

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.

Attn: Jon Poses

21 N. Tenth Street

Columbia, MO

65201

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: \_\_\_\_\_ *[Signature]*  
De'Carlon Seewood, 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 W. Poses

Printed Name: Jon W. Poses

Title: Executive & Artistic Director

IRS-EIN: 43-1846886

Date: Oct. 31, 2022

ATTEST:

\_\_\_\_\_

---

FY2024 Tourism Development Application  
**Signature Series Events**

---

EVENT NAME: "We Always Swing"<sup>®</sup> Jazz Series: "Centerpieces"

EVENT ORGANIZER: "We Always Swing"<sup>®</sup> Jazz Series

EVENT DATES: Maria Schneider Orch.: 2/25/2024-2/26/2024

Arturo O'Farrill Quintet: 4/10/24-4/12/2024

"Jazz Appreciation Month" Celebration: 4/1/2024-4/30/2024

**Please provide detailed answers to the following questions:**

1. Describe in detail how CVB Tourism Development funds will be used.

REQUEST: \$20,000 – 10.7 Percent of Project Budget

PROJECT BUDGET: \$187,500

The "We Always Swing"<sup>®</sup> Jazz Series respectfully requests \$20,000 to assist in supporting THREE (3) specific FY24 Signature Series Events:

- **MARIA SCHNEIDER ORCHESTRA: Sunday, February 25, 2024, Missouri Theatre**
- **ARTURO O'FARRILL QUINTET: Thursday, April 11, 2024, Missouri Theatre**
- **"JAZZ APPRECIATION MONTH" CELEBRATION, April 1-30, 2024, Multiple Activities; Locations throughout Columbia.**

**Overview OR "The Tortoise & The Hare Revisited."** The 2023/2024 "We Always Swing"<sup>®</sup> Jazz Series season (FY2024) unfolded quickly. That does not happen all the time, however at this point in our history – Season #29 – more often than not, the organization receives far more inquiries from the genre's most renown artists/ensembles that request to perform here that we can – or the market can – handle. This is due in large part to the Jazz Series steady, consistent growth since 1995 – and of equal import, the organization's ability to produce and deliver scheduled events in a professional, well-conceived and well-planned way.

Since inception, the Jazz Series has presented more than 400 major concerts featuring 2,000 or more nationally known artists. Artists such as the Marsalis Brothers – Branford & Wynton – have come to Columbia on multiple occasions; Herbie Hancock, Chick Corea, Dave Brubeck, Joanne Brackeen, Marian McPartland, Bobby Watson – and just this week, rising star vocalist Samara Joy, who drew 750 people to Missouri Theatre – have all made their way to Columbia under the Jazz Series banner. The Jazz Series is now in the fortuitous position to carefully select performers and, season after season, curate creative balanced and art-driven seasons, and doing so, unflinchingly.

The Jazz Series continues on unabated as one of the country's very few community-based, stand-alone (rather than attached to an institution) all-jazz endeavors – regardless of market size. Even

taking into consideration Columbia's and Central Missouri's steady, ongoing population growth – something akin to 400,000 people living in Boone County and the seven surrounding counties – the Jazz Series, many would say, swims upstream in its endeavor to present and offer jazz to the community. The organization has never viewed it in such a way. Not only does the Jazz Series continue to exist, but it continues to demonstrate its viability and its ability thrive, even, say, through the pandemic. Ultimately, while we are aware of ongoing daily challenges, we remain optimistic about its future.

When the full complement of Jazz Series events are counted – not just the concerts that feature nationally/internationally recognized artists who, collectively, comprise each season's subscription series, but also recognizing participating performers who reside locally and regionally, plus our educational activities as well as community-wide events – the organization now produces close to, if not more than, 50 events annually. This is certainly a far cry from the Jazz Series first season – 1994/1995 – that produced six concerts as its only events.

▪

- **FY24 SIGNATURE SERIES: "CENTERPIECES" [PI.]**

The current request is purposely titled "Centerpieces" – as in more than one centerpiece." As it turns out, FY24 has a trio of events of equal importance. Two involve tremendously accomplished and revered artists that unfold as Missouri Theatre performances. Additionally, CVB Signature Series funds will allow us to continue to further develop our annual, month-long, April 1-30 "Jazz Appreciation Month" Celebration. The 2023 edition saw the Jazz Series produce/co-produce and collaborate with others to deliver some 25 events in 30 days – our most ambitious schedule to date. While one of the aforementioned concerts falls within the "Jazz Appreciation Month" calendar, it could easily serve as a stand-alone performance at any time during a schedule; that it takes place during JAM, only makes the month that much more special and marketable.

