

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 Twelve Thousand Five Hundred Dollars (\$ 12,500.00) 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, Grant Recipient 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. Grant Recipient 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: _____
De'Carlton Seewood, City Manager

Date: _____

ATTEST:

By: _____
Sheela Amin, City Clerk

APPROVED AS TO FORM:

By: _____
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.

By: _____
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 W. Poses

Printed Name: _____
Jon W. Poses

Title: _____
Executive & Artistic Director

IRS-EIN: _____
43-1846886

Date: _____
December 3, 2025

ATTEST:

FY2026 Tourism Development Signature Series Application

Event Name: 2025/2026 Season #31: *Onward*

Organizing Organization: “We Always Swing”® Jazz Series

Event Location: Multiple Event Locations – Missouri Theatre; Jesse Hall, MU; Hickman High School; Battle High School; Rock Bridge High School; Ragtag Cinema; Various Locations in The District; elsewhere in Columbia

Event Dates: Jazz Appreciation Month – Runs April 1-30, 2026. Key Dates include, but are not limited to: April 3, April 4, April 6-7, April 16, April 19, April 30.

Application Questions

Please provide clear and detailed responses to the following:

1. Use of Funds

How will the requested Tourism Development Funds be used? Be specific about how the funding will support event operations, marketing, or enhancements.

On August 1, 2025, the “We Always Swing”® Jazz Series announced **SEASON #31: ONWARD**, its 2025/2026 go-round. Having just completed a most successful and tightly focused 30th Anniversary Season, the Jazz Series “vibe” was to continue its idiosyncratic “Westward Ho!” movement into the future, hence the tongue-in-cheek title of the 2025/2026 season.

Three weeks after the initial email announcement, with 140 people in attendance, the organization’s Annual Kick-Off! for the past decade-plus took place atop The Broadway Hotel. Though the first subscription concert generally doesn’t take place for a month or more – this season it actually is two months later – The Roof event, in a very real sense, signals the start of each “We Always Swing”® Jazz Series season. Marketing begins, hotel arrangements for the next 10 months are made, ticket orders are made available to people and subsequently returned, and a season poster is produced. We are off and running. So, in many ways, while FY26’s “Signature Series” request is centered on events taking place during “Jazz Appreciation Month,” celebrated each April 1-30, they represent the organization’s most visible “pieces,” the events where we believe employing CVB “Signature Series” funds will be best applied.

The combined events covered in this proposal easily represent the season’s most ambitious expenditure. It’s not surprising that our FY26 budget projects out to \$428,500 – the largest ever – and, speaking of growth, it is *nearly 14 times* greater than the Jazz Series’ FY95 \$31,000 annual budget.

The events may take place in a concentrated time period, HOWEVER, “investing” in their success is well underway – and is a season-long endeavor. We’re pleased to report that to date the Jazz Series has attracted more than \$100,000 in total ticket sales, thus far with close to 30 percent of that total assigned to two of the three major events for which we request support.

**FY26 CVB “SIGNATURE SERIES” FUNDING REQUEST \$17,500
REQUEST SUMMARY/USE OF FUNDS**

MAJOR CONCERT NO. I: BRANFORD MARSALIS QUARTET
– APRIL 3, 2026, JESSE AUDITORIUM

MAJOR CONCERT NO. II: PAT METHENY GROUP
– APRIL 16, 2026, MISSOURI THEATRE PERFORMANCE *PLUS*

- **MU SCHOOL OF MUSIC, JAZZ STUDIES DEPT. STUDENT OPPORTUNITY:**
 - **PAT METHENY PRE-CONCERT SESSION INCLUDING:
INTIMATE PRIVATE SOUNDCHECK & EXTENDED
Q&A WITH STUDENTS.**

**COMPLETION AND PREMIERE PUBLIC SCREENING OF BOBBY WATSON &
COLUMBIA JAZZ ORCHESTRA**

– *“A LIFE OF JAZZ COMPOSITION, PERFORMANCE, MUSIC & WORDS”*
[Concert Film & Accompanying Documentary] – APRIL 30, 2026 (Tent.)

■

Individual Program Components & Descriptions Explained.

BRANFORD MARSALIS QUARTET – APRIL 3, 2026, JESSE AUDITORIUM

Saxophonist Branford Marsalis is one of the most influential and revered figures in contemporary music. A National Endowment of the Arts Jazz Master, a multi-GRAMMY®-Award winner as well as a Tony Award and EMMY Award nominee, the New Orleans native is equally at home performing concertos with symphony orchestras or playing with Sting. However, jazz continues to be at the core of the eldest of the four immensely talented brothers that includes Wynton, Delfeayo and Jason Marsalis.

