 songs from 8 New Orleans indie rock bands for free. Visitors will also be able to download, for free, songs from other New Orleans indie rock bands through the website. Video footage will also be streamed on the site featuring footage from the New Orleans Indie Rock Fest, interviews of the bands, interviews with the Collective and music videos recorded by New Orleans indie rock bands. Local writers will also be drawn upon to help provide content in the means of reviews of albums and live performances.

Collaborators/Partners:

Please list and describe what other groups and/or organizations are involved in the planning and/or execution of the project. What will they contribute to the success of the project?

Static TV (local cable access indie rock TV production company)

Static has been a collaborator in helping with video content to be showcased on the website.

HUMIDBEINGS.COM (new New Orleans informational website)

Humidbeings will be linking to the New Orleans Indie Rock Collective website as well as showcasing some of our content.

New Orleans Indie Rock musicians and venues

Musicians and venues, themselves, are behind the project and will support and collaborate on the execution of the website by supplying video and music content as well as band information.

Target Audience: Who is your audience? What is the expected attendance or distribution of your project?

The primary target audience is 18 - 35. This segment consists of college and young professionals in the New Orleans area who are fans of the New Orleans cultural scene as well as progressive music. The secondary target audience includes national venues, artists, industry professionals, and fans who's attention could help promote the New Orleans indie rock scene. Between these two audiences the amount of traffic driven to the site could be astronomical. We would anticipate traffic to be around 10,000 hits per month with 750 of those being unique visitors. We hope to have a large number of repeat users by consistently adding new content.

Promotion & Marketing: How will you promote this project?

The Collective will promote and market the website by doing the following things:

- Postcard campaign with website URL (Locally and nationally)
- Sticker campaign with website URL (Local and national)
- Distribution of free sampler which contains website URL (Local and national)
- Linking from band websites
- Linking from our sponsors websites (Sponsors are highly influential with our target market and include Dirty Coast, Humidbeings.com, New Orleans Rum, Static TV, Republic New Orleans, Antigravity Magazine and Ray Fransen's Drum Center)
- Press and media articles (We have already received attention in Offbeat, Where Y'at, Blogofneworleans.com, Gambit, WLAE, WWOZ, WDSU, WTUL, The Maroon and have a strong presence on social networking websites including Myspace, Twitter, and Facebook)

Evaluation: How will you evaluate the success of the project?

☒ Attendance

☒ Media Coverage

☒ Community Feedback

☒ Other (specify): strengthen of scene verified by rise of attendance at shows, band CD sales etc.

Section Three: Service Provider Information

Service Provider Information Form [Outside Professional Services and Project Director]

Provide the following information **1) for individuals or groups being hired to conduct instruction for this program, and 2) for the project director** (paid or volunteer). You must provide information for each person or group to be compensated with grant funds. You must also provide information on the project director, paid or volunteer. Use a separate form for each provider or group. Copy or download as many forms as needed. Attached resumes **CANNOT BE SUBSTITUTED FOR A BRIEF BIO ON THIS PAGE.** (You may include full resumes, pamphlets, brochures, and other samples of work regarding the provider in supplemental materials to be disseminated at the panel review meeting.)

Person or Group to provide services		Wallace & Beu Graphic Design			
Address	216 1/2 N Jefferson Davis Pkwy				
City	New Orleans	State	LA	Zip	70119
Phone	504-344-4272	Email			
Professional Fee	\$10,000	per	For entire project. (hour,		
Travel/Per Diem Costs:	\$0				
Total Fee	\$10,000				
This Provider of Services will be compensated with: <input checked="" type="checkbox"/> Grant Funds <input checked="" type="checkbox"/> Other Funds					
A. Description of services to be provided: Wallace & Beu Graphic Design will do a complete web design project. This includes the design of the website, both graphically (25%) and functionally (40%). A major part of the design will be the creation of a back end for the NOIR Collective to continually update the website with new content and resources (35%).					

B. Brief Bio or Qualifications (Describe the qualifications, including education, training, and related work experience):

Wallace&Beu Graphic Design: The owners Richard Beu and Mitchell Wallace are both graduates of Loyola University and young professionals in the city who make up the demographic that the Collective is targeting. The combination of Wallace&Beu both as the Collective's targeted demographic as well as their expertise makes them the ideal company to design the website.

Richard Beu received a B.A. in Graphic Design and Mitchell Wallace received a B.A. in Communications. Wallace&Beu aim to help small to mid-size companies gain a marketing presence by creating identity systems, web sites and print/marketing materials.

The company has done graphic design work for Angry Banana, a New Orleans - based ska-punk band. Angry Banana has sold 90 percent of the merchandise that Wallace&Beu designed. The company designed the website for musician Max Eaton and since the website's launch, the demand for Eaton to perform increased by 300 percent and he has toured over seas. Other websites they have designed and launched include GlobalSolve an international management services company as well as Pirate Distribution a music distribution company.

Section Four: Budget Information

Proposed Project Budget:

REVENUE: Round dollars to the nearest \$10

Admissions, fees, memberships, subscriptions List single ticket price here: \$ _____	\$ 500
Sales and/or fees:	\$ 0
Corporate Support and Sponsorships	\$ 500
Foundation Support	\$ 0
Fundraising	\$ 0
Applicant cash other than above	\$ 1000
Federal (list agencies) _____	\$ 0
State (list agencies): _____	\$ 0
City (list agencies): _____	\$ 0
SUBTOTAL	\$ 2,000
New Orleans Jazz & Heritage Foundation Grant Request	\$ 8,000
TOTAL CASH REVENUE	\$ 10,000

EXPENDITURES

	Total Project Budget	Jazz & Heritage FUNDS
Administrative Staff	\$ 0	
Artistic Professional Fees	\$ 0	\$ 0
Technical/Production Services	\$ 0	\$ 0
Outside Professional Services	\$ 2,000	\$ 8,000
Supplies & Materials	\$ 0	\$ 0
Equipment Rental	\$ 0	\$ 0
Marketing: Printing, ads, postage	\$ 0	\$ 0
Travel	\$ 0	\$ 0
Space rental: include utilities	\$ 0	\$ 0
Insurance	\$ 0	
Other:	\$ 0	\$ 0
Other:	\$ 0	\$ 0
TOTAL CASH EXPENSES	\$ 2,000	\$ 8,000

In-Kind Contributions: Value of time, materials or services contributed to the project

Description	Source	Value
Administrative duties	Indie Rock Collective staff	\$5,000
	Total in-kind income	\$5,000

Section Five: Check List

Please review your application before submitting.

Use this checklist to ensure that your application is complete.