The Jazz Series, with its creative spirit and ability to balance the artistic with the financial, has never shied away from challenging, large-scale undertakings. That is most certainly the case with this three-pronged proposal. This request for FY24 funds marks another noteworthy water mark within the Jazz Series' nearly three-decade-long history.

### **Brief Program Descriptions & Use of CVB Funds:**

- **MARIA SCHNEIDER ORCHESTRA, February 25, 2024, Missouri Theatre.**

MARIA SCHNEIDER is considered one of America's most important late-20<sup>th</sup>/early 21<sup>st</sup> Century composers, arrangers and conductors. Having apprenticed with Miles Davis' great orchestrator – Gil Evans (the two icons worked together from 1957-1968 releasing *Sketches of Spain* and *Porgy & Bess* among other titles), as well as working directly with David Bowie, Schneider's celebrated career now spans nearly four decades. Her late-winter appearance marks only the second time the New York-based, Minnesota native has made a Jazz Series/Columbia appearance – and the first since 2008, some 16 years ago. [To gain additional insight into Ms. Schneider, [please watch this short NEA-produced video.](#)]

### **The Importance of Having Maria Schneider in Columbia. Recent accolades include:**

- 2021 Pulitzer Prize Finalist in Music.
- A 2019 National Endowment of the Arts Jazz Master Fellow Recipient (One of only 170 people selected since the program began in 1982).
- She is a *seven-time* GRAMMY® winner & *14-time* Nominee between 1995 and 2021.





- She is one of only a handful of artists to earn a GRAMMY® in both Jazz and Classical genres.
- *Data Lords* – her most recent release, is a two-CD set that was named “2022 Album of the Year” by National Public Radio and Jazz Journalists Association.

Schneider’s 18-piece orchestra’s Jazz Series appearance is her ONLY 2024 Missouri performance, which leads to two obvious conclusions:

- The Jazz Series continuing to be forward thinking and having the ability to attract the greatest musicians in the world to Columbia, and;
- The sole Missouri appearance affords us the opportunity to market Maria Schneider across the state and beyond. As such, we will employ a portion of Signature Series funds to do just that. The large ensemble arrives in Columbia (via Chicago). The star-studded ensemble is comprised of some of today’s most formidable present-day players. More than half of the veteran personnel regularly records under their own respective names and lead their own bands. **More than half of the band’s personnel have made previous Jazz Series appearances, either in a leadership role themselves or in collaboration with peers and colleagues**

Presenting such an esteemed artist who leads an impeccable 18-piece ensemble arrives with a substantial artist fee. Additionally, the presentation requires the Jazz Series to assist with ground transportation, cover two nights’ accommodations for 22 people as well as absorb the cost to rent the Missouri Theatre and ancillary necessary equipment to insure a top-notch concert. Add to such expense, broad geographical marketing. If funded, the Jazz Series will, in part, apply CVB financial support in these areas. The total cost of the event is projected to be \$55,000

- **ARTURO O’FARRILL QUINTET, April 11, 2024, Missouri Theatre.**

***Dr. Carlos & Laura Perez-Mesa Memorial Concert***

***Produced in Conjunction with MU Arts & Science “Afro-Cuban Legacies” Conference***

The Jazz Series is very excited to again present Arturo O’Farrill, the extremely accomplished and international award-winning pianist, composer and bandleader. The six-time Latin Jazz GRAMMY® winner’s most recent release is *Legacies* [Blue Note Records], receiving two 2024 GRAMMY® nominations. O’Farrill has made two previous Jazz Series appearances – leading a trio in one instance and performing as an unaccompanied soloist. Each time, he has served as “Host” to the Jazz Series annual *Dr. Carlos & Laura Perez-Mesa Memorial Concert*, so named in memory and honor of two long-time Columbia arts & humanities patrons. He does so again, this time leading a quintet.

