

Zach Bartholomew

Project Title: Zach Bartholomew Jazz Access Tour

Grant Number: 23.c.pr.200.396

Date Submitted: Monday, June 21, 2021

A. Cover Page Page 1 of 11

Guidelines

Please read the current Guidelines prior to starting the application: 2023-2024 Specific Cultural Project Grant Guidelines

Application Type

Proposal Type: Artist Performances on Tour

Funding Category: N/A

Discipline: N/A

Proposal Title: Zach Bartholomew Jazz Access Tour

B. Contacts (Applicant Information) Page 2 of 11

1. Grant Contact *

First Name

Zach

Last Name

Bartholomew

Phone 850.545.6526

Email zachbartholomewmusic@gmail.com

2. Additional Contact *

First Name

Zach

Last Name

Bartholomew

Phone

Email zachbartholomewmusic@gmail.com

3. Authorized Official *

First Name

Zach

Last Name

Bartholomew

Phone

Email zachbartholomewmusic@gmail.com

4. National Endowment for the Arts Descriptors

4.1 Applicant Status

Individual

4.2 Institution Type

Individual Artist

4.3 Applicant Discipline

Music

C. Eligibility Page 3 of 11

5. Check all that apply. *

Check all that apply

- I am a Florida resident (proof of residency required).
- I am at least 18 years of age.
- I am not enrolled in a degree or certificate program.

6. Are all grant activities accessible to all members of the public regardless of sex, race, color, national origin, religion, disability, age or marital status?

- Yes (required for eligibility)
- No

7. Project start date: 7/1/2022 - Project End Date: 6/30/2023 *

- Yes (required for eligibility)
- No

8. Applicant is Florida-based practicing professional?*

- Yes
- No

9. Applicant provides an extensive arts education program with activities?

- Yes
- No

10. Applicant provides study guides, learning materials, or sample lesson plans?

- Yes
- No

11. Do you have a Florida Professional Educator's Certificate

- Yes
- No

11.1 What are your certifications - (Maximum characters 500.)

BA in Music - Florida State University

MM in Jazz Studies - Florida State University

DMA in Studio Music and Jazz - University of Miami

12. Do you have experience working with students of different socioeconomic backgrounds?

Yes

No

12.1 Different Cultures?

Yes

No

12.2 Special Needs?

Yes

No

D. Quality of Offerings Page 4 of 11

13. Artist Statement - (500 characters) *

Mentoring students through music has the potential to enrich their lives in ways that go far beyond academia or art. It has the power to affirm a student's self-worth, confidence, and inspire them to accomplish things that they had not previously dreamt were possible. Throughout my career as an artist and educator, I have overcome numerous challenges. Those experiences, along with my successes, enable me to create positive change in students and to help them achieve their goals.

14. Project Description - (2000 characters)

Briefly describe the project or program for which you are requesting funding.

This project brings the world-class pianist, composer, and educator Dr. Zach Bartholomew to perform for presenters and venues throughout Florida while bringing the Jazz Access Educational Outreach program to neighboring schools and communities. Zach's performances combine pianistic virtuosity and musical creativity with audience interaction to create enjoyable and entertaining concerts. Likewise, his educational clinics, presentations, and masterclasses are highly informative, accessible, and extremely beneficial for young musicians and music lovers. The Jazz Access Tour offers the following educational opportunities for schools and community organizations:

- Educational Workshops and Masterclasses
 - The hands-on music workshops and clinics are designed to do the following:
 - Encourage deeper critical thinking by students
 - Help students gain an understanding of jazz
 - Provide students with the opportunity to observe professional jazz musicians perform live
 - Allow students to receive personal instruction/feedback from professional musicians
 - Students are given beneficial musical exercises to practice, including printed handouts
 - Educational curricula will be tailored to best practices that meet a variety of needs, as per the audience of each venue
 - Masterclasses can be given on topics such as:
 - Improvisation
 - Rhythm
 - Harmony/Theory
 - Jazz History
- Guest Lectures and Presentations
 - Lecture-type format beginning with a short performance followed by a group lesson or presentation catered to the students' particular needs
 - Different presentations prepared for varying age groups
- Performances
 - Concert presented by Zach and/or his trio for school or community event
 - Performances as a featured guest in a school or community concert
 - Opening or closing act in a school concert program
 - Full performance with student group(s)

If awarded this grant, it would cover 50% of the normal education/performance fees, which allows schools and organizations to book the artist at a substantially reduced price. This allows the project to provide world-class musical performances and education programs to organizations and communities who may not normally have access to them.

