
FY2025 Tourism Development Application Signature Series Events

EVENT NAME: "We Always Swing"® Jazz Series - A 30th Anniversary Season-Long Celebration

EVENT ORGANIZER: "We Always Swing" Jazz Series

EVENT DATES: 1/1/2025 - 6/30/2025

Please provide detailed answers to the following questions:

1. Describe in detail how CVB Tourism Development funds will be used.
REQUEST: \$20,000 – 13.5 Percent of Project Budget
PROJECT BUDGET: \$148,250

The "We Always Swing"® Jazz Series respectfully requests \$20,000 in support of THREE (3) distinct FY25 Signature Series Events:

- **CONCERT: HILARIO DURÁN QUARTET. [Annual Dr. Carlos & Laura Perez-Mesa Memorial Concert]. Thursday, March 20, 2025, Missouri Theatre. [\$5,000]**
- **CONCERT: BOBBY WATSON REPERTOIRE RETROSPECTIVE - AN INTERNATIONAL JAZZ DAY CELEBRATION WITH 18-PC. COLUMBIA JAZZ ORCHESTRA UNDER THE DIRECTION OF BOBBY WATSON. Wednesday, April 30, 2025, Missouri Theatre [\$7,500]**
- **SIGNED POSTER EXHIBIT: "1995/2025 – 'WE ALWAYS SWING'® JAZZ SERIES VIEWED THROUGH THREE DECADES OF ARTIST SIGNED POSTERS April 12-May 3, 2025, Boone History & Culture Center [7,500]**

2024/2025. Background on 30th Anniversary Season – Planning & Purpose.

On July 1, the "We Always Swing"® Jazz Series began its 30th Anniversary Season. One of Columbia's longer-running arts, music, culture and education projects, the organization wanted to make sure its 2024/2025 season would be significant, and that assuring its success would require a lot of planning to create a year-long schedule that would be representative of the organization's three-decade run.

Imperative the Jazz Series maintain its combined philosophical, artistic and viable financial approach to each season, the organization set out, through concerts and significant ancillary events, to create not simply a "nostalgic look back," but rather attempt to offer people a meaningful, thorough and purposeful examination of what, since its 1995 inception, the Jazz Series has offered the citizenry of Columbia, Central Missourians and those who reside beyond such geographical boundaries.

As the saying goes, "numbers don't lie." The Jazz Series is closing in on 500 concert presentations of all kinds, predominantly featuring a who's who of modern jazz performers. More than 40,000 K-12 students and more than 1,000 college-age students have participated in Jazz Series programs. A current in-house research project – undertaken by an MU Journalism School student – is well underway; we want to get a sense of just how many total and how many different individual artists have graced Jazz Series stages to date. As of now, the sum-total of those 500 concerts involves more than 1,700 musicians collectively; pared down, close to 900 individuals musicians have performed.

Obviously, while it would be smashing to invite each of the 900 musical minds to return to Columbia and have them help celebrate the Jazz Series' 30th Anniversary Season, it is surely an outright impossibility.

As such, we challenged ourselves to devise a programming strategy, one that, when all was said and

done, would leave the public with the real sense of Jazz Series history, that during the course of three decades, there has been and, with deference to vegetarians, continues to be a lot of meat to chew on the proverbial Jazz Series bone. In other words, a lot has taken place, but there's a lot more to come.

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The key question before the organization: HOW do we accomplish our objective – to offer enough depth and history – as well as entertainment – to successfully represent 30 years of programming? After a number of months, we believe we have managed to do so in such a way that what's taking place from July 1, 2024, to June 30, 2025, will appeal to a lot of people without our having to compromise our overarching approach, one that places artistic integrity and quality front and center, but one that continues to monitor, though not without risk, and successfully meld unquestioned artistic quality with financial viability.

All told, the 2024/2025 cycle, now underway, features a stellar 11-concert lineup showcasing more than 60 of the world's finest jazz musicians, some who arrive from as far away as Rio de Janeiro and Toronto, others who, after losing everything in Katrina, arrive from St. Louis, having returned to their hometown after the storm. During the course of the season, we'll celebrate some of the far too many artists who appeared here but have since left us. We'll recognize and celebrate current talent.

Initially facing the daunting challenge of who among the 900 or so artists who have graced Jazz Series stages should appear this cycle, the organization managed to devise a schedule whereby 95 percent of those who will perform are returnees. Some have made Jazz Series performances recently; others haven't been here for a period of time; and, still others, arrive having not made a Jazz Series appearance in more than two decades.

An additional qualifier was added to the programming mix: Just how does the Jazz Series create that sense where seemingly this season feels as if a greater number of musicians will participate than will actually do so? Knowing the financial constraints the organization faces, the Jazz Series looked to present as many returning musicians as possible – but have each perform in a different configuration than on previous occasions.

The final "layer" – in this "Who's On First" dance – required the Jazz Series to remain true to the differing aesthetic balance and essential characteristics it has put front and center since inception. Among those traits: Ensure musician makeup and backgrounds are as varied as possible; for starters, there should be a mix of male and female artists and multiple generations – young to elder, and those in between – represented. Additionally, individual ensemble size from small to large-sized groups should partake along with having band configurations vary in instrumentation with both all-instrumental and vocally driven ensembles present.

Wanting to ascertain such qualities – especially in a market the size of Central Missouri, and within its geographical confines – is never a given. While the Jazz Series didn't quite land everything and everybody it desired, the organization successfully met the self-imposed high bar it set.

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In Season #30, the Jazz Series remains one of the country's very few community-based, stand-alone (rather than attached to an institution or a municipality) all-jazz endeavors – regardless of market size. Even taking into consideration Columbia's and Central Missouri's steadily growing population – now estimated at approximately 400,000 people living in Boone County and the seven surrounding counties – the Jazz Series, many would say, while accomplishing a lot, still must swim upstream in its endeavor to sustain presenting impeccable jazz to the community. Not only does the Jazz Series continue to exist, but it also continues to demonstrate its viability, and its ability to thrive, even, say, through the pandemic. Ultimately, while the organization is aware of ongoing daily challenges, the small staff [two full-time, two part-time] continues to be optimistic about the organization's future.