**[Some of] Arturo O’Farrill’s Credentials:**

- Founded the Afro Latin Jazz Alliance, a not-for-profit national organization [2007]
- Recipient of Multiple Prestigious Commissions such as: “Meet the Composer”; “Jazz at Lincoln Center” and “The Philadelphia Music Project”
- Appointed Professor of Global Jazz Studies and Assistant Dean for Equity, Diversity and Inclusion at UCLA.
- His Latest Recording: *Legacies* [Blue Note Records; 2023]. Nominated For Two GRAMMYS®

This visit O’Farrill’s appearance is incredibly well-timed, as if the stars were somehow aligned. A number of months ago, now, the Jazz Series learned MU College of Arts & Science, with Distinguished Professor Juanamaria Cordones-Cook serving as the coordinator, announced the college would host a national/international multi-discipline conference titled “Afro-Cuban Legacies.” It takes place April 10-

12, 2024. That conference will attract people from across the country and the globe. O’Farrill’s Missouri Theatre performance takes place April 11, 2024, thus falling right in the middle of the gathering. To arrange O’Farrill’s visit to coincide with what promises to be a prestigious international event, certainly falls under the “no-brainer” category. In addition to his performance, O’Farrill’s visit also includes his participation on a conference panel centered on, what else: “Legacies.”

Not only is O’Farrill’s most recent some 20-plus releases as a leader titled “Legacies,” it is so named because of his familial musical heritage. Arturo O’Farrill is the son of Chico O’Farrill (1921-2001), the legendary Cuban-native bandleader and innovator who, throughout the 1940s and 1950s, collaborated with Dizzy Gillespie, Charlie Parker, Duke Ellington and many other jazz icons of the day to create the distinct sounding sub-genre known as Afro-Cuban/Afro-Caribbean Latin Jazz. For the past 40 years, Chico O’Farrill’s son, Arturo, has carried on the mantel and advanced the tradition, becoming one of the preeminent Latin Jazz artists in the world.

O’Farrill is now 62, and a veteran of the Latin Jazz “school of music” Having apprenticed/learned from the previous generation (his father) O’Farrill has now shared his knowledge with the next generation – including his two sons, Adam O’Farrill, a trumpeter, and Zack O’Farrill, a drummer. Both now in their late 20s, each has already established themselves as successful musicians on their own, performing with numerous veteran musicians and leading their respective ensembles.

Beyond that, Arturo O’Farrill is a gifted educator. While he is here, he will again “Host” the Jazz Series popular “Annual Children’s Concert.” While that particular event is geared toward Columbia’s elementary school population, and won’t necessarily attract out-of-towners, it continues to expose younger children to jazz. That impact should not be taken lightly or for granted. Produced in partnership with the city’s Public School District’s Fine Arts Program the Children’s Concert – part of “Jazz Appreciation Month” activities – has seen more than 40,000, K-5 students – now spanning more than a generation – participate in the event.

The Jazz Series intends to work with the conference and augment the built-in marketing that most certainly will be available. Additionally, the Jazz Series looks to increase awareness further beyond the conference. As is the case with Ms. Schneider, Mr. O’Farrill will make his only 2024 Missouri appearance under the auspices of the Jazz Series, our marketing strategy will cut a wider swath than just than conference attendees. The performance fee for Mr. O’Farrill and his five-piece group, while not nearly the same as Ms. Schneider’s, is still measurable. Projected cost to produce this event is \$25,000.

- **“JAZZ APPRECIATION MONTH” CELEBRATION, APRIL 1-30, 2024, Missouri Theatre.**

The Jazz Series began participating in “Jazz Appreciation Month” approximately 10 years after the Smithsonian Institution launched the program in 2001. The intent was to – and remains – to create greater awareness of America’s home-grown music and most widely exported art form, doing so via a national program whereby jazz-related organizations, schools, communities, etc., plan activities throughout April.

Just like the Smithsonian, the Jazz Series participation began in a small way. However, during the course of the last several years, the organization has greatly increased the level of activity. JAM was given an unexpected boost when in 2011 UNESCO – United Nations Educational, Scientific and Cultural Organization – began its sponsorship of “International Jazz Day” – setting April 30 as the annual date. While the Smithsonian and UNESCO endeavors are wholly separate, one designed as a national affair,

the other looking to attract international attention to jazz, it became inevitable the latter made for the perfect culmination of the former.

