

CONVENTION AND VISITOR'S BUREAU TOURISM
DEVELOPMENT SPONSORSHIP AGREEMENT

THIS AGREEMENT between the City of Columbia, Missouri, a municipal corporation (hereinafter "City") and "WE ALWAYS SWING", INC., a Nonprofit Corporation organized in the State of Missouri (hereinafter "Grant Recipient") is entered into on the date of the last signatory noted below (the "Effective Date"). City and Grant Recipient are each individually referred to herein as a "Party" and collectively as the "Parties."

WHEREAS, Grant Recipient has submitted its application for event funding to the Columbia Convention and Visitors Bureau ("CVB"); and

WHEREAS, the event proposed by Grant Recipient (the "Event") together with the Tourism Fund funding request is more fully set forth in Exhibit A attached hereto and incorporated herein by reference; and

WHEREAS, the use of tourism funds proposed by Grant Recipient will further the planning and promotion of a tourist event which will have a substantial potential to generate overnight visitations.

NOW, THEREFORE, the Parties hereto, for good and sufficient consideration, the receipt of which is hereby acknowledged, intending to be legally bound, do hereby agree as follows:

1. City agrees to provide tourism funding to Grant Recipient in the amount of Ten Thousand Dollars (\$ 10,000.00) in exchange for Grant Recipient conducting the Event and providing the services set forth in Exhibit A. Grant Recipient agrees that it is responsible for all funds made available to Grant Recipient by this Agreement and further agrees that it will reimburse to City any funds expended in violation of city, state, or federal law or in violation of this Agreement. Should the Event be cancelled, Grant Recipient shall, within thirty (30) days, refund to the City all money paid by the City.
2. Grant Recipient agrees that it will make no material changes in the approved Event unless such changes are approved in writing by City prior to the Event.
3. Grant Recipient agrees that it is subject to audit and review on request by City. If Grant Recipient has a financial audit prepared, that report shall be furnished to the CVB.
4. Grant Recipient agrees that all funds received from City will be expended as approved by City Council and none of the funds shall be diverted to any other use or purpose, except as recommended by the CVB's Advisory Board and as approved by the City Council. Full records of all expenditures and disbursements and any income from the provision of the Event described in Grant Recipient's proposal shall be kept and open

to City inspection during regular business hours.

5. Grant Recipient agrees to provide the Convention and Visitors Bureau with copies of all financial documentation no later than ninety (90) days following the last day of the funded event, as outlined in the Post-Event Documentation Procedures established by the CVB. Documentation must include copies of checks issued for payment of services or items, copies of corresponding invoices and copies of any required contracts. If Grant Recipient does not provide financial documentation, Grant Recipient may not be eligible for future funding. This paragraph does not limit other remedies available to the City in the event Grant Recipient breaches this Agreement.

6. Grant Recipient agrees that the CVB and City will be recognized as outlined in Grant Recipient's proposal.

7. Termination Provisions.

- a. By Mutual Agreement. This Agreement may be terminated at any time during its Term upon mutual agreement by both Parties.
- b. By Convenience. With ten (10) days written notice, either Party may terminate this Agreement for convenience. If terminated by Grant Recipient, Grant Recipient shall return all grant proceeds.
- c. By Default. Upon the occurrence of an event of Default, the non-Defaulting Party shall be entitled to immediately terminate this Agreement.

8. **HOLD HARMLESS AGREEMENT.** To the fullest extent not prohibited by law, Grant Recipient shall indemnify and hold harmless the City of Columbia, its directors, officers, agents, and employees from and against all claims, damages, losses, and expenses (including but not limited to attorney's fees) for bodily injury and/or property damage arising by reason of any act or failure to act, negligent or otherwise, of Grant Recipient, of any subcontractor (meaning anyone, including but not limited to consultants having a contract with Grant Recipient or a subcontractor for part of the services), of anyone directly or indirectly employed by Grant Recipient or by any subcontractor, or of anyone for whose acts the Grant Recipient or its subcontractor may be liable, in connection with providing these services. This provision does not, however, require Grant Recipient to indemnify, hold harmless, or defend the City of Columbia from its own negligence. This clause shall survive termination of this Agreement.