More specifically, Branford Marsalis’ composing and arranging skillsets as well as his serving as the creator and bandleader of his exceptional Quartet, continue to be his most visible calling card. The four-piece ensemble has long been considered one of the most important top-tier small jazz groups. After more than three decades with minimal personnel changes, this celebrated ensemble is recognized the world over for its uncompromising interpretation of a musical kaleidoscopic comprised of both original compositions and some of jazz’s popular classics.

After receiving GRAMMY® nominations on its two most recent releases, *Upward Spiral* and *The Secret Between the Shadow and the Soul*, earlier this year the Quartet issued its much-anticipated Blue Note Records debut, *Belonging*, a session conceived entirely as an interpretation of Keith Jarrett’s momentous 1974 recording, issued now half-century ago. *The New York Times* commented “Marsalis has tackled imposing jazz masterworks before...but at its best, his (reading of) *Belonging* goes deeper...it’s a performance that both honors and amplifies (Jarrett’s legendary release).”

John Zeugner captured the impact of the Quartet in a review of a live performance, calling it “casually confident, professional, cerebral and supercharged with energy. The Branford Marsalis Quartet...was all of those adjectives and more.”

Marsalis first performed as part of the Jazz Series in 1999, returning periodically. However, it has been SIX YEARS since the Quartet last Jazz Series engagement. The April 3 performance at Jesse Auditorium on the MU campus serves as the first major component of the forthcoming “2026 Jazz Appreciation Month.”

TOTAL EVENT BUDGET: \$35,000

APPLIED CVB FUNDS: \$ 6,000

[Applied toward Artist Fees, Event Marketing & Promotions, Travel and Accommodations.]

PAT METHENY GROUP – APRIL 16, 2026, MISSOURI THEATRE

Guitarist Pat Metheny makes his first “We Always Swing”® Jazz Series performance in **TWENTY YEARS**. The Lee’s Summit, Missouri, native is a *20-time GRAMMY® winner* as well as, like Branford Marsalis, receiving the highly coveted NEA Jazz Masters Award.

His April 16, 2026, appearance marks the guitarist’s *first Columbia performance since 2005*. “Hosting” Mr. Metheny is particularly gratifying and significant. In December 2019, though he didn’t perform at that time, Mr. Metheny came to Columbia, receiving an Honorary Doctorate of Arts & Letters from MU.

The upcoming performance in Columbia is part of Metheny’s 55-stop, multi-continent World Tour. While he is in Columbia, Metheny noted he would be pleased to meet with MU School of Music Jazz Studies Department students, inviting them to a pre-concert session at the Missouri Theatre. That afternoon the students will experience first-hand the world renown guitarist and his group rehearse material as they prepare for that evening’s concert. In turn that will be followed by a Question & Answer period with the guitarist.

The Jazz Series, in ongoing discussion with the musician’s management team, came up with the idea of incorporating student interaction into Metheny’s itinerary only to find out later it will be the **ONLY student interaction the guitarist scheduled during the world tour**. This reflects the Jazz Series’ desire and ongoing effort to incorporate education into its programming and enhance student experience.

Since Pat Metheny burst on the world stage 50 years ago, the guitarist has continued to redefine and expand the jazz genre by integrating new technology into his work while possessing an expansive knowledge of and drawing from those who came before him – legendary guitarists such as Charlie Christian, Wes Montgomery and Les Paul among others. The always-curious Metheny is constantly working to evolve the guitar’s improvisational and sonic potential.

Metheny’s versatility is nearly without peer on any instrument. His body of work includes compositions for solo guitar, small ensembles, electric and acoustic instruments, large orchestras and ballet pieces – and even the robotic instruments of his Orchestrion project, while always sidestepping the limits of any one genre.

Metheny has also participated in the academic arena. At 18, he was the youngest teacher ever at the University of Miami Frost School of Music. At 19, he became the youngest teacher ever at the Berklee College of Music. He has also taught music workshops all over the world, from the Dutch Royal Conservatory to the Thelonious Monk Institute of Jazz to clinics in Asia and South America.

TOTAL EVENT BUDGET: \$50,000

APPLIED CVB FUNDS: \$ 8,000

[Applied toward Artist Fees, Event Marketing & Promotions, Travel and Accommodations.]