Application

One original and three copies of the completed and signed application form

- ☐ Section One: Basic Information
- ☐ Section Two: Project Description & Information (3 pages)
- ☐ Section Three: Service Provider Information
[All Artistic Providers and Project Director]
- ☐ Section Four: Budget Information
- ☐ Section Five: Check List
- ☐ Section Six: Authorization signatures

Supplemental Information - ONE SET ONLY

- ☐ Individuals only: Professional resume / Vitae
- ☐ For nonprofit organizations: Letter of determination for IRS 501(c)(3) nonprofit status or Articles of Incorporation as a Louisiana not-for-profit corporation; or proof of good standing as a Louisiana-based K-12 school, college or university
- ☐ For organizations: List of organization's Board of Directors, indicating officers
- ☐ Press Release(s) or announcements of a prior project
- ☐ Copies of print or other media coverage (if any), such as news articles, calendar listings or reviews, of a prior project
- ☐ ONE SET of supplemental material supporting Artistic Content (additional information about the proposal, the applicant's recent programs or projects, or project personnel) held in an ENVELOPE, LETTER-SIZED FILE FOLDER, TWO POCKET FOLDER, OR BOUND TOGETHER WITH A MEDIUM BINDER CLIP, to be disseminated during the panel review meeting.
Supplemental material may include printed information, photos, PowerPoint presentations, DVDs, CDs, and CD-ROMs (images should be in JPEG or PDF format).

DUE TO OFFICE SPACE LIMITATIONS, WE CANNOT ACCEPT the following:

- Binder Notebooks
- Posters
- VHS Tapes
- Photo Albums
- Other bulky items not easily stored in a letter-sized file folder.

Section Six: Authorization

I do hereby attest that all the information herein is correct and up-to-date to the best of my knowledge.

Authorizing Official

Signature

Date

Printed Name

Project Director

Signature

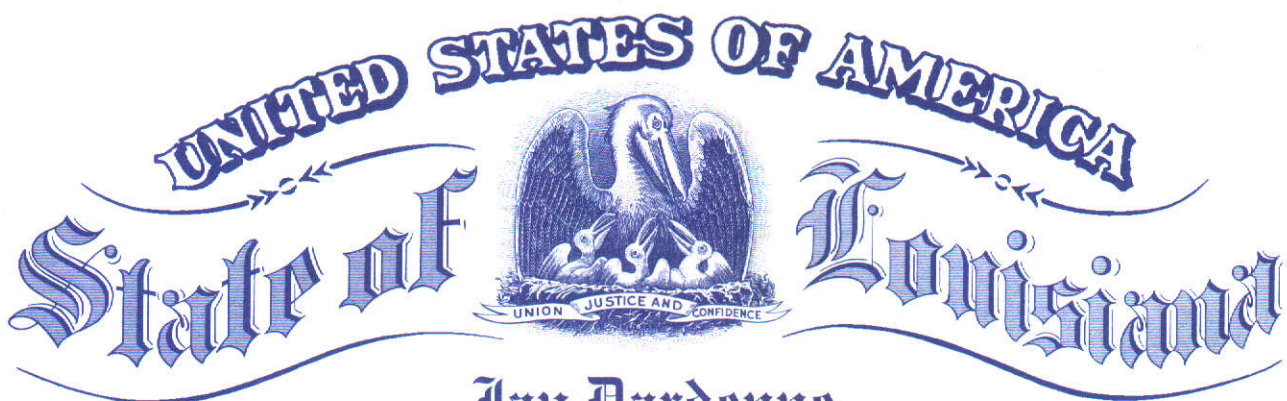
Date

Printed Name

Applications **MUST BE RECEIVED** by 5 p.m. on December 1, 2008. *This is the date and time of receipt, not postmark.*

Applications must be addressed to and received at the offices of:

The New Orleans Jazz & Heritage Festival and Foundation, Inc.,
1205 North Rampart Street
New Orleans, Louisiana 70116
Phone: (504) 558-6100



Jay Dardenne
SECRETARY OF STATE

As Secretary of State, of the State of Louisiana, I do hereby Certify that

a copy of the Articles of Organization and Initial Report of

NEW ORLEANS INDIE ROCK COLLECTIVE, L.L.C.

Domiciled at NEW ORLEANS, LOUISIANA,

Was filed and recorded in this Office on July 22, 2008,

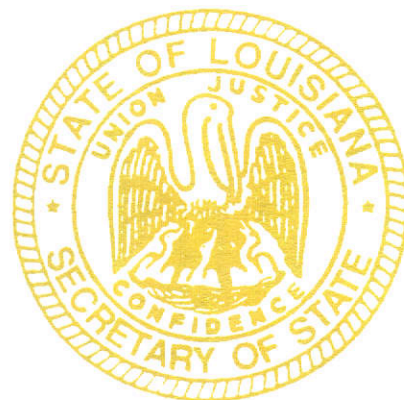
And all fees having been paid as required by law, the limited liability company is authorized to transact business in this State, subject to the restrictions imposed by law, including the provisions of R.S. Title 12, Chapter 22.

*In testimony whereof, I have hereunto set
my hand and caused the Seal of my Office
to be affixed at the City of Baton Rouge on,*

July 22, 2008


KGO 36803415K

Secretary of State



(PRESS RELEASE)

9.23.08 NOLA INDIE ROCK FEST

FOR IMMEDIATE RELEASE: New Orleans' first indie rock festival, NOLA INDIE ROCK FEST, finally unites a fragmented community this October 2nd, 3rd, and 4th.

New Orleans, LA – Showcasing some of New Orleans' premiere indie rock bands at some of New Orleans' finest venues, NOLA INDIE ROCK FEST will finally unite New Orleans' fragmented indie rock community this October 2nd, 3rd, and 4th. Eight bands will perform at three venues over three nights to deliver a single display of the New Orleans indie rock community as it is today. Artists include Theresa Andersson, Rotary Downs, Antenna Inn, The City Life, MyNameIsJohnMichael, The Revivalists, Big Blue Marble, and The Other Planets. Each night will also feature indie-dance after-parties by the Mod Dance Party DJs, Damion Yancy of Republic's Throwback night, and Jac Currie of Defend New Orleans and Action Action Reaction. In addition to showcasing New Orleans indie rock, the festival is also the release party for the collective's first sampler CD, ROCK BEATS PAPER, which features two songs from each of the eight artists performing at the festival. This is a free sampler for all festival attendees.

NOLA INDIE ROCK FEST is produced by the New Orleans Indie Rock Collective, a group of music industry professionals dedicated to raising awareness of and building an infrastructure for the New Orleans Indie Rock scene. They produce semi-annual sampler CDs and festivals that feature some of the best local indie rockers. This Fall will be the first of many upcoming sampler CDs and local indie rock festivals, and many other bands will be highlighted in the future. Their website (www.neworleansindierock.com) provides networking information to help artists grow and lists all the important information for fans to stay informed about the New Orleans Indie Rock scene. Their slogan says it all, "New Orleans Indie Rock Collective: For all your indie rock needs."