9. Miscellaneous Clauses

- a. No Assignment. This Agreement shall inure to the benefit of and be binding upon the Parties and their respective successors and permitted assigns. Neither Party shall assign this Agreement or any of its rights or obligations hereunder without the prior written consent of the other Party.
- b. Amendment. No amendment, addition to, or modification of any provision hereof shall be binding upon the Parties, and neither Party shall be deemed to have waived any provision or any remedy available to it unless such amendment, addition, modification or waiver is in

writing and signed by a duly authorized officer or representative of the applicable Party or Parties.

- c. **Governing Law and Venue.** This contract shall be governed, interpreted, and enforced in accordance with the laws of the State of Missouri and/or the laws of the United States, as applicable. The venue for all litigation arising out of, or relating to this contract document, shall be in Boone County, Missouri, or the United States Western District of Missouri. The Parties hereto irrevocably agree to submit to the exclusive jurisdiction of such courts in the State of Missouri. The Parties agree to waive any defense of forum non conveniens.
- d. **General Laws.** Grant Recipient shall comply with all federal, state, and local laws, rules, regulations, and ordinances.
- e. **Employment of Unauthorized Aliens Prohibited.** If this Agreement is an award of a contract or grant in excess of five thousand dollars, Grant Recipient agrees to comply with Missouri State Statute Section 285.530 in that Grant Recipient shall not knowingly employ, hire for employment, or continue to employ an unauthorized alien to perform work within the State of Missouri. As a condition for the award of this contract or grant, Grant Recipient shall, by sworn affidavit and provision of documentation, affirm its enrollment and participation in a federal work authorization program with respect to the employees working in connection with the contracted services. Grant Recipient shall also sign an affidavit affirming that it does not knowingly employ any person who is an unauthorized alien in connection with the contracted services. Grant Recipient shall require each subcontractor to affirmatively state in its contract with Grant Recipient that the subcontractor shall not knowingly employ, hire for employment or continue to employ an unauthorized alien to perform work within the State of Missouri. Grant Recipient shall also require each subcontractor to provide Grant Recipient with a sworn affidavit under the penalty of perjury attesting to the fact that the subcontractor's employees are lawfully present in the United States.
- f. **No Waiver of Immunities.** In no event shall the language of this Agreement constitute or be construed as a waiver or limitation for either party's rights or defenses with regard to each party's applicable sovereign, governmental, or official immunities and protections as provided by federal and state constitutions or laws.
- g. **Nondiscrimination.** During the performance of this Agreement, Consultant shall not discriminate against any employee, applicant for employment or recipient of services because of race, color, religion, sex, sexual orientation, gender identity or expression, age, disability, or national origin, or any other protected category. Consultant shall comply with all provisions of laws, rules and regulations governing the regulation of Equal Employment Opportunity including Title VI of the Civil Rights Act of 1964 and Chapter 12 of the City of Columbia's Code of Ordinances.

- h. Notices. Any notice, demand, request, or communication required or authorized by the Agreement shall be delivered either by hand, facsimile, overnight courier or mailed by certified mail, return receipt requested, with postage prepaid, to:

If to City:

City of Columbia
Convention and Visitors Bureau
P.O. Box 6015
Columbia, MO 65205-6015
Attn: Director

If to Grant Recipient:

“We Always Swing”, Inc.
21 N. Tenth Street
Columbia, MO 65201
Attn: Jon Poses
Executive Director

The designation and titles of the person to be notified or the address of such person may be changed at any time by written notice. Any such notice, demand, request, or communication shall be deemed delivered on receipt if delivered by hand or facsimile and on deposit by the sending party if delivered by courier or U.S. mail.

- i. Counterparts and Electronic Signatures. This Agreement may be signed in one or more counterparts, each of which shall be deemed an original, but all of which together shall constitute one and the same document. Faxed signatures, or scanned and electronically transmitted signatures, on this Agreement or any notice delivered pursuant to this Agreement, shall be deemed to have the same legal effect as original signatures on this Agreement.
10. Contract Documents. This Agreement includes the following exhibits, which are incorporated herein by reference:

Exhibit	Description
A	Grant Recipient’s Event Proposal

In the event of a conflict between the terms of an exhibit and the terms of this Agreement, the terms of this Agreement controls.

11. Entire Agreement. This Agreement represents the entire and integrated Agreement between Grant Recipient and City. All previous or contemporaneous agreements, representations, promises and conditions

relating to Grant Recipient's Event and services described herein are superseded.

[SIGNATURE PAGE FOLLOWS]

IN WITNESS WHEREOF, the Parties have hereunto executed this Agreement on the day and the year of the last signatory noted below.