14.1 Project Goals (2000 characters)

Please list at least three goals associated with the project or program you are for which you are requesting funding.

Goals: Broad statements that are usually general, abstract, issue oriented with realistic priorities. Goals are a long-term end to which programs and activities are developed and should reflect the organization's mission statement. Goals can be listed in priority order and ranked.

Sample goal: To provide residents and visitors with increased opportunities to view local art and meet local artists.

This project will focus on enriching underserved communities in Florida by providing public concerts/shows combined with residencies at schools and educational programs throughout the State. Through this, audiences and students will be exposed to jazz, Afro-Cuban, and modern instrumental music seldom experienced live within this demographic. Listed below are the more specific goals of the project.

1. To create meaningful, lasting connections with schools, colleges, music educators, and community organizations throughout the state of Florida and to use these relationships to create educational offerings for students and members of the community that can have yearly reoccurrences.
2. To create meaningful, lasting connections with presenters, music venues, arts organizations, concert series, and community organizations throughout the state of Florida and to use these relationships to present performances during each concert season.
3. To increase student/community awareness and knowledge of music through masterclasses, workshops, lessons/lectures, Q&A sessions, etc.
4. To develop more interest in jazz and the creative process in Florida communities.
5. To work with and inspire students through musical performance, demonstration, and instruction.

14.2 Project Objectives (2000 characters)

Please list the three corresponding objectives for the goals listed above.

Objectives: Specific, measurable ends that are achievable within a time frame and mark progress towards achieving goals.

Sample Objective: At least 300 residents and visitors will view local art and be invited to a "meet the artist reception"

-
1. To book and present multiple concerts/performance in the each of the following regions of Florida:
 - Southeast Florida, Southwest Florida, Central West Florida, Central/East Florida, Northeast Florida, Northwest Florida
 2. To present at least one educational offering at neighboring schools and/or community organizations in conjunction with each concert/performance booked.

3. To perform and collaborate with well-regarded local musicians in each region of Florida on these concerts and educational offerings.

14.3 Project Activities (2000 characters)

Please list the project or program activities.

Activities: These are the specific activities that achieve the objectives.

Sample Activities: Work with local arts and tourism organizations to promote art shows. Communicate with local art teachers to encourage students to attend shows. Schedule artist commentaries and news articles to promote the shows.

Concert/Performance Activities:

- Applicant being featured in an existing concert series or event.
- Applicant collaborating with local organizations and/or musicians to create/host an event in the area.
- Applicant organizing/creating an event with no collaboration with others.

Educational Activities:

- Working with students in a masterclass-type setting. Students will receive one-on-one instruction and feedback/advice from professional musicians. Additionally, the applicant will run the class through beneficial musical and team-building exercises.
- Giving a lecture-type lesson to a music class. This would start with a short performance at the beginning and follow with a group lesson catered to the students' particular needs.
- When involving young children, the applicant will present a brief in-class performance and demonstrate/explain the function/sound of each instrument (piano, upright bass, drums, saxophone) in a show-and-tell type of fashion that is enjoyable for kids.
- When involving a school/organization with a more experienced music program or band, the applicant/band would take part in a school concert as featured guests. This would involve either playing with or accompanying the students or performing as an opening or closing act for the program.

Promotional Activities:

- Work with local music organizations to promote concerts.
- Communicate with local newspapers, social media groups, and radio stations to raise awareness of the Jazz Access Tour performances and educational offerings.
- Paid social media campaign targeting demographics in the areas of concerts.