Each season's full complement of Jazz Series events does not simply mean just the subscription concerts that feature nationally/internationally recognized artists; the programming also incorporates performers who reside locally and regionally who contribute their talents. Further,

the organization's commitment to producing educational activities in partnership with Columbia Public School District and MU School of Music Jazz Studies Department as well as weaving community-wide events, results in the delivery of close to, if not more than, 50 events annually. This is certainly a far cry from the Jazz Series first season – 1995/1996 – comprised of six concerts as the only events.

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FY25 "SIGNATURE SERIES" PROJECT: "We Always Swing"® Jazz Series - A 30th Anniversary Season Long Celebration.

The Jazz Series request centers on the celebratory and the historical juncture where the "We Always Swing"® Jazz Series finds itself today. While a plethora of high quality and varied events have been scheduled from July 1, 2024-June 30, 2025, the organization identified and seeks financial support for **THREE (3) LARGER PROGRAMS**, each already in place and scheduled to unfold during the second half of the 2024/2025 season.

Program Descriptions & Use of CVB Funds:

PROGRAM #1: CONCERT: HILARIO DURÁN QUARTET. [Annual Dr. Carlos & Laura Perez-Mesa Memorial Concert]. Thursday, March 20, 2025, Missouri Theatre.

Cuban native Hilario Durán returns to the Jazz Series having last performed 15 years ago in 2009. On one occasion, during his previous two visits, he was part of saxophonist Jane Bunnett's trio; subsequently he led his own trio.

This major performance at the Missouri Theatre, which takes place March 20, 2025, again serves as the "We Always Swing"® Jazz Series' *Annual Dr. Carlos & Laura Perez-Mesa Memorial Concert*, a yearly event that dates to the 2000/2001 season. Presented in honor of the two long-time, now-deceased Columbians, the Perez-Mesas became and remained significant arts & humanities patrons. Carlos Perez-Mesa, a Cuban native who arrived in Columbia in the late 1960s, loved his homeland's music and its spirit. After his passing in 2000, the Jazz Series, in his, and now wife Laura Perez-Mesa's honor, presents a Cuban-native artist as part of each season.

Durán is a brilliant pianist. He emigrated to Toronto, Canada, more than a decade ago. On this visit as "host" of the Perez-Mesa concert he leads his fellow emigres in a quartet setting. The Jazz Series is very excited to again present Durán, an important, accomplished and international award-winning pianist, composer and bandleader.

[Some of] Hilario Durán's Awards & Accolades:

- 2024: JUNO Awards Winner. "Cry Me A River" (Alma Records/Universal). Hilario Durán and his Latin Jazz Big Band featuring Paquito D'Rivera, Horacio "El Negro" Hernández, OKAN. Jazz Album of the Year (Group).
- 2020: Winner of the Latin Awards Canada.
- 2018: Recipient of the Louis Applebaum Composers Award by the Ontario Arts Foundation
- 2013: Musician of the Year. Toronto Musicians' Association
- 2013 Vision Awards: Premio a la Trayectoria.
- 2009: One of the 10 Most Influential Hispanic Canadians.
- 2008: World Group Artist of the Year. Hilario Durán as Special Guest of Odessa/Havana.
- 2007: Honored with prestigious Chico O'Farrill Lifetime Achievement Award in Miami for his outstanding contributions to Afro-Cuban Jazz and Latin Jazz.

APPLIED CVB FUNDS: \$5,000

The Jazz Series looks to apply \$5,000 of the requested \$20,000 in funds to assist in presenting this program. In addition to the artist fee, the Jazz Series is responsible for the cost of flights from Toronto to Columbia, roundtrip, as well as hotels accommodations for two nights and band-related hospitality. The concert takes place in the Missouri Theatre, which requires a sizeable rental fee. Additional expenses include thorough advance and ongoing cross-section of marketing/advertising platforms. The Jazz Series estimates the core cost of the event: \$20,000.

PROGRAM #2: CONCERT: 30TH ANNIVERSARY INTERNATIONAL JAZZ DAY & JAZZ APPRECIATION MONTH CELEBRATION WITH BOBBY WATSON & COLUMBIA JAZZ ORCHESTRA. APRIL 30, 2025, MISSOURI THEATRE

This ALL-Bobby Watson Program performed by the 18-piece Columbia Jazz Orchestra, portends itself to be an exceptional event. It is timed to April 30, International Jazz Day, the global celebration of the art form sponsored by UNESCO and the Herbie Hancock Institute. Events take place in 190 countries on every continent. The date also marks the culmination of the annual "Jazz Appreciation Month." Initiated by the Smithsonian in Washington D.C., the long April celebration results in thousands of jazz happenings coast to coast. During April, the Jazz Series will again produce 20-plus varied events.

This program embodies all the key elements of what the Jazz Series, as an organization, set out to accomplish and to bring to the mid-Missouri community at large. Not only does the project fulfill the four cornerstones of our stated mission: To Present, Preserve, Promote AND Celebrate the global art known as "Jazz," but it also offers an up-to-the-minute, new, innovative undertaking, one that seamlessly – although much preparation and work will take place before its conclusion – sees BOBBY WATSON, one of the world's foremost present-day alto saxophone masters, thoroughly engage Columbia's talented local/regional 18-piece jazz orchestra that continues to challenge itself and its audiences with its modern-leaning performances.

The program is positioned to be one the 30th Anniversary Season's seminal pieces as well as fulfilling the Jazz Series' commitment to participate each year in International Jazz Day and putting an exclamation mark on 2025 Jazz Appreciation Month activities.

ABOUT BOBBY WATSON: Watson possesses all the necessary credentials to lead this project. Placing the Columbia Jazz Orchestra under his direction makes the utmost sense when you consider the celebrated saxophonist's overall accomplishments include serving as Art Blakey & Jazz Messengers musical director (1977-1981) as well as participating in big band ensembles as a player with the legendary Panama Francis and subsequently with the Mingus Orchestra. Additionally, Watson produced and composed music for his own band, releasing *Tailor Made* (Columbia Records; 1993) more than 30 years ago.