CITY OF COLUMBIA, MISSOURI

By: _____ *John Glascock*
John Glascock, City Manager

Date: _____

ATTEST:

Sheela Amin, City Clerk

APPROVED AS TO FORM:

Nancy Thompson, City Counselor

CERTIFICATION: I hereby certify that this contract is within the purpose of the appropriation to which it is to be charged, account number 22904820-504990, and that there is an unencumbered balance to the credit of such appropriation sufficient to pay therefor.

Matthew Lue, Director of Finance

GRANT RECIPIENT
By signing below I certify that I have the authority to bind the Grant Recipient to the Terms of this Agreement.

By: _____ *Jon Poses*

Printed Name: _____ Jon W. Poses

Title: _____ Executive & Artistic Director

IRS-EIN: _____ 43-1846886

Date: _____ November 3, 2021

ATTEST:

Exhibit A

FY2021 Tourism Development Application
Signature Series Events

EVENT NAME: "We Always Swing"® Jazz Series: Season #27

EVENT ORGANIZER: "We Always Swing"® Jazz Series

EVENT DATES: October 1, 2021 – September 30, 2022. (Multiple events, multiple venues.)

Please provide detailed answers to the following questions:

1.) Describe in detail how Tourism Development funds be used.

- **BACKDROP/INTRO:** Not to belabor the point, but the previous 18 to 20 months has certainly different than any of the first 25 years of the "We Always Swing"® Jazz Series (WASJS). For starters, the organization's pandemic holding pattern, which began March 1, 2020, saw the project remain *entirely* dormant for six months. It wasn't until September 2020 -- only after limited in-person gatherings were permitted -- did the Jazz Series mirror some semblance of itself when the organization designed a "hybrid season" -- one that allowed for limited in-person attendance combined with live streams as we attempted to reach as many people as possible. As far as the implementation of that strategy, we consider it a success as we produced eight well-received monthly concerts, September to December 2020 and February to May 2021 and sprinkled a modicum of virtual and in-person educational events during that period. Still, the "feel" of having full-on attendance and participation wasn't quite the same.

The pandemic impacted the Jazz Series in two other significant ways, one being financially, of course. During the 15 non-concert months, we estimate the organization failed to attract something akin to \$150,000 in ticket revenue, most assigned to FY21, and some to FY20. Fortunately, we received a tremendous amount of generous individual gifts, which help close that gap somewhat; additionally, the majority of those who purchased tickets donated their value to the Jazz Series. In spite of the pandemic, for the second consecutive year, more than 600 individual, from more than 30 states, from coast-to-coast, contributed to the Jazz Series. This yielded \$127,000 during FY21, an increase of more than \$20,000 from FY20 and more than \$35,000 from FY19. Additionally, the organization received three types of SBA support: two rounds each via both PPP and EIDL forgiven loans-turned-grants, and subsequently additional funding via "SVOG" -- Shuttered Venues Operator Grant program. Despite the continued -- but lessened -- presence of the pandemic, such cumulative measurable support allowed us to move into -- and look forward to FY22 -- Season #27.

The other unexpected impact, a result of the pandemic, is, for the first time, the Jazz Series altered its presenting/producing calendar, extending programming deep into the spring. We were unexpectedly and pleasantly surprised as participation, which we expected to decrease noticeably during the post-academic calendar, did not; actually, it took place without our even noticing. Ironically, the pandemic's disruption

altered the course of our schedule. By the time we completed the makeshift 2020/2021 season, we were within a month of beginning FY22 – actually doing so on its first day – July 1, participating in Columbia’s special Bicentennial Weekend. In assessing this development, we believe it has to do with both Columbia’s overall growth and increased awareness of and overall growth of the Jazz Series itself. The realization that programming would be possible during this heretofore “dark” pocket in the Jazz Series schedule is something that we decided to continue as we planned the current season, which will essentially end just days before FY23 (July 1, 2022) begins.

With regard to 2021/2022 schedule of concerts and events, we did take into consideration the many still-unknowns about the pandemic’s lingering effect, not the least of which was the potential Delta variant’s impact. As such, we approached FY22 with caution, keeping one eye on potential disruption and the other on planning a full return – meaning delivering a complete and uninterrupted 2021/2022 season. The result: We “back-loaded” the upcoming season. Our first event took place only a few days ago -- October 23, with the next two performances set for November and in December. Meanwhile, between February and continuing into May/June, the Jazz Series is set to produce nine distinct performances and an abundance of educational and community-wide events. Come next late spring, we look to have delivered a dozen or more major concerts as well as ramping up comprehensive educational and community-wide outreach events that attract several thousand people. This includes an always-busy “Jazz Appreciation Month” which takes place annually in April.