NOTE: Masterclasses/workshops can be adapted to virtual settings if necessary. Due to the COVID-19 pandemic, I have converted my college music classes and private lessons to online formats. Additionally, I have the experience and equipment necessary to conduct virtual concerts if in-person concerts are not an option.

14.4 Partnerships & Collaborations

Describe any partnerships and/or collaborations with organizations directly related to General Programming (GPS) or the Specific Cultural Project (SCP). Discuss the responsibilities and benefits of the relationship and whether any formal agreements are in place.

The Jazz Access Florida Tour will partner with presenters throughout the State to bring live shows and educational workshops to students, families, and all members of the community.

This project will collaborate with venues, festivals, museums, libraries, concert series, art organizations/clubs, schools, universities, newspapers, assisted living facilities, magazines, promoters, and radio stations throughout the State of Florida.

The Jazz Access Florida Tour will also partner with booking agencies to aid in the procurement of performance opportunities.

15. Project/Program Evaluation

How will you determine if your Goals and Measurable Objectives are achieved? Who will conduct the evaluation, and who will the evaluation target? What methods will be used to collect participant feedback? (Surveys, evaluation forms, interviews, etc.) When will you collect the information, and how will it be used to inform future programming?

I will determine if I achieve my goals and objectives by evaluating how many concerts were booked throughout the grant period, where they were booked (city/region), and the number of people reached through the performances. Likewise, I will follow the same process in regard to the educational aspect of the Jazz Access Tour outreach project.

I plan to collect feedback from the concert presenters, venues, and organizers with whom I collaborate through interviews to gauge what possible things could be done in the future to reach more people. For the educational masterclasses, clinics, lectures, etc., I will prepare short written questionnaires for students to fill out to get feedback on what they enjoyed, what they would like to learn more about in the future, and any aspects they believe could be improved in the future. Likewise, I will create a survey for the teachers/educators so I can receive their input on what, if anything, could be changed in the future to best serve their students.

The feedback I receive will influence my future educational lesson plans as well as concert promotion strategies and concert programming for each specific event.

15.1 Artist Projects only

Describe the expected outcomes of the project. How will you determine the success of the project?

E. Impact - Reach Page 5 of 11

Instructions

Do not count individuals reached through TV, radio, cable broadcast, the Internet, or other media. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.

16. What is the estimated number of events related to this proposal?

40

17. What is the estimated number of opportunities for public participation for the events?

40

18. How many Adults will participate in the proposed events?

1,500

19. How many K-12 students will participate in the proposed events through their school?

1,500

20. How many individuals under the age of 18 will participate in the proposed events outside of their school?

100

21. How many artists will be directly involved?

Enter the estimated number of professional artists that will be directly involved in providing artistic services specifically identified with the proposal. Include living artists whose work is represented in an exhibition regardless of whether the work was provided by the artist or by an institution. This figure should reflect a portion of the total individuals benefiting. If no artists were directly involved in providing artistic services enter 0.

21.1 Number of artists directly involved?

10

21.2 Number of Florida artists directly involved?

10

Total number of individuals who will be engaged?

3110

22. How many individuals will benefit through media?

10

23. Proposed Beneficiaries of Project

Select all groups of people that your project intends to serve directly. For each group, you can select more than one answer if applicable. If your project/program served the general public without a specific focus on reaching distinct populations, then select the “No Specific Group” options.

23.1 Race Ethnicity: (Choose all that apply) * No specific racial/ethnic group

23.2 Age Ranges (Choose all that apply): * Children/Youth (0-17 years)

Young Adults (18-24 years)

Adults (25-64 years)

Older Adults (65+ years)

23.3 Underserved/Distinct Groups: * No specific underserved/distinct group

24. Describe the demographics of your service area.

The demographics this project intends to positively impact consist primarily of the following:

- Schools in underserved areas and/or underserved schools in any Florida region.
 - Children 5-18
- Adult communities in underserved areas
- Colleges in underserved areas

25. Additional impact/participation numbers information (optional)

Use this space to provide the panel with additional detail or information about the impact/participation numbers. Describe what makes your organization/programming unique.