From 1975-2000, Watson was New York-based, considered among the pantheon of current saxophonist. In 2000, Watson, a Lawrence, Kansas, native returned home to serve as UMKC's first William D. and Mary Grant Distinguished Professor in Jazz Studies & Director of Jazz Studies at UMKC Conservatory of Music & Dance.

As an educator as well as an accomplished musician and composer, Watson will be able to properly prepare the Columbia Jazz Orchestra in an organized fashion so the ensemble can properly interpret and perform this **ALL-WATSON RETROSPECTIVE CONCERT**. In preparation, a series of rehearsals will begin in January 2025. Watson has composed more than 100 original works and released more than 30 titles as a leader, appearing on more than 100 other recordings. There is no shortage of material. The saxophonist has made numerous previous Jazz Series appearances, the first pre-dates the organization's beginnings. This event provides Columbia's own professional Jazz Orchestra with a remarkable opportunity. It offers concertgoers a glimpse into what they have right here in Columbia.

ABOUT COLUMBIA JAZZ ORCHESTRA: The 18-piece ensemble formed more than a decade ago. Since beginning as an informal gathering of local and area musicians who would occasionally get together because its members enjoyed playing together, the ensemble has galvanized, upped its game measurably and both

rehearses regularly and performs publicly. During the last decade the ensemble has solidified its roster and become a professional working group, fielding performance requests and receiving compensation for its work – as they will for this project.

Most members remain “everyday workers.” Non-music-related day jobs” include Nancy Dietz, the group’s bassist who is a pharmacist at the VA Hospital; and Edward Scavone, who doubles on alto and baritone saxophone, serves as CEO OF Central Bank of Boone County. Greg Aker, a saxophonist in the group is one of Columbia Jazz Orchestra’s key organizers and a driving force in the band; he happens to hold a position in a Dallas-based IT company.

Meanwhile, there are some full-time musicians in the group. Trombonist Joanna Griffith, serves as MU’s Community Music Outreach Coordinator; pianist Pete Szkolka owns a recording studio and plays locally in a number of ensembles that perform at a number of Columbia venues; Nathan Ferguson, a relatively new CoJo member who is part of the reed section, teaches music at MU. The ensemble also features former MU Jazz Studies students who teach music in Columbia public schools.

The coalesced 18-piece ensemble continues to add to its repertoire. They have become a Columbia music mainstay, having gained notoriety and enhanced their reputation as a quality ensemble, performing a quality repertoire. The Orchestra has been “thirsting” – “chomping at the bit” would be the apt descriptor – to take on a larger project with new material. This performance under Watson’s direction accomplishes this. As the orchestra conductor, Watson will lead this project. Together, he and Columbia Jazz Orchestra will deliver a major public performance.

The Repertoire:

- **PART I: “NEW WORKS.”** Mr. Watson will compose and conduct heretofore selections that have never been performed publicly as “World Premieres.”:
- **PART II: Mr. Watson will “revisit,” “refresh” and “reset” material** from a pair of self-produced, poignant and significant previously released titles, *Gates BBQ Suite* (2010) and *Check-Cashing Day*. (2013). The former is a seven-part suite is a familial autobiographical tale recalling the days when previous Watson generations were in the barbeque business in the Kansas City-Lawrence metro areas. The title, of course, is derived from the now-successful namesake Gates Barbeque franchise.
- **PART III: “Composter’s Choice.”** Mr. Watson has composed more than 100 pieces of original music. To “round-out” the program, he will select titles from his body of work and arrange them specifically for the Columbia Jazz Orchestra.

APPLIED CVB FUNDS: \$7,500

The Jazz Series looks to apply \$7,500 of the requested \$20,000 in funds to assist in presenting this program. The artist fees are divided between Mr. Watson, who will be compensated for not only his “Day Of” appearance, but also for rehearsals, use of his music charts, commissioned “World Premiere” works that will be performed for the first time, as well as providing his accommodations, travel reimbursement and per diems. As a professional orchestra, each Columbia Jazz Orchestra member will be compensated, thus, this program’s “payroll” is measurable.

The concert takes place in the Missouri Theatre, which requires a rental. Additional expense includes thorough advance and ongoing cross-section of marketing/advertising platforms. In this instance, given Mr. Watson’s presence and importance to the Kansas City area’s jazz scene, the Jazz Series will – in particular – strategically market to the western portion of Missouri as well as the eastern section of Kansas. The Jazz Series estimates the core cost of the event, which includes several pre-concert rehearsals and other activities will be \$45,000.

PROGRAM #3: POSTER EXHIBIT – “We Always Swing”® Jazz Series History Viewed Through Three Decades of Signed Posters.” [Produced in Collaboration with Boone County History & Culture Center.] April 9-May 3, 2025, Boone County History & Culture Center, Montminy Gallery.

Since inception, quite literally, most of the scores of musicians performing as part of any Jazz Series Season, have graciously agreed to sign multiple copies of “their” concert posters, season posters and other items; similarly, numerous “special guests” – non-performers – have done likewise, adding their signatures to event-associated promotional and marketing materials.

The result is a prized poster collection, housing signatures from a plethora of iconic figures such as Dave Brubeck, Herbie Hancock, Chick Corea, Wynton Marsalis, Branford Marsalis and Ellis Marsalis, Dianne Reeves, Marian McPartland and Von Freeman, to name a scant few. There are copies of the “A Night of Jazz & Baseball” poster – an event that took place April 28, 2001 – that are signed by former major leaguers Orlando Cepeda and Don Newcombe among others. Beyond the posters, a few specialty pieces will be included in this historically inclined exhibit such as “#JazzNeverSleeps,” commissioned to have acclaimed local artist Mike Sleadd create a limited edition (100 signed copies) work commemorating the Jazz Series’ 25th Anniversary.