COMPLETION & PREMIERE PUBLIC SCREENING OF BOBBY WATSON & COLUMBIA JAZZ ORCHESTRA:

“A LIFE OF JAZZ COMPOSITION, PERFORMANCE, MUSIC & WORDS”

[Screening of Concert Film & Accompanying Documentary]

Last funding cycle – FY25 – the Jazz Series requested support from CVB and a number of other funders, to assist with presenting a major concert, scheduled for April 30, 2025, which is International

Jazz Day and marks “Jazz Appreciation Month’s” final day. **The project saw the collaboration between legendary saxophonist Bobby Watson and the home-grown 18-piece Columbia Jazz Orchestra. Designed as a full-length performance the event showcased the local professional large ensemble solely performing original Watson compositions.**

The project began in January 2025 with what became a series of rehearsals and concluded with a Missouri Theatre performance on the appointed evening as April ended. Both the concert itself and the “backstory” – the rehearsals plus interviews with musicians and staff about preparing for the performance – were professionally filmed.

The goal: To have a high-quality concert-length film and an hour-long “documentary” depicting and discussing the preparation that led up to the concert, with both ultimately shown to the public. The documentary-to-be incorporated interviews with Mr. Watson as well as with Columbia Jazz Orchestra band members as well as Jazz Series staff.

Six-Hundred people attended the concert, which was a rousing success – musically and otherwise. The rehearsals and interviews, likewise, were successfully captured. In May, the project moved into the editing and post-production phase.

While several entities – along with admissions – help support the project, a National Endowment for the Arts grant anchored it. Submitted to the agency in February 2024 – a year before filming began – as a \$76,305 budgeted project, the Jazz Series, sought to receive a \$30,000 NEA grant. In November 2024, with the January-to-May 2025 funded period set to begin, the Jazz Series received conditional notice that the application was approved at the \$25,000 level. Knowing NEA applications are rarely funded, staff felt comfortable pursuing the project as proposed.

A second, more concrete NEA confirmation arrived in mid-January; this one included the project as part of the agency’s official national press release and a state-by-state grant recipient listings. The NEA notice included wording that strongly encouraged the Jazz Series to publicly announce the grant, which the Jazz Series did.

However, the release of NEA funds never took place. On May 2, the Jazz Series received notice from the NEA informing the organization that funds had been “withdrawn,” effective immediately; the only recourse would be the permissible appeal process if we chose to pursue that avenue. We did. The Jazz Series re-wrote and re-submitted what was, until a week ago, a successful proposal. More than three months later, on August 20, the Jazz Series received notice that the appeal was denied.

Nonetheless, determined to see the project through – up to and including a public screening – the Jazz Series moved toward completing the project. **The public screening, originally scheduled for late fall, will now take place in April 2026 and serve as part of the forthcoming “Jazz Appreciation Month” programming.**

An emergency, 30-day fundraising campaign in June, raising approximately \$14,000, which certainly softened the NEA blow, but did not eliminate it. Although the Jazz Series announced its 2025/2026 season, a budget shortfall remains for what is regarded as an important project.

What remains is to complete the editing and post-production portion of the project. It is now underway with an estimated cost of \$6,000. Additional costs involve marketing and promoting the film statewide and beyond, given Mr. Watson’s stature as an internationally known jazz performer. As such, we included a portion of this project as part of our FY26 request. The intent to apply the funds to complete the concert film and documentary include using some of the funds for advance publicity and marketing of the world premiere screening. Tentative “release date” – April 30, 2026

REMAINING EVENT BUDGET: \$11,000

APPLIED CVB FUNDS: \$ 3,500

[Applied toward Artist Fees, Event Marketing & Promotions, Travel and Accommodations.]

2. **Overnight Visitation**

Approximately how many **overnight hotel stays** does your event generate?

- o What data or method(s) do you use to calculate this figure (e.g., hotel partner reports, attendee surveys, booking data)?

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 FY25, the Jazz Series itself expended \$14,449 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.

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. **Event Attendance**

What was the **total attendance** at your most recent event?

- o How was this number determined (e.g., ticket sales, on-site counts, registration records, estimates)?

Ticket sales continue to serve as our best and most accurate way to secure concert-going attendees. During Season No. 30, sales exceeded more than \$120,000 in paid attendance. The average ticket price is roughly \$30, so 4,000 paid attendees. We provide a plethora of free events – which are much more difficult to track – especially during April’s Jazz Appreciation Month when we offer outdoor events, in-school events and use numerous different venues. The current season – 2025/2026 – ticket sales have already exceeded \$100,000. We anticipate – given the artists performing this season – organization ticket sales will reach or surpass \$140,000.