NOLA INDIE ROCK FEST Schedule:

Day 1 | Thursday, 10/2/08 | Howlin Wolf
Theresa Andersson | The City Life | Big Blue Marble
Indie Dance After-Party with the Mod Night DJs
Day Passes for \$5 at www.thehowlinwolf.com

Day 2 | Friday, 10/3/08 | Republic
Rotary Downs | MyNameIsJohnMichael
Indie Dance After-Party with Throwback's Damion Yancy
Day Passes for \$5 at www.republicnola.com

Day 3 | Saturday, 10/4/08 | One Eyed Jacks
Antenna Inn | The Revivalists | The Other Planets
Indie Dance After-Party with Jac Currie of Defend New Orleans and Action Action Reaction
Day Passes for \$5 available at the door

\$5 Day-Pass | \$10 Weekend-Pass | 18+
Weekend passes available at www.neworleansindierock.com

Sponsors and collaborators include Republic New Orleans, HumidBeings.com, Dirty Coast, Static TV, Antigravity Magazine, New Orleans Rum, Ray Fransen's Drum Center, ohso.tv, One Eyed Jacks and The Howlin' Wolf.

For a sampler CD or for more information contact our press coordinator, Rachel Puckett, at 260-402-1861 or puckett.rachel@gmail.com. For additional information also visit www.neworleansindierock.com.

###

(PRESS RELEASE)

2.27.09 NOLA INDIE ROCK FEST II

FOR IMMEDIATE RELEASE: New Orleans' second bi-annual indie rock festival, NOLA INDIE ROCK FEST II, continues to unite the indie rock community this March 5th, 6th, and 7th.

New Orleans, LA – Showcasing some of New Orleans' premiere indie rock bands at some of New Orleans finest venues, NOLA INDIE ROCK FEST II will help to unite New Orleans' indie rock community this March 5th, 6th, and 7th. Ten bands will perform at three venues over three nights to deliver a single display of the New Orleans indie rock community as it is today. Artists include The Zydepunks, The Happy Talk Band, Glasgow, Silent Cinema, Big Rock Candy Mountain, Caddywhompus, The Pharmacy, The Blue Party, The Peekers, and The Public. In addition to showcasing New Orleans indie rock, the festival is also the release party for the collective's second FREE sampler CD, ROBOTS ARE MEAN, which features two songs from eight of the artists performing at the festival. This is a FREE sampler for all festival attendees. Tickets for the Fest are \$6 for a day pass and \$10 for a weekend pass.

NOLA INDIE ROCK FEST Schedule:

Day 1 | Thursday, 3/5/09 | Hi-Ho Lounge
Caddywhompus
The Pharmacy
The Blue Party

Day 2 | Friday, 3/6/09 | One Eyed Jacks
Silent Cinema
The Zydepunks
Big Rock Candy Mountain

Day 3 | Saturday, 3/7/09 | The Howlin Wolf
Glasgow
The Peekers
The Happy Talk Band
The Public

NOLA INDIE ROCK FEST II is produced by the New Orleans Indie Rock Collective, a group of music industry professionals dedicated to raising awareness of and building the infrastructure for the New Orleans indie rock scene. They produce semi-annual sampler CDs and festivals that feature some of the best local indie rock. Their website (www.neworleansindierock.com) provides networking information to help artists grow and lists all the important information for fans to stay informed about the New Orleans Indie Rock scene. Their slogan says it all, "New Orleans Indie Rock Collective: For all your indie rock needs."

Sponsors and collaborators include Firefly Vodka, Defend New Orleans, The Saint, Dirty Coast, Humid Beings, Maple Street Book Shop, Edenberg & Sons, and Static Television

For a sampler CD or for more information, contact our press coordinator, Rachel Puckett, at 260-402-1861 or puckett.rachel@gmail.com. For additional information also visit: www.neworleansindierock.com.

###

THE BEST F@#%ING SCENE YOU'VE NEVER HEARD OF

MISSION

The **NEW ORLEANS** Indie Rock Collective works to build an infrastructure for and raise awareness of the New Orleans indie rock scene.

WHAT WE DID

FESTIVAL 8 bands, 3 days, 3 venues, 1500 person attendance - NOLA Indie Rock Fest (October '08)
SAMPLER 5000 FREE CDs distributed nationally to indie rock fans and industry professionals
PRESS Interviews on WDSU (NBC), WLAE (PBS), STATIC-TV (COX-10), WWOZ (90.7), WTUL (91.5)
VIDEO Festival DVD produced by Candy Factory Footage also shot by Ohso.tv (AZ) and Humidbeings (LA)
WEBSITE For all things New Orleans indie rock
SHOWS Presented local and national indie rock shows in New Orleans

COMING UP

FESTIVAL & SAMPLER Spring '09
MAJOR FESTIVALS SXSW showcase, Voodoo stage, and a presence at Bonnaroo...hopefully.
SHOWS Present 1-2 local and national indie rock shows each month
WEBSITE Launch a more expansive website with new band networking tools
BUILD relationships with regional music cities
HELP New Orleans bands succeed by networking them with a team of industry professionals

PRESS

"Today, to even my surprise, not only does the scene exist, it has a well-organized collective looking after its welfare with the **TENACITY** of a Washington lobby... As far as **SCENE-BUILDERS** go, [The Collective] may just prove to be the mortar we've been missing."
 ~ BlogOfNewOrleans.Com

"[The Collective] set up a **KICKASS** indie rock fest the likes of which New Orleans hasn't seen."
 ~ Where Y'At Magazine

QUOTES

"The Collective's **STRENGTH** in numbers approach has been and will continue to be a catalyst for bands to reach a wider audience and it will become a **MODEL** for how other markets approach building a local scene."
 ~Stu Schayot, The Howlin Wolf

"The Collective is the single organization that represents the New Orleans rock scene, and they've got the **BALLS** to make it something great."
 ~Robert LeBlanc, Republic New Orleans

SUPPORTERS

Joel High, Music Supervisor, Creative Control
 Scott Aiges, N.O. Jazz and Heritage Foundation
 Mark Samuels, Basin Street Records
 Nathan Rothstein, President of NolaYURP
 John Snyder, Head of the **MUSIC BUSINESS** Department, LU

COLLABORATORS

Jason Clark, **NOLASOUL**
 Pam Meyer, Greater New Orleans Inc.
 Patrick Brower, Dirty Coast Clothing
 Blake Haney, HumidBeings.Com
 Wesley Swinnen, Static-TV (Music TV Show)

WWW.NEWORLEANSINDIEROCK.COM

NEW ORLEANS
★ INDIE ROCK ★
COLLECTIVE

COLLECTIVE@NEWORLEANSINDIEROCK.COM

SPIN Magazine Online

"New Orleans indie rock bands will let their freak flags fly at three different venues citywide for the second installment of [NOLA Indie Rock Fest](#) this upcoming weekend. After a successful first stab this past October, the [New Orleans Indie Rock Collective](#) has planned another three-day showcase of local indie talent...Even a little quintessential lagniappe finds its way into this locally produced event: [ROBOTS ARE MEAN](#) features two songs from eight of the aforementioned indie groups and will be given out for free to all NOLA Indie Rock Fest attendees."

ROLLING STONE Magazine Online

"...[There is] cause for hope in the development of the New Orleans Indie Rock [Collective]. The [collective] of bands, club bookers and supporters emerge from Loyola University's music program, and it organized a three-night festival of local indie bands and put out a compilation of New Orleans indie rock..."