The framed posters represent only a fraction of the total number of signed posters. Jazz Series participants now **fill FIVE (5) over-sized art portfolios**; collectively, hundreds of additional signed posters will be on hand. All items, framed and not, are available for purchase with proceeds split evenly between the Jazz Series and collaborating Boone County History & Culture Center.

Overwhelmingly, the art portfolios house multiple copies of individual posters. ALL posters – framed and unframed – with rare exception will be modestly priced.

The primary objective of the exhibit is to, through **the posters and specialty pieces, tell “The Jazz Series Story”**; the goal: Offer a larger scale presentation that contextually melds the historical with the cultural. An accompanying exhibit “catalog” – that will offer a brief description of the framed pieces – will also be produced and available to the public at no cost.

The posters are not only signed historical documents; in many instances, they represent works of art. Holding the 70-poster exhibit at the county’s History & Culture Center – which is celebrating its centennial – adds weight to the presentation. The exhibit’s three-week run takes place during “Jazz Appreciation Month.”

APPLIED CVB FUNDS: \$7,500. [Total estimated core cost of exhibit: \$12,500]

- Cost of Materials (frames, matting prints; labor) - \$6,000
- Cost of Creating, Designing, Printing Catalog - \$3,000
- Cost of full scale – local and “outside Boone County” Marketing/Promoting the Exhibit - \$3,500

2. How many overnight stays does your event generate and how do you determine this?

The Broadway Double Tree By Hilton continues to serve as the Jazz Series “Host” hotel. Overnight stays vary from season to season. A lot depends on which artists are performing – the size of ensembles. In terms of how many people from outside Columbia arrive for Jazz Series events and remain in Columbia overnight, we don’t have a number for that. We do know during the recently completed FY24, the Jazz Series itself expended more than \$14,000 on accommodations, which translates into approximately 100 overnight stays.

We can see – by way of the organization’s ticket vendor (Thundertix) and from emails, and via other forms of communication, how far people travel to attend Jazz Series events. Last season, due to the specific artists we presented who were not performing elsewhere in the state or region, people traveled from throughout Missouri as well as Kansas, Nebraska, Iowa, Illinois, Ohio, Indiana Arkansas and Oklahoma to see them. While the total number is likely smaller than larger, people’s knowledge of Jazz Series concerts and events, and their willingness to travel to attend such events, reflects positively on the organization’s presence.

Of our 1,500 email subscribers, between 15%-20% live beyond Boone County. Of those, about 25% subscribe from other states.

While we know people booked room nights as a result of Jazz Series events, having such a small staff makes it difficult to do so on a consistent basis. Additionally, the Jazz Series understands that other condensed three-day events/festivals attract more people and “score” many more overnight stays. **This will always be the case.** That said, the Jazz Series operates and presents year-round.

The bottom line is the “We Always Swing” Jazz Series is an arts-driven project. We have NEVER lowered – nor will we under the organization’s current administration – Jazz Series artistic standards in order to become more popular or become a more commercial “product” with the intent to attract concertgoers.

We do understand the numbers and generating income for Columbia is important, but we again, ask the Advisory Board, when determining funding level/support, to take into consideration the Jazz Series’ stature as one of the city’s and area’s major cultural projects. It bears repeating to note that to find a similar project, people need to go west to Kansas City or east to St. Louis; a person needs to travel north for nearly 300 miles to find “jazz” on a regular basis and south about the same distance. We hope the Advisory Board recognizes that even though Columbia has more than doubled in size since the organization began operations in 1995, the Jazz Series still remains one of fewer than 10 such projects – all-jazz and community-based – operating in the United States.

3. **What was the attendance of last year’s event and what method did you use to determine this?**

Ticket sales continue to serve as our best and most accurate way to secure concert-going attendees. During Season No. 29, we again exceeded more than \$100,000 in paid attendance. The two major presentations – both part of the FY24 application – were Maria Schneider Orchestra (600 attending) and Arturo O’Farrill Quintet (400 attending). O’Farrill’s concert fell within and served as a key piece of the annual “Jazz Appreciation Month” activities. In addition to his performance, O’Farrill participated in MU College of Arts & Science “Afro-Cuban Legacies Conference,” which saw an additional 250 people participate – approximately 25% from outside Columbia, some from outside the United States.

Paid attendance tells only part of the story. In addition to those who purchase concert tickets, we also make available a great many free events – particularly when it comes to “Jazz Appreciation Month,” a component of FY24’s application. The Annual Children’s Concert, held at Hickman High School Auditorium (900 capacity), sees the K-5 young student population fill or come close to filling the 900-seat venue. Our participant calculations become tricky and, frankly, less accurate as during the course of April the Jazz Series uses many different-sized venues as well as producing outdoor events and activities; estimating attendance is quite the challenge. We can say with certainty, the 20 or so events that take place during “Jazz Appreciation Month” cumulatively result in close to 2,000 additional people attending/participating in one or more activity.

4. **How many years has your event been held?** 30 Years

5. **How are you marketing your event? Complete & attach the Marketing Grid.**

Please find "Marketing Grid" attached. The Jazz Series continues to run a comprehensive marketing schematic, touching on more traditional media such as print, posters, flyers and such, as well as broadcast – mostly public radio stations and PBS-TV as underwriters and purchasing additional spots – as well as appearing on the air as announcers' guests. We have a long-standing relationship with KMOS-TV, public television broadcasting from Warrensburg that reaches west to near-Kansas City area, and east to Central Missouri, as well as to the north and south.

We also use multiple digital and electronic media platforms – Facebook, Instagram and X. Regarding X, we have purposely minimized our usage. While the account remains active, we have been cautious regarding the plethora of "bad actors," feeling this is the more responsible way to go. Our weekly "E-Note" is on the upswing largely due to the recently created part-time position of "Outreach Coordinator."

Last year, the Jazz Series, in part thanks to the work of a part-time Outreach Coordinator, the Jazz Series was able to tap into new statewide contacts including close to 900 music/jazz educators. Further, as a member of Missouri Jazz Educators group, the Jazz Series gained access to the group's website and Facebook page, which gave us access to another statewide (and beyond) targeted database.