4. **Event History**

How many years has this event been held? **Answer:** 31 years.

5. **Marketing Strategy**

Describe how your event is being promoted to attract visitors from outside the local area. Please complete and attach the **Marketing Grid** with specific media, timelines, and platforms.

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.

Because of the three artists involved in this request, who have high notoriety, especially Pat Metheny being a Lee Summit's native, and Bobby Watson being a Lenexa resident, we have looked into a number of new outlets such as Kansas City Studio magazine – an arts-only publication/website that has an enormous reach in the western part of the state and into Kansas. Both artists have a thorough national presence. In the case of Mr. Watson – we are examining the possibilities of the finished film being screened in other markets from coast-to-coast – especially where jazz has a presence. As for Mr. Marsalis, this is his first area visit in six years, which translates into cutting a wider marketing swath for his performance.

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."

The Jazz Series has now laid the groundwork 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 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. **Sponsorship Development**

What strategies do you use to secure event sponsorships?

Please attach your **sponsorship plan or packet** outlining tiers, benefits, and outreach efforts. Please see attached list of sponsors/granting agencies and foundations who are sponsoring these particular as well as other Jazz Series programs. The list of funders is accompanied by percentages of support for this and other Jazz Series events and activities.

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. Last season, Individual Donor contributions surpassed \$190,000, with funds arriving from 30 states. 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.

**FY2026 EVENT BUDGET
TOURISM DEVELOPMENT SIGNATURE SERIES**

INCOME

Event Name: **“Season #31: Onward”**

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 [S], Fundraising [F], Individual Donations [D] Grants [G], Foundation [FND] (list in-kind below*)	\$13,000 [S] \$ 7,500 [FND] \$12,500 [G] \$39,300 [F/D]	\$0	\$72,300
2. Government Support** – City, County, Schools, etc. (this includes TDF Funding) [SEE “B” & “Total Project Support & Projected Revenue Streams [Separate Attachment.]			
A. CVB Signature Series (amount requested)	\$17,500		\$17,500
B. OCA, CPS Fine Arts Department, Mo Arts Council Combined Total:	\$18,000		\$18,000
3. Program Fees			
A. Admission/Tickets	\$61,500		\$61,500
B. Sales of items			
C. Other (describe)			
4. Other (be specific)			
A.			
B.			
TOTAL REVENUE	\$169,300	\$0	\$169,300

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

**Name of Government Program	Source of donation	Estimated value
CVB Signature Series	City of Columbia CVB	\$15,000
		\$
		\$
		\$
		\$

TOURISM DEVELOPMENT SIGNATURE SERIES

EXPENDITURES

Event Name: "Season #31: "Onward"

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	\$7,500	\$64,000	\$0	\$71,500
B. Technical	\$0	\$10,000	\$0	\$10,000
C. Administrative		\$52,500	\$0	\$50,000
D. Other				
2. Equipment Rental				
A. Venue Rentals	\$2,500	\$10,000	\$0	\$12,500
B. Instruments/Backline		\$500	\$0	\$ 500
C.				
D.				
3. Supplies & Materials				
A.				
B.				
C.				
D.				
4. Travel				
A. Air/Ground	\$2,000	\$4,000	\$0	\$6,000
B. Accommodations	\$2,000	\$3,000	\$0	\$4,000
5. Promotion and Publicity				
A. Advertising/Marketing				
- Local (in Boone County)	\$1,000	\$4,000	\$0	\$5,000
- Outside Boone County	\$2,000	\$3,000	\$0	\$5,000
B. Printing	\$500	\$500	\$0	\$1,000
C. Postage		\$300	\$0	\$300
D.				
6. Other (be specific)				
A.				
B.				
TOTAL EXPENDITURES	\$17,500	\$151,800	\$0	\$169,300
TOTAL REVENUES (from page 6)	\$17,500	\$151,800	\$0	\$169,300

*In-kind should net to zero

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: 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.