“We Always Swing” Jazz Series “Signature Series” Funding Request: \$20,000

With artists again touring, we hope the public feels safe enough to attend events at pre-pandemic levels. With artists’ permission a continuation of Virtual Program Production is a possible – although it may be on a much more limited basis than last year – and it may see additional costs added to artist fees. We have included it as part of the overall project budget, and should streaming become applicable, we will apply Tourist Development Funds to this piece of the project.

On Tap: An Ambitious FY22 Schedule (October 1, 2021-September 30, 2022). Coming out of the pandemic, we purposely set in motion one of our most ambitious and extensive schedules in place. Each season we offer a trio of ticket-purchasing periods. Initially, we sell Season “Passes” to people who wish to attend every Jazz Series performance; the second period is geared toward those who would like to purchase multi-concert “Packages,” tickets to several but not all concerts; we then offer single-ticket purchases to individual concerts.

We believe the 2021/2022 schedule stands as one of our strongest, most imaginative and creative concert schematics to date. Artistic quality is paramount to the Jazz Series, however arranging events in a well-thought-out, engaging as well as entertaining schematic remains significant to the organization’s philosophical programming approach. Such attributes are hallmarks of Jazz Series performances that, over time, have earned the organization much greater attention and recognition as one of the country’s finest projects of its kind. The schedule, which includes much programming beyond simply presenting major concerts, will be enhanced by upwards of 30 additional events. FY22 represents the organization’s largest annual budget to date -- \$373,000 – roughly 12 times greater than during the Jazz Series’ first operational year (FY96). Again, we believe such a figure reflects significant growth, increased awareness of and participation in Jazz Series activity.

While our “Signature Series” Funding targets and zooms in on specific programs and events, we feel it’s important to acknowledge Columbia Convention & Visitors Bureau support in ongoing fashion on all platforms – print and digital – because we market so many events so far in advance and have become, in earnest, a year-round project. That said, for the FY22 “Signature Series” TDF support targets a set of

specific seminal concerts and events – those that we feel have the best chance to receive the greatest amount of coverage and that will have the greatest amount of economic impact during this funding period.

PROGRAM-RELATED COST REQUEST: \$13,500

This includes but is not limited to: Core costs related to producing concerts such as Artist Fees, Travel,, Accommodations/Accommodation-related costs, i.e. per diem, Venue Rental, Virtual Program Delivery (Artist permission pending).

- **Program #1: Jazz at Lincoln Center Orchestra With Wynton Marsalis (2/23/22; Missouri Theatre).**

The New York-based, geographically namesake, 15-piece orchestra, which the famed trumpeter leads, will make its first Jazz Series/Columbia appearance in nearly SIX years. At the time of this request, the Jazz Series stands as, the only Missouri performance, which gives us an opportunity to market this event state-wide and beyond. The event requires 25 hotel rooms for the ensemble.

Estimated Total Event Cost: \$55,000.

- **Program #2: {Trés} Featuring Saxophonist Miguel Zenón: The Music of Puerto Rico (3/12/22; First Baptist Church.)**

Originally scheduled nearly two years ago, but postponed because of the pandemic, the group, which features 2008 MacArthur “Genius” Award Fellow, saxophonist Miguel Zenón, presents a world premiere – a journey and musical exploration of Puerto Rico. Again, the Jazz Series serves as Missouri’s only host to the program. The music performed will have been recorded just a few days earlier; the concert represents the group’s first public performance. The event is representative of quality and the imaginative programming that has come to be associated with the Jazz Series. While attracting the most people possible is a key part of the funding/support equation, the Jazz Series believes events such as this offer intangibles that help increase overall awareness of Columbia as a cultural destination.