All numbers are estimated and based on past concert attendance history with venues in Florida and past involvements with schools.

The 40 events offered in this proposal represent a combination of public concerts/performances and school residencies/workshops. A likely outcome will be 20 concerts and 20 school clinics/workshops.

The participation numbers will vary based on the attendance at public performances and number of students attending school performances.

26. In what counties will the project/program actually take place?

Select the counties in which the project/programming will actually occur. For example, if your organization is located in Alachua county and you are planning programming that will take place in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. Please do not include counties served unless the project or programming will be physically taking place in that county.

- Alachua
- Baker
- Bay
- Bradford
- Brevard
- Broward
- Calhoun
- Charlotte
- Citrus
- Clay
- Collier
- Columbia
- DeSoto
- Dixie
- Duval
- Escambia
- Flagler
- Franklin
- Gadsden
- Gilchrist
- Glades
- Gulf
- Hamilton
- Hardee
- Hendry
- Hernando
- Highlands
- Hillsborough
- Holmes
- Indian River
- Jackson
- Jefferson
- Lafayette

- Lake
- Lee
- Leon
- Levy
- Liberty
- Madison
- Manatee
- Marion
- Martin
- Miami-Dade
- Monroe
- Nassau
- Okaloosa
- Okeechobee
- Orange
- Osceola
- Palm Beach
- Pasco
- Pinellas
- Polk
- Putnam
- Santa Rosa
- Sarasota
- Seminole
- St. Johns
- St. Lucie
- Sumter
- Suwannee
- Taylor
- Union
- Volusia
- Wakulla
- Walton
- Washington

27. What counties does your organization serve?

Select the counties in which your organization provides services. For example, if your organization is located in Alachua County and you provide resources and services in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. This might include groups that visit your facility from other counties.

- Alachua
- Baker
- Bay
- Bradford
- Brevard
- Broward
- Calhoun

- Charlotte
- Citrus
- Clay
- Collier
- Columbia
- DeSoto
- Dixie
- Duval
- Escambia
- Flagler
- Franklin
- Gadsden
- Gilchrist
- Glades
- Gulf
- Hamilton
- Hardee
- Hendry
- Hernando
- Highlands
- Hillsborough
- Holmes
- Indian River
- Jackson
- Jefferson
- Lafayette
- Lake
- Lee
- Leon
- Levy
- Liberty
- Madison
- Manatee
- Marion
- Martin
- Miami-Dade
- Monroe
- Nassau
- Okaloosa
- Okeechobee
- Orange
- Osceola
- Palm Beach
- Pasco
- Pinellas
- Polk
- Putnam
- Santa Rosa

- Sarasota
- Seminole
- St. Johns
- St. Lucie
- Sumter
- Suwannee
- Taylor
- Union
- Volusia
- Wakulla
- Walton
- Washington

28. Describe your virtual programming - (Maximum characters 3500.)

Briefly describe any virtual programming that you provide to the public. This information should include who is able to access the programming and any payment structure.

I have the recording equipment, instruments, and online teaching/performance experience necessary to provide concerts and educational offerings virtually. This will allow me to supplement or replace in-person services with an online option if necessary. The online content would be provided to anyone who would have normally had the opportunity to attend the event in person. The content will be available primarily through my Youtube Channel, with links to specific content and/or livestreams provided to organizers, schools, students, promoters, social media groups, etc.

Regarding payment structure, I have Paypal, Zelle, and Venmo setup as electronic options.

29. Proposal Impact - (Maximum characters 3500.)

How is your organization benefitting your community .What is the economic impact of your organization?

Solo or Individual Artists: Include any positive social elements and community engagement anticipated from the project.