USA TODAY

"Showcasing some of New Orleans' premiere indie rock bands at some of New Orleans finest venues. The festival is set to unite the local indie rock community over three nights at three venues. Ten bands will perform, delivering a single display of the New Orleans indie rock community as it is today."

OFFBEAT WEEKLY BEAT

"Last year, the New Orleans Indie Rock [Collective] organized a three-night/three-club festival showcasing some of the city's best indie rock bands. This weekend, NOLA Indie Rock Fest II takes place, coinciding with the release of the NOIRC's second sampler CD, Robots are Mean."

OFFBEAT MAGAZINE

"Fortunately, the ambition is matched with a fair degree of musical seriousness and sense, so even the most out piece by the Other Planets -the Zappa-esque "Will You Adhere?" - has a measure of musically rewarding dimension and pop sense (sampler CD)."

BLOG OF NEW ORLEANS

"Today, to even my surprise, not only does (the New Orleans indie rock) scene exist, it has a well-organized collective looking after its welfare with the tenacity of a Washington lobby...As far as scene-builders go, (the Rock Beats Paper sampler) — along with its parent collective's newborn festival — may just prove to be the mortar we've been missing."

TIMES PICAYUNE

"In the clubs, Terence Blanchard sits in at Snug, Kermit Ruffins plays "Nickel-a-Dance," Fleur de Tease takes us down the rabbit hole, we celebrate the "Fat Man's" 81st and indie rockers rejoice during the 2nd annual New Orleans Indie Rock Festival."

PERFORMANCE AGREEMENT

This agreement is made on the _____ day of _____, _____, by and between the NEW ORLEANS INDIE ROCK COLLECTIVE, LLC (hereinafter referred to as "Company") and _____ (hereinafter referred to as "Artist") for the purpose of contracting the artist for a live music performance (hereinafter referred to as "Performance") at NOLA INDIE ROCK FEST (hereinafter referred to as "festival"), which is a music festival in New Orleans, LA on March 5th, 6th, and 7th 2009. Artist is to perform music, in a style and quality for which the Artist is known, at the location, time, and duration outlined in the accompanied Production Schedule.

PURPOSE

The goal of this festival is to promote New Orleans indie rock in New Orleans and internationally, in congruence with Company's mission to raise awareness of and build an infrastructure for New Orleans indie rock. This festival also serves to release company's album, entitled "Robots Are Mean", and to raise funds for the Company and the Artists.

1. Terms of Payment

Each artist will be paid one-ninth (11.11%) of gross revenues for the entire festival, after 30% of gross revenues is retained by Company to cover festival and sampler marketing and production costs. One Eyed Jacks will retain \$350 and 10% of gross revenues for Friday March 6th, which is not applied to gross revenues. Artists will be paid after the festival, but before March 15th 2009. Before Company can provide payment, artist must complete a W-9 tax form.

2. Artist Concessions

- A. Non-Compete Territory Clause – Artist hereby agrees not to perform live music under the aforementioned artist name within the territory of 25 miles from the venue at which each Artist is contracted to perform at the festival for a period of nine (9) days before and nine (9) days after the performance. Any prior commitments or music engagements in conflict of this provision must be brought to the attention of Company, and Company must provide a written letter of acknowledgment.
- B. Online Promotion - Artist also agrees to list and promote the performance and all pertinent information related to the performance on the Artist's website, and all Artist-controlled pages/profiles/groups/events on social networking sites including but not limited to Facebook and Myspace

3. Company Concessions

- A. Company hereby agrees to provide Artist with a room for Artists to warm-up, change, and wait for the Performance on the contracted dates of the event.
- B. Company hereby agrees to provide Artist with one festival pass (free admission) to each member of the band and one additional festival pass (free admission) for a guest of each member of the band.

4. Equipment

It is understood and agreed upon that the Artist is a completely self-contained show and will not require supplemental musicians, equipment, musical instruments or other services by and/or at the expense of the Company unless otherwise specified in this contract; the Company will provide or contract with the venues to provide a stage, PA (Public Address System), microphones, and cables for the Performance. In the event that the Artist uses Artist's sound engineer, mixing engineer, or

lighting engineer, Artist assumes full liability for all audio and lighting equipment. In the event of damage to audio or lighting equipment, Company retains the right to hold payment from Artist in the amount of expected repair/replacement costs and to charge the artist any amount over the expected repair/replacement costs.

6. Delay

The Artist will be notified of their load-in / sound-check time prior to the date of performance. Artist will arrive before their load-in time and at least 2 hours prior to performance start time. Artist must be ready to begin the performance no later than 1 hour before the performance start time. Artist must start their performance at the specified Performance start time unless both parties, Artist and Company, agree to alter the performance start time. In the event of failure to meet these terms, Company reserves the right to prorate the payment to Artist or to terminate this contract for undue delays on the part of the Artist and/or any and all his/her employees or representatives.

7. Cancellation

- A. The Company shall not be held responsible if severe weather, riot, epidemic, or act of public authority restricts Company from providing a performance site and producing this festival. In the aforementioned circumstances, Artists has no legal recourse against Company and hereby releases and forever discharges Company of and from any liability, claims, actions and possible causes of action whatsoever.
- B. If this contract is canceled by the Artist for any reason other than severe weather, riot, epidemic, or act of public authority, the Artist agrees to reimburse the Company for its bona fide out of pocket expenses.

8. Alcohol and Drugs

If the Artist arrives at the performance site within a reasonable time prior to the scheduled performance under the influence of intoxicating beverage, narcotics or drugs, and as a result thereof, in the opinion of the Company, the Artist cannot render said performance within the reasonable expectations of the Company, then the Company shall consider this as a breach of contract on the part of the Artist.

9. Filming, Broadcasting

The Company agrees to prevent, to the best of its ability, unauthorized filming, broadcasting, recording or reproduction by radio, television, or any other device, of the performance for commercial interest. However, filming and recording of the performance by the Company and/or Artist shall be performed for promotional interests. Artist hereby allows Company to use these audio, video, and still photograph recordings for all controlled/partnered websites including, but not limited to, www.neworleansindierock.com.

ADDITIONAL TERMS

This Agreement is assignable, in whole or in part, by Company. Artist shall not assign, pledge, transfer, or hypothecate this Agreement, in whole or in part, without the prior written consent of Company.

The Artist hereby releases and forever discharges Company of and from any liability, claims, actions and possible causes of action whatsoever that may arise from the loss of or damage to any equipment or personal property during transportation to and from performance site and/or before, during, or after the performance and personal injury to Artist, Artist affiliates, and customers.

This Agreement shall not be deemed to be in breach of any of its obligations hereunder unless and until Artist has given Company specific written notice by certified/registered mail or hand-delivery, describing in detail the breach -and- Company shall have failed to cure that breach within thirty (30) days after Company's receipt of that written notice. Artist shall not be deemed to be in breach of any of its obligations hereunder unless and until Company contacts Artist about the breach by any means and Artist does not immediately remedy Artist's activity.