Sarah S. Bohl, President BoD

Signature of President or Chair of Organization

Oct. 20, 2025

Date

Jon W. Poses

Signature of Applicant/Primary Contact

Oct. 23, 2025

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

2025/2026 (FY26) Columbia Convention & Visitors Bureau

"Signature Series" Request

Project Support Sources & Projected Revenue Streams*

*[*As of 10/10/25]*

Sponsorships:

Central Bank of Boone County	\$ 2,000
Budds Center For American Music Studies	\$ 3,500
Columbia Pool & Spa	\$ 1,000
Nancy & John David	\$ 1,500
Smith Charitable Trust	\$ 5,000
APPLIED SPONSORSHIP TOTAL:	\$13,000

Financial Qualifications:

[100% Secured]
[65% Pro-Rated/Requested]
[65% Pro-Rated/Secured]
[50% Pro-Rated/Secured]
[50% Pro-Rated/Secured]

Grants/Foundations

CPS District Fine Arts Foundation	\$ 2,000
Mo. Arts Council	\$12,000
OCA [Annual Funding]	\$ 4,000
Orscheln Industries Foundation	\$ 7,500
American Action For Arts	\$12,500
APPLIED GRANT/FOUNDATION TOTAL:	\$38,000

[100% Requested]
[50% Pro-Rated/Secured]
[40% Pro-Rated/Secured]
[100% Secured]
[100%/Secured]

Admissions

"Bobby Watson-Columbia Jazz Orchestra Film	\$ 1,500
Branford Marsalis Quartet Concert	\$25,000
Pat Metheny Group Concert	\$35,000
APPLIED GRANT/FOUNDATION TOTAL:	\$61,500

[Projected Revenue; 40% Captured]
[Projected Revenue; 43% Captured]

COMBINED APPLIED INCOME SOURCES

SPONSORSHIPS:	\$13,000	
GRANTS/FOUNDATION SUPPORT	\$38,000	
TICKET ADMISSIONS:	\$61,500	
FUNDRAISING/INDIVIDUAL DONATIONS	\$39,300	[Projected FY26: \$150,000 – Current Total: \$42,961]
CVB "SIGNATURE SERIES" REQUEST	\$17,500	[100% THIS PROPOSAL]

TOTAL PROJECT PROJECTED INCOME SOURCES \$169,300**

[**NOTE: Includes Income assigned –
 Pro-Rated – toward Staff Salaries +
 Other Indirect Costs not listed in proposal.]

"Financial Qualifications" Terms

- Percentage Listed = Amount of Total or Pro-Rated funds from total support that applied to this project.
- "Secured" = Funds have been received & committed.
- "Requested" – A request for funds has been submitted. Awaiting notification



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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.
- Website Banner placed on specially created "Jazz Appreciation Month" page (beg. March 15, 2026) and rotated with other Funders – linked to funder site. Banner content can be altered in conjunction with Home Page banner and as frequently as once a month.
- If produced, Logo Placement and Display Notices (space permitting) in digital/print Concert Programs. Programs are archived on our website. All JSCR display notices and logos appearing on the "Sponsor Page" will be linked.
- 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, but as a major sponsor, announcements will also made at additional events
- Other:
 - Complimentary Tickets to Select Events Offered
 - Invitation to select Jazz Series Special Events & Receptions

Event Name: "We Always Swing" Jazz Series 2025/2026 Season #

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 104

Marketing Tactics - Outlet or Vendor	# of ads	Total Reach/Circulation
Print		
KC Jazz Ambassadors -Print	4	Not Available
KC Studio	4	10,000 Opt-In Readers
Missourian-Print	3	5000
Rock Bridge Performing Arts Conc	1	Not Available
Digital - Social, Display, SEM, etc.		
Jazz Series weekly E-Note	52	1,500 X 52 =78,000
Facebook	N/A	2,200
Instagram	N/A	1,001
Kansas City Studio	4	200,000
KC Jazz Ambassadors Digital	4	Not Available
Missouri Assn. for Jazz Edu. FB	N/A	1,000
Missourian-Digital	1	33,000
CoMo 411 Instagram Posts	3	1,965
CoMo 411 Email Blast	5	13,000
Daily Blend with AC on KBIA	2	600,000
Broadcast - Radio & Television		
KOPN-FM	260	204,000
KBIA-FM	192	600,000
KANSAS PUBLIC RADIO	50	100,000
KKFI-FM, Kansas City	50	Not Available
KWMU-FM	60	60,000 per month
KMOS-TV	130	1,000,000
Other Marketing - Please specify		
Posters	15	500
Marquee at Missouri Theatre	2	Not Available
Postcards	3,000	3,000

ire Series Events

31 *Onward*

Geography
Regional
Regional
Local
Local
National
National
National
Regional
National
Regional
Local
Local
Local
Local
Regional
Regional
Regional
Regional
Regional
Regional
Local
Local
Regional