Our updated attached Marketing Grid underscores additional strategic efforts to reach across the state and beyond via public radio underwriting as well as exploiting additional databases and resultant related digital platforms.

The **"Signed Poster" project** is a key element of the Jazz Series' FY25 application. With the right marketing, we feel it could attract people from not only Columbia, but also certainly the surrounding counties. The fact that this is a collaboration with Boone County History & Culture Center means marketing will be enhanced greatly via that entity's well-documented capability and experience marketing their own events.

The **"Bobby Watson Retrospective With Columbia Jazz Orchestra"** takes place April 30 on International Jazz Day as well as serves as the culmination of "Jazz Appreciation Month." The former raises the event's profile greatly and opens up additional digital platforms on which to make posts and increase awareness of the event on a national scope. Will this attract people to Columbia from across the country and around the world? Likely not, but it will receive a good deal of attention.

Mr. Watson is an important modern jazz figure – especially in his hometown of Kansas City where he is revered and seen as someone who carries on Charlie Parker's seminal legacy. We will certainly target the western portion of Missouri and Eastern Kansas; we have already received inquiries from people who are planning to get a group, hire a bus and attend the event.

The Jazz Series 30th Anniversary Season is receiving additional attention outside of Columbia. We continue to send out press releases and inform various media from afar about the anniversary season and the particular events that comprise it. This will be an ongoing effort on our part. The fact that the three components of this application take place March 20, April 9-May 12 and April 30, gives us a solid runway for advance marketing and notification to others.

6. **What method do you use to attract sponsors? Attach your sponsorship plan.**

Sponsorships as well as grants and foundation gifts remain essential to the Jazz Series success. Together, they make up approximately one-third of the annual budget – as do individual donations – with the final third arriving via concert and event admissions. Combined, these sources provide continued financial stability, growth and ongoing success with each "tributary" complementing and reinforcing the other.

From inception the Jazz Series financial schematic was based on seeking the greatest number of sponsors possible. While that sounds cliché and obvious, we have never, for instance, sought or tried to attract a “Presenting Sponsor.” That might seem short-sighted and illogical, but philosophically and financially, it has allowed us enormous flexibility and helped create a strong financial foundation and stability – all without being beholden to a single entity. Our view is that the Jazz Series belongs to *everyone*.

Our plan is to continually seek and expand the base of support knowing donor fatigue is real. People/Entities have financial ups and downs. Similarly, people’s/sponsors’ emphases, missions, etc., change. So, the wider the support-generating swath, the better. Let’s not have a singular or two or even three sponsors decide to alter their strategies and have that result in organizational collapse.

Nevertheless, seeking sponsors is an ongoing challenge. Securing sponsors will, barring some sort of miracle, always be a challenge. The art – and it is an art – of attracting sponsors and funding in general is without question a bit of a roller coaster ride. Fortunately, the Jazz Series continues to receive sponsorships from loyal and now-long-standing and generous donors and continue to seek and attract first-time sponsors. Currently, we have added – for the very first time in our history – a part-time development person charged with doing just that. We look for it to have a measurably positive impact.

Over time, by fine tuning our “asks,” and what we refer to as “deconstructing” the Jazz Series. We look to place potential sponsors in an event/events that reflect their interest. On the occasion of the “Signed Poster” collection, we approached a frame shop owner asking if they could offer a discount on the pricing in exchange for promoting their business. We took it a step further and said we would encourage those who purchase unframed works to have their selection framed at this location; the shop owner said he would offer a discount to those who partake.

The community at large as well as others beyond Columba/mid-Missouri have, during the course of three decades, responded well. We have realized measurable success. We have various sponsor types ranging from our larger sponsors/funding agencies, entities listed as “Season Sponsors.” We have “Event” sponsors – supporting entities that prefer to focus their gift on a single or a couple of concerts and/or special events. We also have “Education Sponsors.” These are entities that help underwrite our many educational programs. We have “Media Sponsors” – print, broadcast and digital outlets that again offer discounted costs in exchange for the Jazz Series publicly recognizing them in various ways. We also created a “Special Assistance” category. Generally, these are the arts agencies, Office of Cultural Affairs, Missouri Arts Council, National Endowment for the Arts. We also created, because it’s become an important part of the Jazz Series, “Jazz Appreciation Month” sponsors – entities that look to assist in helping the Jazz Series sustain that month-long endeavor.

In the case of the Convention and Visitors Bureau – our request is “customized” – specifically aimed at assisting with the two significant concerts – and the aforementioned “Signed Poster” Project. What does seem to work in our favor, is our measurable history. We are fortunate that the Jazz Series “brand” is established as a longer-running, well-managed endeavor.

To that end, we’re pleased to note that we have received “Event” sponsorships germane to our FY25 Signature Series proposal. They are placed into the appropriate Income/Expense categories on the Budget Form that follows. Please note, a number of funding sources are listed as “pro-rated” – that is we are employing a portion of such gifts, grants, etc., to assist with not only this

particular application, but also some of the other Jazz Series programs set to take place during the 30th Anniversary Season. The other sources of income, combined with the CVB request create the submitted balanced project budget of \$148,250.

2025 EVENT BUDGET - *I N C O M E*
TOURISM DEVELOPMENT FUND - Signature Series Event

Event Name: "We Always Swing"® Jazz Series – A 30th Anniversary Season-Long Celebration

Organization Name: "We Always Swing"® Jazz Series

	1	2	3
REVENUES	CASH	*IN-KIND should net to zero	TOTAL BUDGET (COLUMN 1+2)
1. Direct Support – Sponsorships, Fundraising, Donations (list in-kind below*)	\$43,750	\$0	\$43,750
2. Government Support** – City, County, Schools, etc. (this includes TDF Funding)	\$39,500		\$39,500
A. CVB Signature Series (amount requested)	\$20,000		\$20,000
B. Please See "Additional Outside Project Support" – Separate Attachment			
C. OCA, CPS Foundation	\$6,000		\$6,000
3. Program Fees			
A. Admission/Tickets	\$33,000		\$33,000
B. Sales of items	\$6,000		\$6,000
C. Other (describe)			
4. Other (be specific)			
A.			
B.			
TOTAL REVENUE	\$148,250	\$0	\$148,250