Estimated Event Cost: \$10,000

- **Program #3: “Jazz & The Beats”: A Dual Centennial Celebration: Charles Mingus & Jack Kerouac – The Mingus Big Band & Readings From *On The Road* (4/28/22; Blue Note).**

Born 42 days apart in 1922 (Mingus: April 22; Kerouac: March 12), this event honors two of America’s mid-20th century iconic figures, one a larger-than-life seminal jazz bassist/composer/musician/bandleader who has influenced and continues to influence everyone in his wake, including the likes of Joni Mitchell, numerous classical musicians and countless other performers. The other designee stands as *the* most important author and figure who help create and popularize “The Beat Generation.” His *On The Road*, an anthem-like beat/literary guidepost published in 1957 remains nearly popular today more than 60 years after it became a best-seller. Viking estimates more than three million copies have sold with 60,000 selling annually; the work has been translated into some-25 languages.

The special evening opens with a group of hand-picked Columbians – selected from the citizenry and from the literary community -- reading passages from Kerouac’s masterpiece – followed by a performance by the GRAMMY®-winning Mingus Big Band, a 14-piece ensemble, which for close to 30 years has delivered jubilant, raucous interpretations of works composed by its namesake musician. The ensemble, which has a rotating cast, always consists of some of today’s best musicians – many who are well-known bandleaders in their own right – who together are as close to mastering and capturing the complexities, subtleties, nuances and dynamics – all essential traits of Mingus’ music – as anyone. The group’s only other Jazz Series/Columbia appearance took place 20 seasons ago – in 2001. We look to receive

Estimated Event Cost: \$25,000.

- **“Jazz Appreciation Month,” April 1-30, 2022.** We view “Jazz Appreciation Month,” founded by the Smithsonian Institute in 2001, as an annual opportunity to participate in a national initiative and connect with those who toil within the jazz field throughout the United States and elsewhere. We produce 20-plus

events of all kinds during the 30-day initiative. While this is not an “official” festival, it is designed specifically to draw attention to jazz over a prolonged period. Each (non-pandemic) April, we produce subscription concerts (usually three), educational activities (multiple, in-school, K-12 and MU) and community-wide events – the latter two efforts made available almost exclusively at no charge to all. We continue to market and build “Jazz Appreciation Month,” attracting more people, to more events. “Jazz Appreciation Month’s impact decidedly helps raise the Jazz Series profile as a whole, the genre’s awareness in general and increases Columbia’s national profile as a significant jazz-friendly municipality.

Further, the month-long affair also allows us to collaborate with other non-profit agencies and involve local retailers and other entities as well. We have an ongoing collaboration with “The District,” working with its staff to promote our “Jazz in the District” concerts (includes the three concerts in this proposal) and to promote “Jazz Appreciation Month” throughout April. The Jazz Series serves as both catalyst for and administrator of events as we collaborate with local and area jazz musicians and have them perform in a various of inside and outside spaces. “Jazz Appreciation Month,” We already have numerous events on the schedule during April 2022, with many more to be scheduled between now and April 1. We will again construct a dedicated website page on wealwaysswing.org that serves as an informational “JAM-Event” index. The listings provides links when available and incorporates both Jazz Series produced and other jazz-related events as well. The intent is to promote and market the entirety of jazz events taking place in Columbia in April.

The month culminates on April 30 with **International Jazz Day**. The UNESCO-sponsored global event, with Herbie Hancock serving as U.N. Ambassador, involves nearly 200 country-participants situated on every continent. Founded in 2011. International Jazz Day, employing a global concert anchor that moves from continent to continent each year, is based on jazz being a music that serves to bring people together. Communities, schools, artists, historians, academics, and jazz enthusiasts all over the world celebrate and learn about the art of jazz, its roots, its future and its impact. The Jazz Series, purposely schedules an event or multiple events in different locations that day – be it a concert, educational and/or community-based activities, has participated in the affair since it’s inception. Our event(s) – along with hundreds of others – is/are listed on a global calendar located on the dedicated UNESCO site <https://jazzday.com/>. Participating may be viewed by some as symbolic, but, again, from our perspective, this augments Columbia’s standing as a jazz-friendly center.

Estimated event Cost: \$30,000 (separate from \$25,000 for “Dual Centennial” Mingus/Kerouac Program)

- **Level of Participation:** Overall “attendance” at Jazz-Series related events totaled 13,000-plus participants in the cycle preceding the pandemic. This number incorporates concerts, educational and community-wide events and daily (Monday-Friday) visits to the Von Freeman Memorial Lending Library, a public collection of 9,000-plus CD/LP titles and a companion jazz literature collection. <https://www.wealwaysswing.org/series/education/library.php>.