The Jazz Series jumped into "JAM" with both feet, promoting it further by attaching the word "Celebration" at the end – because that's what it is. While we recognize we are not offering the community a month-long festival per se, we have gradually broadened the way we promote and market the month – tying EVERYTHING – EVERY JAZZ-RELATED ACTIVITY that we produce, co-produce or collaborate with others, under the single banner. In mid-March, we set up a dedicated web page that let's people see the entire month in advance. We also have set up a "links" page where others can enter events on the Jazz Series website.

Each year, JAM grows. For the past several years now, we have increased the number of activities – be they concerts, or educational-oriented or community-wide events. We have "upped our game" via collaborations with CPS District Fine Arts, with MU School of Music, with retailers, with The District (downtown) among other entities.

We put A LOT of energy into melding each day within in the month to the one that precedes and follows, in an attempt to create an ongoing theme – the theme of jazz. The 2023 edition saw events take place within MU Health Care, in and in front of retail outlets. Cumulatively, these events employ a plethora of Columbia's professional jazz musicians as well as create opportunities for aspiring college and high school musicians. We look to be creative and incorporate "pop-up" activities throughout Columbia.

While the JAM Celebration may not necessarily attract overnight stays, it does have a month-long economic impact that ripples (not as a tsunami – although that would be fantastic!) throughout Columbia, albeit mostly downtown – the location the Jazz Series calls "Home" on North Tenth Street. Take together, 4,000-5,000 people of all ages – K-5 through Seniors – participate in JAM. This includes, as noted, International Jazz Day – where we always plan an event. In 2024, we have CPS "Jazz Night!," scheduled. It involves all the high school and some junior high school bands working with a visiting guest artist and culminates in a free public performance at Hickman High School. Economically, this is an intangible – but it continues to build Columbia's national reputation as a "jazz destination."

If funded, the Jazz Series plans to employ CVB support largely in the marketing area, but also to apply some funds to compensate local musicians and also create a great many free and low-cost events that increase accessibility to all and increase Columbia's collective "jazz consciousness."

#### FINANCIAL SUMMARY:

- **ARTIST-RELATED FEES:**
  - **National Artists: Maria Schneider Orchestra & Arturo O'Farrill Quintet: Combined Commitment.** The total projected cost to produce Maria Schneider Orchestra and Arturo O'Farrill Quintet, each spending multiple days in Columbia, is projected to be approximately \$80,000. The projected budget includes respective artist fees, accommodations for four nights totaling a combined for 54 rooms, air travel and ground transport, direct artist hospitality, venue rental, production – sound and lights – cost, technical staff and additional ancillary costs. Marketing costs are additional
  - **Local Artists/"JAM" Celebration.** In 2023, the Jazz Series paid local artists \$3,500, to perform in and around Columbia. Additionally, the visiting guest artist for CPS "Jazz

Night!” receives \$1,500 in compensation, two to three days accommodations, an artist per diem. There are additional production/sound-related costs in association with the artist-in-residence. Combined total cost \$5,000.

- **MARKETING: [Please See Question #5 – Marketing Your Event(s)].**

**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 their ensembles. Last season, frankly, we probably generated fewer rooms – due to ensemble size. Also, our ability to attract out-of-towners for overnight stays depends on artist name recognition. Two seasons ago, the Jazz Series itself spent \$9,000 on accommodations. FY23 saw the Jazz Series spend slightly less, approximately \$7,500. However, with larger ensembles – and artists staying longer – as well as increased rates, the Jazz Series has \$14,000 budgeted for FY24.

While we know people booked room nights as a result of a Jazz Series event, we don’t specifically track those. 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.**

This is where the “The Tortoise & The Hare” theory comes into play. The Jazz Series is in the midst of its 29<sup>th</sup> season. We have to ask: “What does that equate to as far as enhancing Columbia’s as a hub of cultural activity?” The Jazz Series FY24 budget is \$368,000 and operates as a year-round operation. We do make an attempt to have major events – primarily concerts – take place in shoulder/lower booking periods, however we are subject to players traveling the globe and their respective availability and touring schedules.

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, a more commercial “product.”