*In-kind Good or Service Anticipated	Source of donation	Estimated value
N/A		\$
		\$
		\$
		\$
		\$

**Name of Government Program	Source of donation	Estimated value
CVB Signature Series	City of Columbia CVB	\$20,000
		\$
		\$

2025 EVENT BUDGET - EXPENSES
TOURISM DEVELOPMENT FUND - Signature Series Event

Event Name: "We Always Swing"® Jazz Series – A 30th Anniversary Season-Long Celebration

Organization Name: "We Always Swing"® Jazz Series

EXPENDITURES (itemize items in excess of \$100.00)	CASH Tourism Development Funds (amount requested)	CASH Other (excluding TDF)	*IN-KIND should net to zero	TOTAL
1. Personnel				
A. Artistic	\$8,000	\$27,000	\$0	\$35,000
B. Technical	0	\$12,000	\$0	\$12,000
C. Administrative		62,750	\$0	\$62,750
D. Other				
2. Equipment Rental				
A. Venue Rental	\$2,000	\$9,000	\$0	\$11,000
B. Instruments		\$3,000	\$0	\$3,000
C.				
D.				
3. Supplies & Materials				
A. Frames, Mattes, Etc.	\$2,250	\$2,250	\$0	\$4,500
B.				
C.				
D.				
4. Travel				
A. Air/Ground	\$2,000	\$3,000	\$0	\$5,000
B. Accommodations	\$750	\$1,250	\$0	\$2,000
5. Promotion and Publicity				
A. Advertising/Marketing				
- Local (in Boone County)	\$2,000	\$2,000	\$0	\$4,000
- Outside Boone County	\$2,000	\$4,000	\$0	\$6,000
B. Printing	\$1,000	\$2,000	\$0	\$3,000
C. Postage				
D.				
6. Other (be specific)				
A.				
B.				
TOTAL EXPENDITURES	\$20,000	128,250	\$0	148,250
TOTAL REVENUES (from page 6)	\$20,000	\$128,250		\$148,250

***In-kind should net to zero**



E-Signature Verification Notice

By typing your name on the signature line(s) in the application, you confirm that:

1. **Applicant's Identity:** The individual typing their name on the signature line(s) in the application is authorized to submit this funding request on behalf of the event or organization named in the application. The Columbia Convention and Visitors Bureau (CVB) reserves the right to withhold or rescind funding if the identity of the applicant does not match the signer, or if the signer is found to be unauthorized.
2. **Accuracy of Information:** You certify that all information provided in the application is accurate to the best of your knowledge. Any false or misleading information may result in disqualification from funding consideration, or the return of funds already disbursed.
3. **Electronic Signature Validity:** By typing your name on the signature line(s), you acknowledge that this electronic signature holds the same validity and enforceability as a handwritten signature. The Columbia CVB will use your typed name to verify your agreement to the terms and conditions of the funding application.
4. **Final Agreement:** By signing electronically, you agree to abide by the Columbia CVB's funding guidelines.

If the Columbia CVB determines that any information provided is inaccurate or that the signer is not the authorized applicant, the Columbia CVB may withdraw sponsorship or seek reimbursement of funds.

Please retain a copy of this notice for your records.

SIGNATURE PAGE:

Legal Name of Organization: "WE ALWAYS SWING" INC.

Primary Contact: Jon W. Poses

(Person responsible for daily operation of this event. All correspondence and contact will be addressed to this person).

Email: executivedirector@wealwaysswing.org

Street Address: 21 N. Tenth St.

Columbia, MO Zip: Columbia, MO 65201

Phone: 573/449-3009, Opt. #3

I, the undersigned, do hereby agree to submit all financial documentation regarding TDP expenditures. I further agree that all TDP funds will be used for only those approved items as outlined in this application.

Barbara Glenn, Pres. Board of Directors

Signature of President or Chair of Organization

10/15/2024

Date

Jon W. Poses

Signature of Applicant/Primary Contact

10/19/2024

Date



“We Always Swing”® Jazz Series

21 N. Tenth St., Columbia, MO 65201

573/449-3009 (P) • 573/875-0356 (F)

info@wealwaysswing.org

wealwaysswing.org

A Not-For-Profit Organization

RECOGNITION/ACKNOWLEDGEMENT FOR CVB

The Jazz Series looks to recognize ALL its funders incorporating businesses and services, arts and city granting agencies as well as foundations, doing so in a variety of ways.

- Print Recognition/Logo Placement on posters, flyers, handbills, etc.
 - Logo placement on print display notices, such as those that appear in newspapers and magazines.
 - Website Banner placed year-round on Home Page and rotated with other Funders – linked to funder site. Banner content can be altered as frequently as once a month.
 - Logo Placement and Display Notices (space permitting) in our in-depth, now DIGITAL-ONLY Concert Programs. Programs are made available to audiences via all devices at the time of performances, and then archived on our website. All JSCR display notices and logos appearing on the “Sponsor Page” are linked. [See Examples Here: <https://www.wealwaysswing.org/JSCR/issues.php>]
 - Sponsor included in Press Releases that relate to specifically supported events, activities, concerts, etc.
 - Stage Announcements & Recognition of CVB will be made in rotation with other sponsors/funders – at concerts and select community events – particularly at the specific events that pertain to CVB support.
 - Other:
 - Complimentary Tickets to Select Events Offered
 - Invitation to select Jazz Series Special Events & Receptions
-



“We Always Swing”® Jazz Series

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2024/2025 (FY25) CVB SIGNATURE SERIES

Additional Outside Applied Sponsorship-Grant-Foundation Project Support*

*[*As of 10/18/24]*

Sponsorships:

Central Bank of Boone County	\$ 5,000
Budds Center For American Music Studies	\$ 3,500
Commerce Trust	\$ 1,250
Nancy & John David	\$ 1,500
Missouri Employers Mutual	\$ 2,500
Smith Charitable Trust	\$10,000
APPLIED SPONSORSHIP TOTAL:	\$23,750