PROMOTION/MARKETING ADVERTISING COST REQUEST: \$6,000

We believe receiving CVB support in this area is crucial to our ability to “extend our reach” and create additional awareness of the “We Always Swing”® Jazz Series – and of Columbia, itself. Funding at this level allows us to place media buys beyond Boone County, throughout Missouri and into bordering states. It’s our intent to purchase advertising outside of Boone County as well as place information – exploiting the reach of both print and digital outlets with the intent of attracting increased traffic to the Jazz Series website. We are also working with an independent public relations firm with experience within the music industry, and more specifically, within the jazz arena. We are allocating \$6,000 in CVB funds toward non-local marketing/advertising, which represents approximately of our agency’s overall marketing expenditure. (Please see separate “Marketing Grid” document.)

- 2.) **How many overnight stays did your event generate last year and how did you track and determine this?**
Obviously the pandemic all-but eliminated overnight stays. Last year's project specifically featured accomplished artists who lived within proximity of Columbia. We did provide hotel stays for Bobby Watson, our artist-in-residence, and Alisha Pattillo Ensemble, who arrived from Fayetteville, Ark., to perform. The total number of overnight stays totaled eight. As we begin FY22, we continue our long-standing and close relationship with The Broadway Hotel, which serves as our "host" hotel. For the 2021/2022 season, the hotel has offered a "Jazz Series" rate – not only to our organization but to those who arrive from out of town to attend our events. The Jazz Series will request upwards 75 room nights for artists.
- 3.) **What was the attendance of your event last year and what method did you use to determine this?**
We had two "types" of attendance last year – in-person and virtual. In person numbers were determined by the number of tickets sold at performances and simple head count at free, socially distanced events. Paid attendance (eight events) was 320. Virtual attendance is more difficult to determine, in part because events were "broadcast" on numerous platforms with numerous hosts. We live streamed each concert; all now archived on our YouTube channel, so the number of views continue to increase, although the rate has slowed. However, each concert appeared on the Jazz Series Facebook and YouTube channel; events also appeared on our production team's Facebook page. They also received on Murry's Facebook page. Taken as a whole, at the time of broadcast, viewers totaled between 1,500-3,000 per event. However, overall cumulative numbers are in the multi-thousands. Nineteen of 21 Columbia elementary schools participated in our Annual Children's Concert – which saxophonist Bobby Watson hosted virtually from the Jazz Series office. Some students viewed the event from their classroom. Each classroom counts as one view when there were as many as 30 students participating. Additionally, parents who had children at home tuned in.
- 4.) **How many years has your event been held?**
The "We Always Swing"® Jazz Series launched July 1, 1995, receiving it's 501(c)(3), not-for-profit standing on March 30, 1999. Since The 2021/2022 cycle (FY22) represents Season #27.
- 5.) **What is the economic impact of your event?**
Having to make major event-related adjustments during the pandemic-driven 18 months certainly minimized the organization's economic impact from March 2020 to September 2021. It was then we began producing limited in-person/live-stream events in accordance with C.D.C./Boone Co.-Columbia Health Dept. Guidelines. Attendance at events from September 2020-May 2021 ranged from 30 persons to 70 persons. Ordinarily, the same number of events in the same venue (Murry's) would average 250 people and thus have a greater economic impact with regard to local attendee expenditure during events as well as visiting attendees along with visiting artists who generate income in a variety of ways during their respective Columbia stays.

Looking at pre-pandemic and now forthcoming per-event economic impact levels, the most recent estimate is \$10,574.56 per instance. With an average of 15 measurable major events and additional 20-plus minor events, the cumulative impact is likely to exceed \$200,000. The determined formula employed in pre-pandemic FY20 estimated the impact stood at \$158,618.40. The number is based on the economic impact calculator that Columbia Convention & Visitors Bureau subscribes to through Destinations International, a member-based organization considered to be the leading resource for professional development and destination management.

6.) **Marketing Plan: (Please use the attached marketing grid to complete this question.)**

The Jazz Series intends to apply \$6,500 (approximately one-third of the requested funds toward an overall marketing plan of \$25,000-plus – which incorporates all facets such as web and graphic design costs as well as print and digital advertising. As the attached marketing grid indicates, we intend to

employ a variety of print and digital avenues, make use of broadcast – radio and television – as well as exhaust social media platforms. Combined, our ongoing marketing strategy covers Columbia/Boone County and the surrounding counties/communities, media outlets that have statewide reach and beyond. We will also market specific events regionally and nationally via long-established outside services.