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?**

The “Event” is actually a season comprised of concerts, educational activities, community-wide events and special events. Our subscription concerts – which can be purchased individually – consist of several seating prices based on how many concerts someone chooses to attend, and whether they represent the general public or are currently a student.

Ticketed events are more easily traced. Sales can be tracked. Last year, 3,122 people purchased event tickets resulting in \$101,532 in revenue. However, that does not tell the entire story. We reached thousands more during educational events/free concerts; we attracted thousands more during “Jazz

Appreciation Month and other community events. By and large – especially with outdoor events – w we really have no way to determine those numbers.

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

The “We Always Swing”<sup>®</sup> Jazz Series began July 1, 1995, under the auspices of National Pastimes Productions. On March 30, 1999, the organization incorporated as “We Always Swing,”<sup>®</sup> Inc., receiving its 501(c)(3), not-for-profit standing from the I.R.S. The fiscal year runs July 1-June 30, making the current cycle FY24. The 2023/2024 season is #29. [And, we know what comes after that!]

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

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 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 so-called newer (not so much, anymore) digital media platforms – Facebook, Instagram and X, formerly Twitter. Regarding X, we have purposely cutback. While our 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 expanded to include a part-time Outreach Coordinator. The possibility arrived initially via an NEA-funded grant. When the grant period expired, the Jazz Series made a commitment to absorb that expense and maintain that staff person. PLEASE NOTE: We are NOT asking CVB to help support the position; rather, we are requesting funds in part to further develop materials and partially cover some costs to implement the marketing and promotional strategies we have in place. The Outreach Coordinator is an experienced “community builder,” particularly in the music field. They have access to several different, relevant statewide email lists that we feel, added to the mix, will only improve the organization’s reach in this area. As a result, part of the position, the staff member will be integrally involved in promoting and marketing the Jazz Series as a whole and “Centerpieces” specifically.

**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. So do individual donations and event admissions. Combined, these sources provide continued financial stability, growth and ongoing success with each “tributary” complementing and reinforcing the other. Currently, the Jazz Series budget is comprised of three essentially equal parts: Ticket Sales; Individual Donor Contributions – and grants, foundations and sponsors, which like its counterparts, generate approximately one-third of the total budget.

From the outset, creating the Jazz Series support 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. Our plan is to continually seek and expand the base of support.

Donor fatigue is real. People/Entities have financial ups and downs. Similarly, people's/sponsors' emphases, missions, etc., change. So, the wider the sponsorship 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 an organizational collapse.

Still, seeking sponsors is an ongoing challenge. Securing sponsors will, barring some sort of miracle, always be difficult. 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.

Over time, by fine tuning our asks, and what we refer to as “deconstructing” the Jazz Series, 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 created what we call our “Education Sponsors.” These are entities that help underwrite our many educational programs. We have “Media Sponsors” – that help us with discounted costs, help promote/market events via their print, broadcast and digital media platforms. 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 making that month-long larger effort possible.

**In the case of the Convention and Visitors Bureau** – our request is “customized” – specifically aimed at assisting with the two largest concerts – and the aforementioned “Jazz Appreciation Month.” What does seem to work in our favor, is our now-lengthy 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 FY24 Signature Series proposal. They are placed into the appropriate Income/Expense categories on the Budget Form, included here. 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 the three “items” that together create the requested CVB “Signature Series” proposal. The other sources of income, combined with the CVB request create a balanced project budget of \$187,500.

**2024 EVENT BUDGET - INCOME**  
**TOURISM DEVELOPMENT FUND - Signature Series Event**

Event Name: "We Always Swing"® Jazz Series: "Centerpieces"

Organization Name: "We Always Swing"® Jazz Series

	1	2	3
INCOME:	CASH	*IN-KIND should net to zero	TOTAL BUDGET (COLUMN 1+2)
1. Direct Support – Sponsorships, Fundraising/Donations (document in-kind*)	\$114,000	\$0	\$114,000
2. Government Support** (city, county, schools, etc.)		0	
A. CVB Tourism Development	20,000	0	20,000
B. Columbia Public School District	1,500	0	1,500
C.			
D. Off. Of Cultural Affairs [Pro-Rated]	2,000	0	2,000
E. Mo. Arts Council [Pro-Rated]	10,000	0	10,000
3. Program Fees: Admissions/Tickets	40,000	0	40,000
Sales of items	0	0	0
Other	0	0	0
4. Other Misc. (be specific)	0	0	0
5.			
6.			
<b>TOTAL REVENUE</b>	<b>\$187,500</b>	<b>\$0</b>	<b>\$187,500</b>

PLEASE NOTE: There are NO In-Kind Gifts included in this application.