Financial Qualifications:

[Entire Amount]
[Pro-Rated/Requested]
[Pro-Rated/Secured]
[Pro-Rated/Secured]
[Pro-Rated/Secured]
[Pro-Rated/Secured]

Grants/Foundation

National Endowment For The Arts	\$10,000	[Requested]
Mo. Arts Council	\$12,000	[Pro-Rated/Secured]
OCA [Annual Funding]	\$ 4,000	[Pro-Rated/Secured]
Aaron Copland Foundation	\$ 3,000	[Requested]
A.P. Green Foundation	\$ 4,000	[Requested]
Orscheln Industries Foundation	\$ 5,000	[Requested/Pro-Rated]
Rotary Foundation	\$ 1,500	[Requested/Pro-Rated]
APPLIED GRANT/FOUNDATION TOTAL:	\$39,500	

COMBINED APPLIED INCOME SOURCES

SPONSORSHIPS:	\$23,750
GRANTS/FOUNDATION SUPPORT	\$39,500
INDIVIDUAL DONATIONS:	\$20,000
TICKET ADMISSIONS/PROGRAM FEES:	\$30,000
ORGANIZATION CASH APPLIED:	\$15,000
CVB “SIGNATURE SERIES” FUNDING REQUEST	\$20,000

TOTAL PROJECT INCOME** **\$148,250**

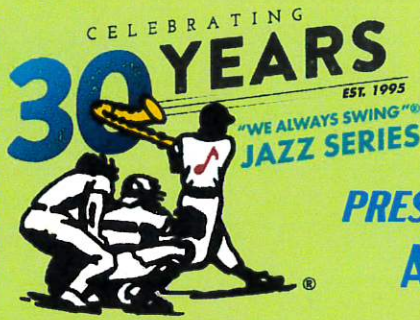
[**Includes Pro-Rated Staff Salaries + Other costs that are ineligible for CVB funding.]

PLEASE NOTE “Financial Qualifications” Terms

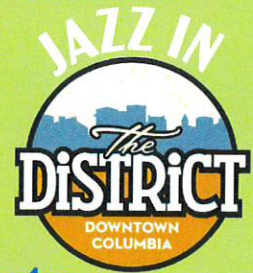
- “Entire Amount” = Entire amount listed will be applied to this project.
- “Pro-Rated” = Amount listed represents the applied portion of a total amount received or pledged to this project/program.
- “Secured” = Funds have arrived or haven’t yet arrived, but notification of arrival has been received.
- “Pending” – A request for funds has been submitted. Awaiting notification.
- “Requested/Pro-Rated” means this is the percentage of larger request that, should the project be funded, will be assigned to the project/program.

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2024/2025 SEASON



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HILARIO DURÁN QUARTET

Thursday, March 20, 2025 | 7 P.M.



Photo Courtesy: Ines Kaiser



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**COLUMBIA
JAZZ ORCHESTRA**

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BOBBY WATSON

Wednesday, April 30, 2025 | 7 P.M.



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Photo Courtesy: Jimmy & Dana Katz

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#63: Aaron Diehl Trio \$35 - [1/12]
He rejects "the Real Diehl" as a self-referential to his capability—but it's a fact. A delightful pianist with a grand sense of history—David plays everything from a stride-to-bebop-to-post-bop-to-modern-Euro-classical repertoire. He's an advanced thoroughbass with creativity to match.

#64: Clayton Bros. Quintet \$45 - [1/14]
4+ steel musicians, top to bottom. Led by bassist John Clayton and alto saxophonist/brother Jeff Clayton, the siblings are joined by favorite level: Stafford, dynamic percussionist of John, Gerald Clayton, and drummer Chad Colville.

#65: Rufus Reid & Out Front Trio + Tia Fuller \$45 - [1/11]
One of our greatest living bassists made his second Jazz Series leader-appearance this season. Augmenting the trio with Ms. Fuller on alto saxophone only made things that much better.

#66: Rene Marie (2015) \$55 - [1/13]
One of our favorite singers returned to the Jazz Series in 2015 and turned heads one more time, doing so in front of two sold out shows at Murray's while offering a master class at Stephens College during her stay.

#67: Diane Schuur \$65 - [1/11]
Known as "Dowdler" to most, popular vocalist Elaine Schuur's first Jazz Series with finally took place during Susan No. 21. Last December, this jazzer nominated for an award, marks the first collaboration between the Jazz Series and Stephens College's "Creative Ink" program.

#68: New York Standards Quartet \$35 - [1/9]
The four richly talented veterans—Tom Armstrong, saxophonist; David Bullman, piano; Michael Lantieri, bass; George Jackson, drums—came together a decade ago. The group took Japan and Europe—and now the Jazz Series—by storm with its original, non-eclectic approach.

#69: Donald Harrison Quartet \$35 - [1/9]
Donald Harrison, a Cremona City (New Orleans) native, lost everything including his home in Katrina. An Art Blakey & The Jazz Messengers alumnus, the alto saxophonist mixes bebop/hard bop and the sounds of New Orleans as vehicles to deliver his music, doing so with pizzazz.

#70: Sean Jones \$35 - [1/19]
The Pittsburgh product, a rising star on the global jazz scene, made his first Jazz Series appearance in a supporting role. He returned to lead his own group.

#71: Alfredo Rodriguez Trio \$45 - [1/3]
An extraordinary young Cuban-native pianist now under the mindful watch of Chano Jones, Mr. Rodriguez still in his 20s, was the Jazz Series' 2010/2011 Dr. Carlos Perez Mesa Memorial Concert performer.

#72: Christian McBride Trio (12x12) \$25 - [1/12]
Can you say "dubious"? Just named the Artistic Director of Newport Jazz Festival, the pre-eminent bassist of his generation & a Jazz Series favorite. His first Columbia appearance, 1994 at age 21, pre-dates the Jazz Series. This poster documents his most recent visit—some two decades later—Feb. 23, 2014.