This Agreement constitutes the entire Agreement between the parties relating to the subject matter hereof. All previous understandings, whether oral or written are deemed merged herein. No oral representation, warranty, condition, or agreement of any kind or nature whatsoever shall be binding upon the parties hereto unless incorporated into this agreement. This contract contains all the terms and conditions agreed upon by the parties hereto, and may not be amended other than in writing and signed by both parties.

If any part of this Agreement shall be held invalid or unenforceable, it shall not affect the validity of the balance of this agreement.

This License shall be governed by, construed under, and subject to the laws of the United States or other nation having jurisdiction and where applicable, the laws of the state of Louisiana, other than its laws on conflict of laws. Any litigated controversy arising under this License shall be adjudicated and resolved in a court of competent jurisdiction located in the Parish of Orleans, Louisiana.

Having read and understood the provisions of this Agreement, we, the parties to this CONTRACT, sign below and therein execute this Agreement. Each party signing expressly warrants that he or she is authorized to execute this contract on behalf of their party for the rights being assigned herein.

Artist or Artist Representative

Company

Printed Name: _____
Title: _____
Affiliation: _____

Printed Name: _____
Title: _____
Republic New Orleans

CONTRACT

This agreement is made on the _____ day of _____, _____, by and between the NEW ORLEANS INDIE ROCK COLLECTIVE, LLC (hereinafter referred to as "Company") and _____ (hereinafter referred to as "Artist") for the purpose of licensing two (2) of Artist's songs for a New Orleans indie rock sampler album entitled "Robots Are Mean" (hereinafter referred to as "ALBUM").

PURPOSE

The goal of this album is to promote New Orleans indie rock in New Orleans and internationally, in congruence with Company's mission to raise awareness of and build an infrastructure for New Orleans indie rock. This album is for promotional use only, distributed for free to fans and tastemakers, and will not be sold. This album shall be distributed via CD, internet download, and any other means current or not yet invented.

ARTIST CONCESSIONS

Artist hereby grants a non-exclusive gratis license for the territory of "The World" in perpetuity for use of the Artists' compositions and sound recordings entitled _____ and _____, on Company's sampler album entitled "Robots Are Mean". Artist grants mechanical reproduction rights for the aforementioned titles to Company for Album in perpetuity. Artist asserts that these compositions and sound recordings are wholly owned by the artist or affiliated entity and contain no samples. If any entity other than the Artist owns any part of the composition (publishing) or sound recording (master), artist hereby asserts that it has the authority to assign this license on their behalf. Artist waives all publishing rights, including mechanical royalties related to the mechanical reproduction and Internet downloads of the Album. Artist agrees to grant licenses for internet downloads of the entire Album only, and to allow streaming of individual songs from the website(s) of the Company and its partners. Artist agrees to pay \$50.00 USD and provide hi-res Artist logos (if any), a hi-res press photo, artist bio, ISRC codes (if any), band website(s), and contact information for the production and promotion of "Robots Are Mean". Artist hereby grants Company the rights to use Artist's name, likeness, images, information, and logos for the promotion of "Robots Are Mean" and Company. Artist agrees not to sell Album. If any member of Company determines that Artist has sold Album, Artist agrees to pay a \$100 fine to Company, forfeit all remaining copies of Album to Company, and hereby asserts that it is financially liable for any damages related to the breach of this contract. Artist asserts that it has the right to grant all of the aforementioned concessions and, if not, Artist will make any and all reparations to entitled parties.

COMPANY CONCESSIONS

Company agrees to fund, promote, and distribute "Robots Are Mean". Company agrees not to sell the album. Company agrees to complete or contract out all tasks necessary for the physical and digital distribution of this CD including but not limited to graphic design, web design, mastering, reproduction, and distribution. Company agrees to provide 50 CDs and a link for digital download to Artist. Company agrees to manufacture and distribute at least 3,000 physical CDs to the eight (8) artists on the CD, fans of New Orleans indie rock, and tastemakers in the music industry locally and nationally. Company allows artist to use Company name and logo to promote Album and/or the Company.

ADDITIONAL TERMS

This Agreement is assignable, in whole or in part, by Company. Artist shall not assign, pledge, transfer, or hypothecate this Agreement, in whole or in part, without the prior written consent of Company.

This Agreement shall not be deemed to be in breach of any of its obligations hereunder unless and until Artist has given Company specific written notice by certified/registered mail or hand-delivery, describing in detail the breach -and- Company shall have failed to cure that breach within thirty (30) days after Company's receipt of that written notice. Artist shall not be deemed to be in breach of any of its obligations hereunder unless and until Company contacts artist about the breach by any means and artist does not immediately cease this activity.

This Agreement constitutes the entire Agreement between the parties relating to the subject matter hereof. All previous understandings, whether oral or written are deemed merged herein. No oral representation, warranty, condition, or agreement of any kind or nature whatsoever shall be binding upon the parties hereto unless incorporated into this agreement. This contract contains all the terms and conditions agreed upon by the parties hereto, and may not be amended other than in writing and signed by both parties.

If any part of this Agreement shall be held invalid or unenforceable, it shall not affect the validity of the balance of this agreement.

This License shall be governed by and subject to the copyright law of the United States or other nation having jurisdiction and where applicable, the laws of the state of Louisiana, other than its laws on conflict of laws. Any litigated controversy arising under this License shall be adjudicated in a court of competent jurisdiction located in the Parish of Orleans, Louisiana.

Having read and understood the provisions of this Agreement, we, the parties to this CONTRACT sign below and therein execute this Agreement. Each party signing expressly warrants that he or she is authorized to execute this contract on behalf of the Artist for the rights being assigned herein.

Artist or Artist Representative

Company

Printed Name: _____
Affiliation to Artist: _____

Printed Name: _____
New Orleans Indie Rock Collective, LLC

PRINT MATERIAL - Posters

INDIE ROCK FEST

Nola

OCTOBER 2ND - 4TH

PRESENTED BY NEW ORLEANS INDIE ROCK COLLECTIVE

Day 1
THURSDAY, OCTOBER 2ND
@THE HOWLIN WOLF
THERESA ANDERSSON
THE CITY LIFE
BIG BLUE MARBLE

Day 2
FRIDAY, OCTOBER 3RD
@REPUBLIC
ROTARY DOWNS
MYNAMEIS
JOHNMICHAEL

Day 3
SATURDAY, OCTOBER 4TH
@ONE EYED JACKS
ANTENNA INN
THE REVIVALISTS
THE OTHER PLANETS

INDIE DANCE AFTER-PARTY EVERY NIGHT

SPONSORED BY:
REPUBLIC NEW ORLEANS, HUMID BEINGS, DIRTY COAST, STATIC TV,
ANTIGRAVITY MAGAZINE, AND RAY FRANSEN'S DRUM CENTER.