The marketing plan also calls for us to seek “earned income” via a series of press releases sent out to local, regional and national outlets. Programs featuring artists we present and work with have national profiles and thus create the potential to receive coverage beyond local and even statewide outlets. The Jazz Series is linked to many of the country’s largest and heaviest trafficked jazz-centric websites. There are a great many jazz-oriented sites – such as “allaboutjazz.com” – that have national/international reach and readership. That allows, at no cost, organizations such as the Jazz Series to post events. Such sites will greatly enhance our reach for streamed events. In addition to listing individual concerts on many websites, each April, during “Jazz Appreciation Month,” we post events on highly trafficked national websites including the Smithsonian Institution and UNESCO, the major sponsor of International Jazz Day (IJ), which is a global celebration that takes place on April 30.

We will make use of a number of email list-serves. Among them, our own “E-Note,” which reaches some 1,800 subscribers 45 to 50 times a year, and is opened in a multitude of states coast-to-coast, including those that surround Missouri. Other openings, though up to thousands of miles away, are potential audience for streamed programming. We will also submit events to the MU Info weekly email, that reaches the entire campus – students, staff and faculty as well as alumni and others; we will also have access to MU Arts & Science email list serve; though fewer in number, it is a sharply targeted demographic.

We promote the Jazz Series thoroughly on public radio stations that combined reach across the state and beyond. Columbia-based KBIA-FM has strategically placed “translators” that cover nearly a 100-mile radius, reaching 50 miles in each direction; the Jazz Series spends nearly \$2,500 annually in underwriting with the station. KJLU, located in Jefferson City, reaches southward some 40-50 miles beyond the state capital. The Jazz Series expends resources to get the word out to the station’s listeners. And KOPN, while largely having a local presence, its reach blankets the entirety of Central Missouri. This season we will selectively place underwriting spots on radio station WSIE-FM, which is located in Edwardsville, Ill. The station both covers the St. Louis area and also reaches 30-plus miles in Eastern Illinois. On the state’s west side, we work with KPR – Kansas Public Radio. Based in Lawrence, the consortia of half-dozen stations, strategically placed, reaches most of the state, with its primary station, KANU, covering the Kansas City market and as far east as Independence. We also draw people from southeastern Missouri with KMST (formally KUMR) serving that region.

On the television side we continue to partner with KMOS-TV – doing so as part of a “cash-and-trade” arrangement. Based in Sedalia/Warrensburg, it, too, reaches a measurable part of the state, including locally and throughout Boone County.

There are many media-related sites such as *Missouri Life* and other user-friendly industry websites such as the Missouri Division of Tourism that we work with and that have appeal beyond Columbia/Boone County borders. There is an opportunity to post our events on their respective websites and in their publications at no cost. A few years ago, we began to reach out to the state’s scores of jazz band directors through Missouri Association of Jazz Educators (<http://www.mojae.org/>.) The site lists its individual members, with their respective schools, emails and websites. Together, they cover Missouri, border to border, east-to-west and north-to-south. Part of the organization’s mission is to encourage band directors – and students – to attend live performances. We will surely look to attract them to any streamed events as well.

The aforementioned outlets and the varied vehicles will be incorporated into the organization's ongoing marketing and promotional strategies as we attempt to "connect the dots" in a systematic and well-planned/strategic way.

7.) Sponsorship Plan: Describe your plan to attract event sponsors and attach information on Sponsorship levels.

Sponsorships are a key component to the Jazz Series' stability, growth and success. Attached, please find a list of confirmed sponsors and the amount of pro-rated funds of each sponsorship that will be applied to the CVB-supported events. We are again pleased with the number – and varied types of sponsors we have attracted to date (*As of 10/1/21*). There are some first-time Jazz Series sponsors included – also something that pleases us and is significant to our continued organizational strength.

We intentionally construct the Jazz Series budget and take into account our financial foundation when seeking outside funds. Yes, our strategy is to attract the greatest amount of support and resultant dollars we can, however, we also seek to attract funds from a diverse set of supporters and funders. We now attract more than 20 sponsors annually. This includes area business and services as well as granting agencies and foundations.