#73: Champion Fulton \$35 - [1/4]
A young vocalist of note, Champion Fulton, who returns his April to offer a program centered on her hero—Dinah Washington—made her first appearance during the 2012/2013 season.

#44: Benny Green Trio \$35 - [1/14]
Pianist Benny Green, the Oscar Peterson pianist, is as lyrical and fluid a pianist as there is in jazz today. The former Jazz Musician has been leading smaller group ensembles for two decades now, and has appeared at the Jazz Series performing solo, as well as in trios/quartets.

#45: Bill Charlap Trio \$35 - [1/14]
Bill Charlap, yet another top young melodic and immaculate pianist, is the master of the Great American Songbook. He has made a number of Jazz Series appearances—in trio and in piano playing duo with his wife, Renee Rosnes and featuring a quartet with Houston Person.

#46: Kenny Barron Quartet, "A Chunk of Monk" \$75 - [1/13]
Perhaps jazz's most elegant (and joyful) pianist—and foremost independent or independent-minded on Monk, which appearance have they not had for between. Here, he headlined a three-day symposium centered on Monk, which culminated with a Quartet performance.

#47: Billy Childs Quartet \$50 - [1/12]
Bill Childs, the Los Angeles based thoughtful pianist, has made only one Jazz Series appearance, arriving with a gnomous quartet, saxophonist Steve Wilson, bassist Scott Colley and drummer Brian Blade. Beautiful!

#48: Joanne Brackeen & Cecil McBee \$35 - [1/15]
In NYC, the most beloved saxophonist of his time was Brackeen's, open from 1969-1996. Pianist Joanne Brackeen and bassist Cecil McBee held court at the Greenwich Village club on numerous occasions. The Jazz Series celebrated both the remarkable "twosome" and the venue.

#49: Stanley Clarke & Hiroshi \$75 - [1/12]
Two exceptional musicians playing basses, each making their only Jazz Series appearance for what turned out to be a memorable night, indeed.

#50: Kurt Elling (8.5x11) \$65 - [1/12]
A GRAMMY® winner and nine-time nominee, the acclaimed Chicago born, New York-based vocalist has brought his deep baritone to Columbia only twice—both times working with pianist Laurence Fishgore as his musical director.

#51: René Marie (8.5x11) \$65 - [1/13]
In a one of a kind vocalist whose repertoire, interpretations and subject matter all make her special in a post-Billie Holiday-and-Gina-would-A Jazz Series favorite—and rightfully so!

#52: Orrin Evans' Captain Black Big Band: "Tribute to Thomas Hart Benton" \$90 - [1/12]
It was only two months ago when pianist Orrin Evans, leading the 10-piece CBEB to perform in "Musical Tribute to Thomas Hart Benton." One of the Jazz Series' more ambitious—and now memorable—efforts, the ensemble did not disappoint.

#53: Blue Note 7 \$75 - [1/13]
Celebrating their most celebrated label in jazz this all star concert featured musicians who have all performed at the Jazz Series individually. Having such talent, altogether on the same stage? What!

#54: Joey DeFrancesco & Matt Wilson Tree-0 \$50 - [1/9]
We called this performance "A Christmas Celebration Holiday Extravaganza"—it was a rare Jazz Series double-bill. A world premiere to feature two magnetic and energetic musical heroes, one an organist/saxophonist, the other who uses percussion discussion to shape his boundary-less vision. May never happen again.

#55: National Pastimes Productions All-Stars \$45 - [1/19]
Three top tier veterans—bassist Big Drummond, drummer Marco "Smitty" Smith and alto saxophonist Bobby Nelson—who had not played or visited Columbia as a unit since 1989 arrived with next-gen pianist Keith Brown to salute two fellow jazzers/colleagues: James Williams & Mulgato Miller.

#56: Marcus Roberts Trio \$35 - [1/4]
The pianist's first Columbia appearance dates to 1987 as a member of one of Wynton Marsalis' early quartets. He became a leader shortly thereafter and has performed twice for the Jazz Series since.

#57: Danilo Pérez: Panama 500 \$35 - [1/11]
The poster, from 2016, marks the septet and global citizen pianist's most recent Jazz Series appearance—just first in five years. He and his bandmates did not disappoint.

#58: Anat Cohen Quartet \$60 - [1/4]
The brightest and most colorful clarinetist, tenor saxophonist has shared her musicality and lyricism with Jazz Series audiences on four occasions—as a solo person, on leader and leader. On this occasion she led her quartet.

#59: Tia Fuller Quartet \$40 - [1/6]
The Denver native, one-time musical director of Beyoncé's all-women group, is a rising star on the jazz scene, working as an intimate and congenial alto saxophonist. One of the two Jazz Series appearances.

#60: Joe Locke—Geoffrey Keezer Quartet \$40 - [1/17]
The co-led ensemble is high-powered, original sounding and executes its work beautifully—not surprising when you consider the two minds at work here are vibraphonist Joe Locke and pianist Geoffrey Keezer.

#61: Warren Wolf's Wolfgang \$35 - [1/11]
Since arriving on the scene some half dozen years ago, Mr. Wolf has taken the jazz world by storm. An electric performer with a skillset to match, he's now a top-tier vibraphonist. His 2016 performance, his second for the Jazz Series, was the first as a leader.

#62: Amina Figarova Sextet \$35 - [1/10]
An international of Eastern European descent who has settled nicely in New York after spending time in the Netherlands, Amina Figarova, who made her Jazz Series debut last October, is a gifted pianist/bandleader who shines on originality.

Thanks You

The Jazz Series wishes to thank the City of Columbia Office of Cultural Affairs, The Frame Shop on Orr Street and Broadway Brewery along with each of the Jazz Appreciation Month sponsors for making this exhibit possible. Founded in 1995 as a concert producing and educational organization, the Jazz Series mission is to: Present, Promote, Preserve AND celebrate the great American art form known as "Jazz." The intent of the retrospective exhibit is do just that.



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Special Thanks to Broadway Brewery & The Frame Shop On Orr Street