DAY PASS \$5 • WEEKEND PASS \$10 • 18+ WWW.NEWORLEANSINDIEROCK.COM



NO **INDIE** LA **ROCK** **FEST**

Presented by
New Orleans
Indie Rock Collective

3/5 @ HI-HO LOUNGE
CADDYWHOMPUS
THE PHARMACY
THE BLUE PARTY

3/6 @ ONE EYED JACKS
SILENT CINEMA
THE ZYDEPUNKS
BIG ROCK
CANDY MOUNTAIN

3/7 @ THE HOWLIN WOLF
GLASGOW
THE PEEKERS
THE HAPPY TALK BAND
THE PUBLIC

**MARCH
5TH - 7TH**

SPONSORED BY:
FIREPEYWOODS/DEFENDING NEW ORLEANS, THE BANK,
DIRTY COAST/HUMOREINGS.COM, MAPLE STREET BOOK
SHOP, EDINBURGH STARS, STATIC TELEVISION
DAY PASS \$6 | WEEKEND PASS \$10 | FREE SAMPLER
www.neworleansindierock.com



NOLA INDIE ROCK FEST II
March 5-7

**Silent
Cinema
Glasgow
The Public
The Peekers
The Pharmacy
The Blue Party
The Zydepunks
Caddywhompus
The Happy Talk Band
Big Rock Candy Mountain
3.5 HiHo | 3.6 Jacks | 3.7 Wolf**

www.neworleansindierock.com

FACEBOOK GROUP

facebook

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Rachel Puckett Settings Logout Search

New Orleans Indie Rock Collective

Global

Basic Info

Type:

Music - Indie

Description:

The New Orleans Indie Rock Collective is a group of music industry professionals dedicated to raising awareness of and building an infrastructure for the New Orleans Indie Rock scene. We produce sampler CDs and festivals that feature some of the best local indie rockers. Our website provides networking information to help artists grow and lists all the important information for fans to stay informed about all aspects of the New Orleans Indie Rock scene! Join this group and stay tuned for updates on our sampler CDs, festivals, events, website additions, and more. Also visit www.neworleansindierock.com for all your indie rock needs.

Contact Info

Email:

collective@neworleansindierock.com

Website:

<http://www.neworleansindierock.com>

Office:

New Orleans Indie Rock Collective Offices

Location:

New Orleans, LA

Recent News

THANK YOU THANK YOU THANK YOU! NOLA INDIE ROCK FEST II was a HUGE success. Stay tuned for our upcoming presented shows, festivals, samplers, and more.


***** NOLA INDIE ROCK FEST II | March 5th, 6th, and 7th *****
10 Bands | 3 Days | 3 Venues | 1 Free Sampler
NOLA INDIE ROCK FEST will showcase some of New Orleans' premier indie rock bands at this city's finest indie rock venues, and the fest celebrates the release of the Collective's FREE sampler CD, ROBOTS ARE MEAN!

Thu 3/5 | The Hi-Ho Lounge (2239 St. Claude Ave.)
Caddywhompus
The Pharmacy


Members

Displaying 8 of 1,128 members


See All




Madeline Finn




Jamie Asher




Tara Curtis




Artsadmini Stration




Abi Tyler



Victoria Miceli



Ashley Andrew



Elliot Luckett

Discussion Board

Displaying 1 discussion topic

Start New Topic | See All

NOLA Indie Rock Bands

5 posts by 5 people. Updated on September 24, 2008 at 1:39pm


The Wall

Displaying 5 of 35 wall posts.

See All

Write something...

Post



David Yano (Toronto, ON) wrote

at 4:47am on March 10th, 2009

I like this...
Try this Teresa Hart

NEW ORLEANS
★INDIE ROCK★
COLLECTIVE

View Discussion Board

Message All Members

Promote Group with an Ad

Edit Group

Edit Members

Invite People to Join

Create Related Event

Leave Group

Share

Group Type

This is an open group. Anyone can join and invite others to join.

Admins

Eric Rogers (Loyola New Orleans)

Michael Girardot (Loyola New Orleans)

Mark Heck (New Orleans, LA)

Rachel Puckett




Nick Thomas (Loyola New Orleans)


Advertise

Win a French Adventure

FRANCE
SNAPSHOTS
PHOTO
CONTEST

France Snapshots Photo Contest: upload your original artistic photo, get the most votes and you'll win a French adventure in France!



Huge selection of just-like-new phones starting at FREE

Individual National plans start at

MYSPACE GROUP

New Orleans Indie Rock Collective
Indie / Rock

"NOLA Indie Rock Fest II March 5th, 6th, and 7th"

NEW ORLEANS, Louisiana
United States

Profile Views: 4403

Last Login: 4/13/2009

[View My: Pica](#) | [Videos](#) | [Playlists](#)

Contacting New Orleans Indie Rock Collective

[Send Message](#) [Forward to Friend](#)

[Add to Friends](#) [Add to Favorites](#)

[Buy / Sell](#) [Block User](#)

[Add to Group](#) [Block User](#)

MySpace URL:
www.myspace.com/neworleansindierock

New Orleans Indie Rock Collective: General Info

Member Since 9/10/2008

Band Website www.neworleansindierock.com

Band Members Michael Girardot

music

Pop Out Player

Total plays: 3,531

The Pharmacy - Adieu Adieu
New Orleans Indie Rock Collective

00:10 03:04

Add Buy

Caddywhompus - This Is Wher... by New Orleans Indie Rock Co... 81 plays

The Pharmacy - Adieu Adieu by New Orleans Indie Rock Coll... 80 plays

Glasgow - Samural by New Orleans Indie Rock Collective 76 plays

The Happy Talk Band - Legal... by New Orleans Indie Rock Colle... 76 plays

Silent Cinema - So Say We All by New Orleans Indie Rock Collec... 92 plays

Big Rock Candy Mountain - R... by New Orleans Indie Rock Colle... 97 plays

Albums (0) Statistics Playlists (0)

New Orleans Indie Rock Collective's Latest Blog Entry [\[Subscribe to this Blog\]](#)

Check out The City Life on www.ohso.tv ([view more](#))

[\[View All Blog Entries\]](#)

About New Orleans Indie Rock Collective

The New Orleans Indie Rock Collective is working to develop the New Orleans indie rock community and create awareness locally and nationally.

***** NOLA INDIE ROCK FEST II: March 5th, 6th, and 7th! *****

Nine Bands | Three Days | Three Venues | One Free Sampler

NOLA INDIE ROCK FEST II will showcase some of New Orleans premier indie rockers at this city's finest indie rock venues! SAMPLER CD 2: "Robots Are Mean" will also be distributed for FREE! Mark your calendars NOW!

Record Label Unsigned

New Orleans Indie Rock Collective's Friend Space (Top 24)

New Orleans Indie Rock Collective has 782 friends.