**2024 EVENT BUDGET-EXPENSES**  
**TOURISM DEVELOPMENT FUND - Signature Series Event**

Event Name: "We Always Swing"<sup>®</sup> Jazz Series - Season #28  
 Organization Name: "We Always Swing,"<sup>®</sup> Inc.

<b>EXPENSES:</b> (itemize items in excess of \$100.00)	<b>CASH</b> Tourism Development Funds	<b>CASH</b> Other	<b>*IN-KIND</b> should net to zero	<b>TOTAL</b>
<b>1. Personnel</b>				
Artistic	\$10,000	\$57,000		\$67,000
Technical	0	10,000		10,000
Administrative		57,200		57,200
Other				
<b>2. Equipment Rental</b>	0	5,000		5,000
Venue Rental	\$1,000	7,000		8,000
<b>3. Supplies &amp; Materials</b>				
Awards	0	0		0
<b>4. Travel,</b>				
Ground, Air	\$3,000	6,000		9,000
Accommodations	\$1,500	7,000		8,500
<b>5. Promotion and Publicity</b>				
Advertising/Marketing				
Local (in Boone County) Print, Radio Underwriting	1,000	4,000		5,000
Outside Boone County Radio Underwriting, TV	3,000	6,000		9,000
Printing	0	1,000		1,000
Postage	0	300		300
Digital	500	1,500		2,000
<b>6. Other (be specific)</b>				
Web Design, Graphic Design	0	6,000		6,000
<b>TOTAL EXPENDITURES</b>	<b>\$20,000</b>	<b>\$167,500</b>		<b>\$187,500</b>
<b>TOTAL REVENUES (from page 5)</b>	<b>\$20,000</b>	<b>\$167,500</b>		<b>\$187,500</b>

PLEASE NOTE: There are NO In-Kind Gifts included in this application.

~~X~~



SIGNATURE PAGE:

---

Legal Name of Organization: "We Always Swing,"<sup>®</sup> Inc.

Primary Contact: Jon W. Poses, Executive & Artistic Director

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

Email: [executivedirector@wealwaysswing.org](mailto:executivedirector@wealwaysswing.org)

Street Address: 21 N. Tenth St.

Columbia, MO Zip: 65201

Phone: 573/449-3009, Ext. #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.

*Jon W. Poses*

\_\_\_\_\_  
Signature of President or Chair of Organization

Oct. 25, 2023

\_\_\_\_\_  
Date

*Jon W. Poses*

\_\_\_\_\_  
Signature of Applicant/Primary Contact

Oct. 25, 2023

\_\_\_\_\_  
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](http://wealwaysswing.org)

*A Not-For-Profit Organization*

**RECOGNITION FOR/ACKNOWLEDGEMENT OF  
COLUMBIA CONVENTION & VISITORS BUREAU**

**[Value: \$10,000-\$20,000]**

The Jazz Series looks to recognize funders that include businesses and services, arts and city agencies in a variety of ways. Customized recognition subject to mutually agreed upon changes. Thank you for your support!