Digital sponsorships include website banner placement on our home page as well as our other website pages; each event has its own wealwaysswing.org page. Banners are linked to business' and services' sites, appearing in rotating fashion. We also created a second digital opportunity, which is underwriting our weekly "E-Note," which goes out to 2,000 subscribers. This is a linked logo placement atop each email.

Due to the pandemic and overall cost, we are in the process of "transforming" our in-depth print concert programs to digital format only. The advantage is a shorter production timeline and the programs, when the design/process/transition is complete will allow people – via a QR code to read programs both in advance of events AND on multiple devices. Concert programs will again be offered free to those who attend our performances – and they will, likewise, be offered to anyone who might be interested in attending. We view this as yet another chance to broaden awareness of our program. Eventually programs will return – although in digital form only – to offering in-depth biographical and discographical (recorded histories) material for each player. There are additional articles as well.

8.) Event Budget: Please use the two budget pages below (pages 5 & 6) to provide details of your Income and Expenses. (You may add lines or change the cell titles to better match your event.)

Again, the Jazz Series FY22 Agency Budget is \$373,000. The Project Budget is: \$190,500 and our "Signature Series" request is \$20,000. The request represents 5.4% of the agency budget and 10.5% of the project budget.

Assistance & Support from CVB Allows The Jazz Series To:

- Deliver a major concert series – with support placed toward off-setting specific programs (4). However, the Jazz Series will incorporate and acknowledge at all 2021/2022 from October 1, 2021-June 30, 2022.
- Help offset direct related core concert costs such as travel, accommodations, accommodation-related costs, i.e. per diem, Venue Rental, Virtual Program Delivery (Should Artist permit transmission.)

182,500

TOTAL BUDGET FY2022
TOURISM DEVELOPMENT FUND - *Signature Series Event*

EVENT BUDGET – I N C O M E

Event Name: "We (Still) Always Swing"® - Season #27

Organization Name: "We Always Swing"® Jazz Series

INCOME:	1 CASH	2 *IN-KIND should net to zero	3 TOTAL BUDGET (COLUMN 1+2)
1. Direct Support – Sponsorships, Fundraising/Donations (document in-kind*)	\$80,000	\$0	\$80,000
2. Government Support** (city, county, schools, etc.)	20,000	0	\$20,000
A. CVB Tourism Development			
B. Off. Of Cultural Affairs	\$3,500	0	\$3,500
C. Mo. Arts Council	\$7,000		\$7,000
3. Program Fees:	\$80,000	0	\$80,000
Admissions/Tickets			
Sales of items	0	0	0
Other	0	0	0
4. Other Misc. (be specific)	0	0	0
5.			
6.			
TOTAL REVENUE	\$190,500	\$0	\$190,500

*In-kind good or service anticipated	Source of donation	Estimated value
		\$
		\$
		\$
		\$

**Name of program	Source of donation	Estimated value
		\$
		\$
		\$

EVENT BUDGET - EXPENSES

Event Name:

Organization Name:

EXPENSES: (itemize items in excess of \$100.00)	CASH Tourism Development Funds	CASH Other	*IN-KIND should net to zero	TOTAL
1. Personnel				
Artistic	\$9,000	\$108,000		\$117,000
Technical	0	\$10,000		\$10,000
Administrative				
Other				
2. Equipment Rental		\$10,000		\$10,000
Venue Rental	\$1,000	\$5,000		\$6,000
3. Supplies & Materials				
Awards				
4. Travel,				
Ground, Air	1,000	\$5,000		\$6,000
Accommodations	2,500	\$7,000		\$9,500
5. Promotion and Publicity				
Advertising/Marketing				
Local (in Boone County)		\$9,000		\$9,000
Outside Boone County	\$5,000	\$3,000		\$8,000
Printing	\$1,000	\$6,000		\$7,000
Postage	\$500	\$1,000		\$1,500
6. Other (be specific)				
Web Design, Graphic Design		\$6,500		\$6,500
TOTAL EXPENDITURES	\$20,000	\$170,500		\$190,500
TOTAL REVENUES (from page 5 ___)	\$20,000	\$170,500		\$190,500

*In-kind should net to zero

SIGNATURE PAGE:

Legal Name of Organization: "We Always Swing,"® Inc. ["We Always Swing"® Jazz Series]

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: 65201

Phone: 573/449-3009, Menu 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, President

Signature of President or Chair of Organization

Oct. 18, 2021

Date

Jon Poses

Signature of Applicant/Primary Contact

Oct. 18, 2021

Date