By bringing high-quality, live, creative music to venues and schools in Florida's underserved communities, this tour will positively impact students and the community as a whole. This will be accomplished not only through performances and concerts, but through the educational offerings funded by the grant as well. Students and community members will have the opportunity to listen to, interact with, and learn from world-class musicians who perform music significantly influenced by Afro-Cuban, Caribbean, and Black American culture. It is my hope that this experience will help inspire creative thinking, promote inclusivity, and expose students/audiences to diverse musical cultures. It is also my hope that this project will encourage more support of the arts within these communities so that future engagements are possible.

The counties where the programs will actually take place will be dependent on which venues and schools book shows or clinics/workshops. The applicant is prepared to serve all counties determined by those schools and venues who respond. Specific details regarding the educational components are outlined in the "Educational Materials" PDF attachment in the application.

30. Marketing and Promotion

30.1 How are you marketing and promoting your organizations offerings? *

Brochures

- Collaborations
- Direct Mail
- Email Marketing
- Newsletter
- Newspaper
- Podcast
- Radio
- Organic Social Media
- Paid Social Media
- Television

30.2 What steps are you taking in order to build your audience and expand your reach? - (Maximum characters 3500.)

How are you marketing and promoting your organizations offerings?

I have begun reaching out to art organizations, presenters, colleges, music educators, and musicians across the state of Florida via email, phone calls/texts, and social media to establish connections and begin planning for the Jazz Access Tour. I plan to work with these connections to promote events and offerings, using their local expertise to most effectively spread the word and raise awareness of the project. I have sent brochures about the project, my press materials and bio, and performance video links to these contacts .

I worked with a Florida visual artist to design a logo for the Jazz Access Tour that I will be using, which will hopefully aid in promotion and marketing. This logo is featured on the brochures I created and will be used when advertising concerts and educational offerings.

Once bookings begin for the project, I plan to start a paid social media campaign for each specific performance and for the Jazz Access Tour project as a whole. Additionally, I have an upcoming virtual concert series performance that I will be taking footage from to use in promotion and marketing.

F. Impact - Diversity, Equity and Inclusion Page 6 of 11

31. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility.* In addition to your facility, what step are you taking to make your programming accessible to persons of all abilities and welcoming to all members of your community?)

For example, explain use of accessibility symbols in marketing materials, accessibility of facilities and programming and/or target population. You can find resources on accessibility at <http://dos.myflorida.com/cultural/info-and-opportunities/resources-by-topic/accessibility/>. We encourage all applicants to include images in the support materials showing the use of accessibility symbols in marketing materials.

The applicant is sensitive to the variety of special needs that exist within children, youth, and the general public. Performances will be held in a variety of public venues throughout Florida. The applicant relies on each venue to comply with accessibility guidelines.

32. Accessibility includes other factors besides physical. What efforts has your organization made to provide programming for all?

As an educator and performer, it is my goal to make a positive impact on people from all backgrounds and abilities. Therefore, educational curricula will be tailored to best practices that meet a variety of needs, as per the audience of each venue. In addition to in-person programming, I have the capabilities to offer virtual programming for those unable physically attend or participate in the Jazz Access Tour's offerings.

33. Describe the Diversity of your staff, volunteers, and board members.

As an individual artist, I do not have staff or board members. However, my journey of becoming a professional jazz musician and educator has blessed me with countless opportunities to meet, learn from, and befriend people of different races, genders, ages, religions, ethnicities, sexual orientations, and socioeconomic statuses than myself. I intend to collaborate, both in performances and educational offerings, with these friends and professional colleagues.

The amalgamation of cultures and musical influences is one of the things I love most about jazz music, and I try to exemplify the richness of diversity and inclusivity in my pedagogical approach through both personal example and the music to which I expose students. As one of my musical heroes, Herbie Hancock, stated "It's not exclusive, but inclusive, which is the whole spirit of jazz."