- Print Recognition/Logo Placement on posters, flyers, handbills, etc.
  - Logo placement on print display notices, such as those that appear in newspapers and magazines.
  - Full Page Display Notices and Logo Placement in our in-depth Digital-Only Concert Programs made available to audiences and archived on our website. Programs are viewable on smart phones before, during and after our concerts through a QR code, thus making them readily available to all. Sponsor logos will be hyperlinked. Sponsor display notice will be hyperlinked. Programs are archived on [wealwaysswing.org](http://wealwaysswing.org) for future viewing.
  - Included in Press Releases that relate to specifically supported concerts, events, etc. CVB will be recognized throughout the season, cited as the support relates to concert presentations, education and community activities, including, but not limited to FY24 Signature Series Proposal events.
  - CVB will be cited throughout the April 1-30, 2024, "Jazz Appreciation Month" events, including logo placement on the specially constructed "JAM" website page – which posts late March annually and remains through April and into May.
  - Stage Announcements & Recognition of CVB will be made in rotation with other sponsors/funders – at concerts, educational events and community activities.
  - Logo Placement on our website – [wealwaysswing.org](http://wealwaysswing.org) – linked to CVB.
  - Website Banner placed on Home Page – 468 X 60 pixels – and rotated with other Funders – linked to funder site(s). Content may be altered on a monthly basis. Banner term: 1 Year from posting.
  - Other:
    - Complimentary Tickets to Select Events
    - Ticket Discount Program for CVB Staff (Subject to Availability.)
    - Invitation to Select Jazz Series Special Events & Receptions
-



"We Always Swing"® Jazz Series  
 21 N. Tenth St., Columbia, MO 65201  
 573/449-3009 (P) • 573/875-0356 (F)  
[info@wealwaysswing.org](mailto:info@wealwaysswing.org)  
[wealwaysswing.org](http://wealwaysswing.org)

*A Not-For-Profit Organization*

**2023/2024 (FY24) Sponsorship-Grant-Foundation Project Support (As of 10/25/2023)**

**Sponsorships:**

Anonymous Restricted Gift	\$10,000	
Budds Center For American Music Studies	\$ 3,500	
MU School of Music – New Music Initiative	\$10,000	
Commerce Trust	\$ 1,000	
CPS District – Fine Arts	\$ 1,500	
Nancy & John David	\$ 1,000	[Pro-Rated Applied]
MEM	\$ 1,500	[Pro-Rated Applied]
Smith Charitable Trust	\$ 4,000	[Pro-Rated Applied]
<b>CONFIRMED GENERAL SPONSOR TOTAL:</b>	<b>\$32,500</b>	

**Grants/Foundations**

MAC:	\$10,000	[Pro-Rated Applied]
OCA [Annual Funding]	\$ 2,000	[Pro-Rated Applied]
Orscheln Industries	\$ 5,000	[Pro-Rated Applied]
<b>GRANT/FOUNDATION TOTAL:</b>	<b>\$17,000</b>	

SPONSORSHIPS/GRANTS/F'NDATION SUPPORT	\$49,500
INDIVIDUAL DONATIONS:	\$60,500
TICKET ADMISSIONS/PROGRAM FEES:	\$40,000
ORGANIZATION CASH:	\$17,500
<b>FUNDING FROM CVB – "SIGNATURE SERIES"</b>	<b>\$20,000</b>

**TOTAL PROJECT INCOME** **\$187,500**

**Marketing Grid - Tourism Development Signature Series Events**

Event Name: "We Always Swing" Jazz Series: 2023/2024: "Centerpieces"

Event Organization: "We Always Swing" Jazz Series

Marketing Tactics - Outlet or Vendor	# of ads	Total Reach/Circulation	Geography
<b>Print</b>			
CoMo Magazine	12	30,000	Local
Columbia Missourian Online	1	300,000	Local
Tribune ??	??	5,297	Local
<b>Digital - Social, Display, SEM, etc.</b>			
Jazz Series Weekly E-Note	52	1,500 X 52 = 78,000	National
Facebook	N/A	2,000	National
Twitter / X	N/A	1,932	National
Instagram	N/A	801	National
MU System	N/A	90,000	Regional
MU Info	20	37,000	Local
Mo. Jazz Educators Posts	30	6,000	Regional
<b>Broadcast - Radio &amp; Television</b>			
KOPN-FM	155	204,000	Regional
KBIA-FM	100	600,000	Regional
WSIE-FM [St. Louis Metro]	60	Not Available	Regional
KANSAS PUBLIC RADIO	100	100,000 Weekly	Regional
KCUR-FM [Kansas City]	60	Not Available	Regional
KKFI-FM [Kansas City]	60	Not Available	Regional
KWMU-FM [St. Louis]	60	Not Available	Regional
KJLU-FM [Jefferson City]	100		Regional
KMOS-TV [Warrensburg, MO.]	180	1,000,000	Regional
<b>Other Marketing - Please specify</b>			
Posters [Multiple Events]	60	Downtown	Local