Silent Cinema

Glasgow

Zydepunks

The Happy Talk Band

Big Rock Candy Mountain

Caddywhompus

THE PHARMACY

the public

The Peakers

The Blue Party

Park the Van Records

Dirty Coast Press

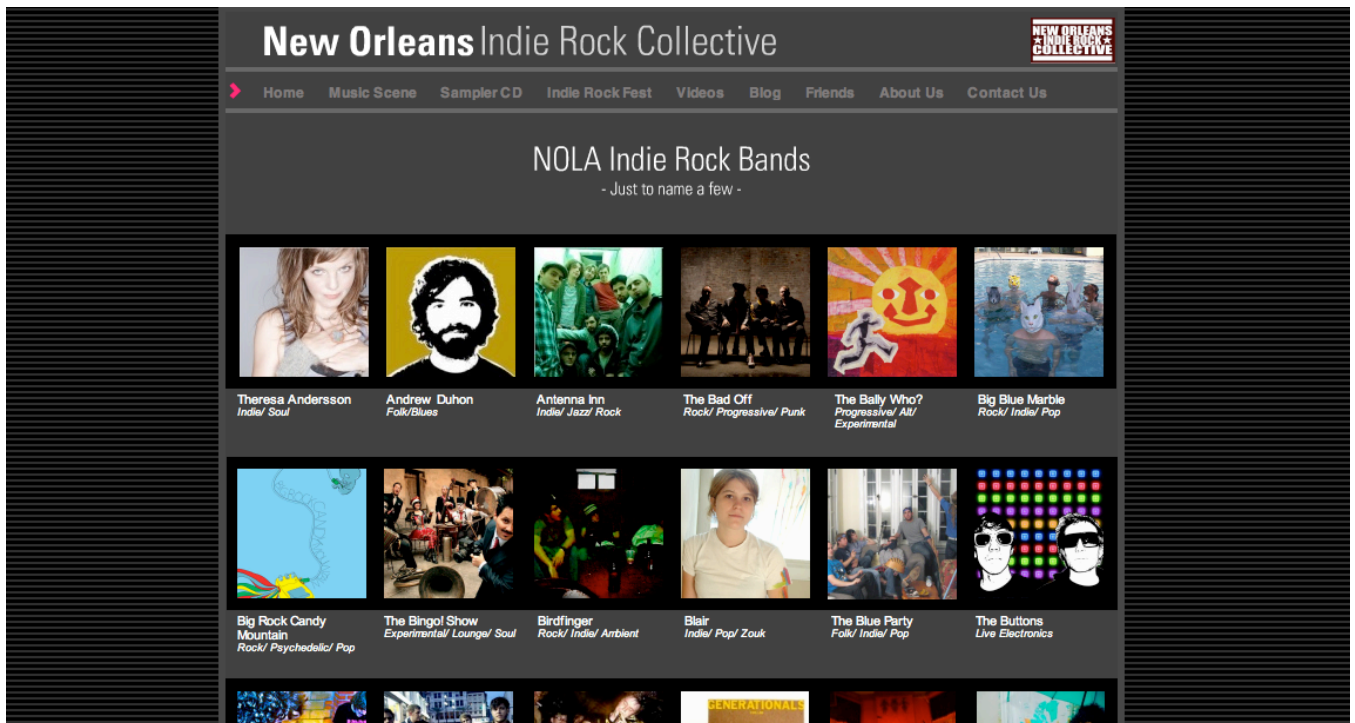
Defend New Orleans

Static TV

ANTI GRAVITY

Theresa Anderson

WEBSITE





New Orleans Indie Rock Collective

NEW ORLEANS INDIE ROCK COLLECTIVE

Home

Music Scene

Sampler CD

Indie Rock Fest

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Rock Beats Paper

A sampler CD is one of the many tools we are using to help bring together and promote New Orleans rock music locally and nationally. Of the many New Orleans rock bands, eight have been selected for this first sampler, entitled "Rock Beats Paper."

The free sampler was released at the New Orleans Indie Rock Festival, Oct. 2nd, 3rd, and 4th. It is available for free at shows of most of the bands listed below, and for free download.

Featured Bands

★ The City Life

★ Theresa Andersson

★ Rotary Downs

★ MyNametsJohnMichael

★ Big Blue Marble

★ Antenna Inn

★ The Revivalists

★ The Other Planets



Download Rock Beats Paper

Click, listen, then tell someone else to click.

The album download is a high quality mp3 in a zip file.

New Orleans Indie Rock Collective

NEW ORLEANS INDIE ROCK COLLECTIVE

Home

Music Scene

Sampler CD

Indie Rock Fest

Videos

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Robots Are Mean

"Robots Are Mean" is our second sampler of New Orleans indie rock music, which includes 8 great local indie rock bands.

The FREE sampler was released at the NOLA Indie Rock Fest II, March 5th, 6th, and 7th.

Featured Bands

★ Glasgow

★ Big Rock Candy Mountain

★ The Happy Talk Band

★ Caddywhompus

★ The Public

★ Silent Cinema

★ The Zydepunks

★ The Pharmacy



Download Robots Are Mean

Click, listen, then tell someone else to click.

Music Videos



The City Life



Theresa Andersson



Big Blue Marble



Rotary Downs



MyNameIsJohnMichael



Antenna Inn



The Revivalists



The Other Planets

Band Interviews



The City Life



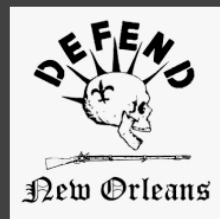
Theresa Andersson



Big Blue Marble

Past Sponsors

The New Orleans Indie Rock Collective would not be possible without the help of our sponsors.
Please support those who have supported us.



We would like to thank those who have also helped tremendously in making our projects a reality.

NEW ORLEANS ★ INDIE ROCK ★ COLLECTIVE

the blog.

reviews
happenings
& more

MONDAY, APRIL 13, 2009

Break Thru Radio Focuses on New Orleans Indie Rock

Break Thru Radio did a feature show on the New Orleans Indie Rock scene featuring some of our favorite artists. Check it out Here.

<http://www.breakthru radio.com/index.php?show=6624>

New Orleans-The New Orleans Bingo! Show
Happy Hour-Good Guys
Sunny Days-The Revivalists
Natchez-Big Blue Marble
Bricks-Hurray For The Riff Raff
Fly Away-Hurray For The Riff Raff
Hello Halo-Blair
Hearts-Blair
Adeiu, Adeiu-The Pharmacy
Bang Bang-Big Rock Candy Mountain
For You Girl-The Bally Who?
Night-Buttons


WHERE WE ARE


neworleansindierock.com
[Facebook Group](#)
[Myspace](#)
[Twitter](#)

CONTRIBUTORS

[New Orleans Indie Rock Collective](#)
[The Beardless Hipster](#)
[Michael](#)
[rachel](#)

FRIENDLY BLOGGERS

 [Caddywhompus](#)
[Loyola Battlefest now scheduled for FRIDAY, APRIL 17](#)
3 hours ago

 [Best Of New Orleans Blog](#)

FESTIVAL PHOTOGRAPHS



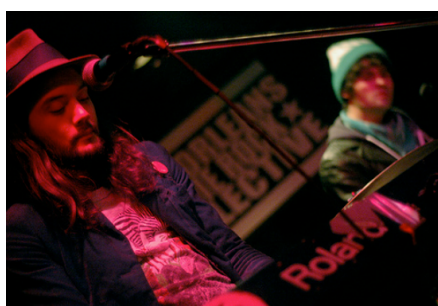
All Fest I photos courtesy of Nick Thomas

New Orleans' First Indie Rock Festival. October 2008.



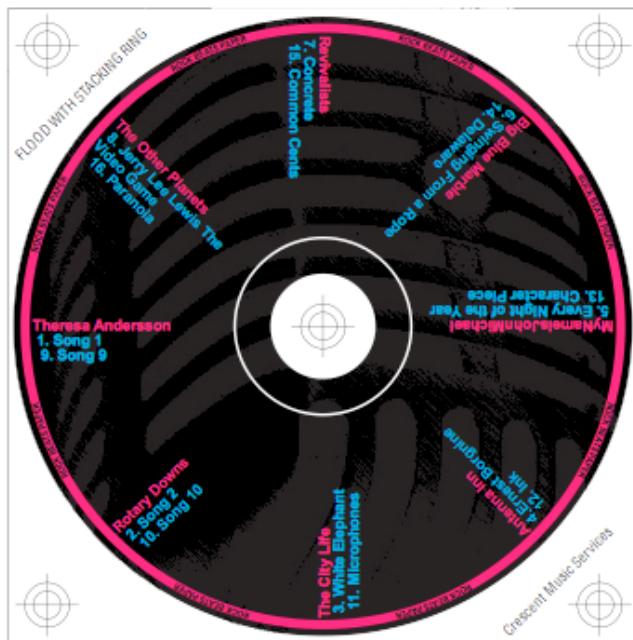
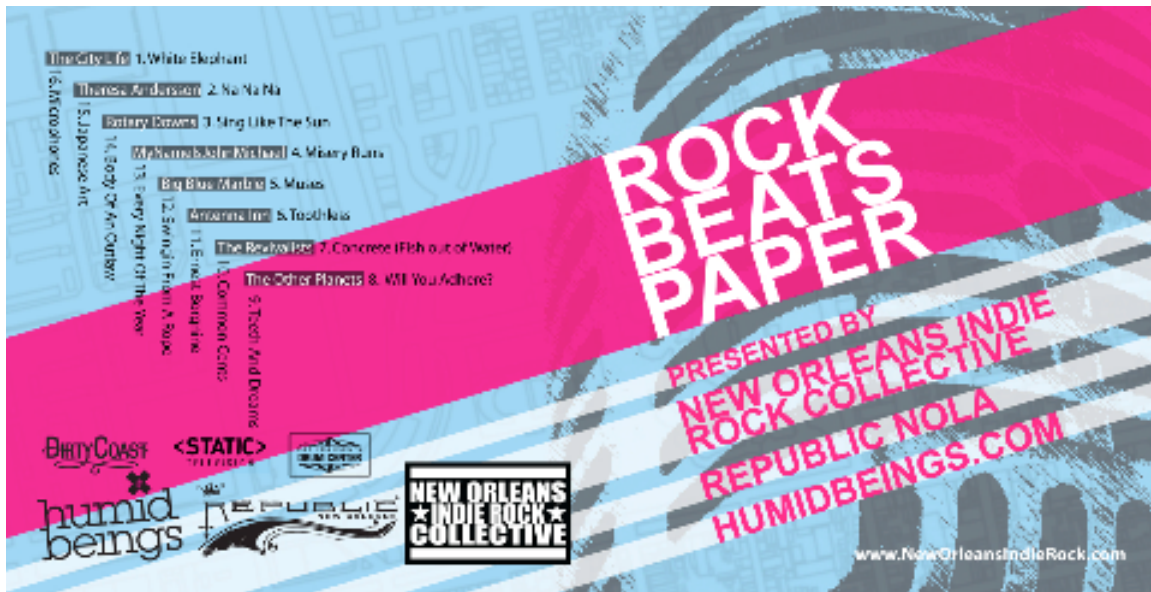
NOLA Indie Rock Fest II

10 Bands | 3 Days | 3 Venues | 1 Sampler CD

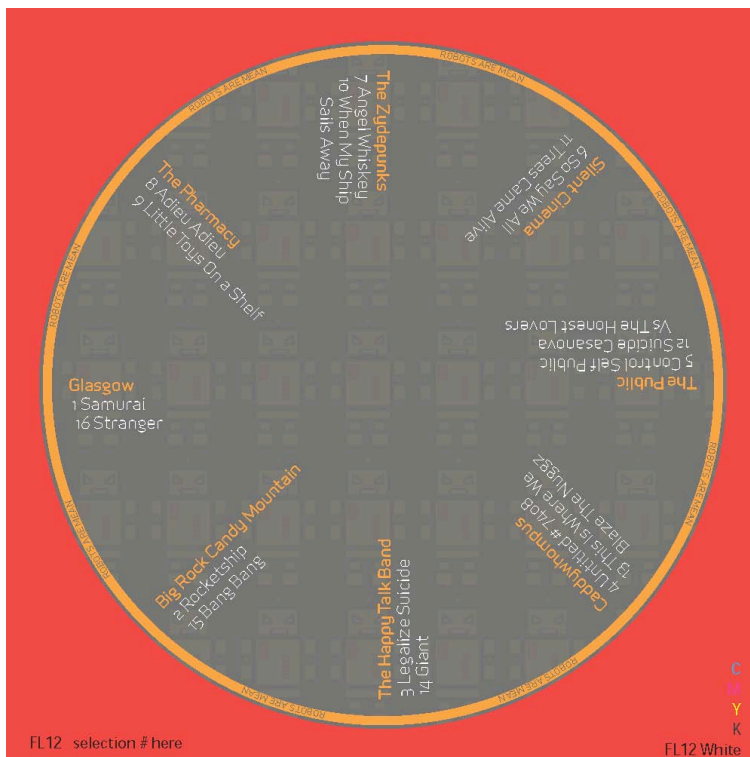




SAMPLER CD 1



SAMPLER CD 2



Vita

Rachel Puckett is an Arts Administration graduate student at the University of New Orleans. She also works as the Assistant to Director of Operations at Basin Street Records, a New Orleans based record label. She has interned for the Los Angeles based music supervision company, 35 Sound in which she promoted the soundtrack for the movie, *The Great Debaters*. During her undergraduate years, she wrote for an online music magazine, *Crazewire*, where she interviewed national musicians including Tim Reynolds. Rachel has a background in advertising, marketing and development. She graduated from Ball State University with a Bachelor of Science in Advertising and Communications. She worked for the social marketing company, Marketing for Change, where she worked directly under the founder of the Truth campaign and wrote her first TV commercial. She has also worked as a program assistant for the nonprofit, Volunteer Florida Foundation, where she maintained sponsorships and assisted in program development for a reading initiative that was targeted at every elementary and middle school parent in the state of Florida. Rachel has also held marketing and press internships with the Contemporary Art Center of New Orleans and the Mary Brogan Museum of Art in Tallahassee, FL.

Rachel will receive her Masters of Art in Arts Administration in May 2009. She is currently employed as the Marketing Assistant for Arts Council of New Orleans.