G. Track Record Page 7 of 11

34. Rural Economic Development Initiative (REDI) Waiver

Yes

No

35. Proposal Budget Expenses:

Detail estimated proposal expenses in the budget categories listed below. Include only expenses that specifically related to the proposal. You can find a list of non-allowable and match only expenses at <http://dos.myflorida.com/cultural/grants/grant-programs/>. Proposal Budget expenses must equal the Proposal Budget income.

The expense section contains three columns:

- a. Grant funds (these are the funds you are requesting from the state)
- b. Cash Match (theses are earned or contributed funds supplied by your organization))
- c. In-kind (the value of donated goods and services)

Do not include any non-allowable expenses in the proposal budget. (see non-allowable expenses).

For General Program Support the Proposal Budget should match the operating budget minus any non-allowable expenses (see non-allowable expenses).

35.1 Personnel: Administrative *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|---------------------|----------------|------------|----------------|-----------------|
| 1 | Administrative Fees | \$5,500 | \$0 | \$5,500 | \$11,000 |
| Totals: | | \$5,500 | \$0 | \$5,500 | \$11,000 |

35.2 Personnel: Programmatic *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|------------------------|-----------------|-----------------|---------------|-----------------|
| 1 | Musicians | \$15,800 | \$15,000 | \$0 | \$30,800 |
| 2 | Curriculum Development | \$3,000 | \$3,900 | \$0 | \$6,900 |
| Totals: | | \$18,800 | \$18,900 | \$0 | \$37,700 |

35.3

35.4

35.5

35.6

35.7 Travel (match only) *

| # | Description | Cash Match | In-Kind Match | Total |
|----------------|-------------|----------------|---------------|----------------|
| 1 | Travel Fees | \$4,500 | \$0 | \$4,500 |
| Totals: | | \$4,500 | \$0 | \$4,500 |

35.8 Marketing *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|--------------|--------------|--------------|----------------|----------------|
| 1 | Social Media | \$500 | \$100 | \$0 | \$600 |
| 2 | Print | \$200 | \$0 | \$1,500 | \$1,700 |
| Totals: | | \$700 | \$100 | \$1,500 | \$2,300 |

35.9 Remaining Proposal Expenses *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|-----------------------------|-------------|----------------|---------------|----------------|
| 1 | Remaining Proposal Expenses | \$0 | \$1,500 | \$0 | \$1,500 |
| Totals: | | \$0 | \$1,500 | \$0 | \$1,500 |

Amount of Grant Funding Requested: \$25,000

Cash Match: \$25,000

In-Kind Match: \$7,000

Match Amount: \$32,000

Total Project Cost: \$57,000

36. Proposal Budget Income:

Detail the expected source of the cash match (middle column) your organization will be using in order to match the state funds (first column) outlined in the expense section. Use the budget categories listed below. Do not include your grant request (first column) or in-kind (third column). Include only income that specifically relates to the proposal. The Proposal Budget income must equal to the Proposal Budget cash

match in the expenses.

36.1 Revenue: Admissions *

| # | Description | Cash Match | Total | |
|----------------|---|------------|-----------------|-----------------|
| 1 | Revenue from public performances/concerts | \$15,000 | \$15,000 | |
| Totals: | | \$0 | \$15,000 | \$15,000 |

36.2 Revenue: Contracted Services *

| # | Description | Cash Match | Total | |
|----------------|--|------------|-----------------|-----------------|
| 1 | Revenue from educational workshops/clinics | \$10,000 | \$10,000 | |
| Totals: | | \$0 | \$10,000 | \$10,000 |

36.3

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36.9

36.10

Total Project Income: \$57,000

36.11 Proposal Budget at a Glance

| Line | Item | Expenses | Income | % |
|------|-----------------------|----------|----------|------|
| A. | Request Amount | \$25,000 | \$25,000 | 44% |
| B. | Cash Match | \$25,000 | \$25,000 | 44% |
| | Total Cash | \$50,000 | \$50,000 | 88% |
| C. | In-Kind | \$7,000 | \$7,000 | 12% |
| | Total Proposal Budget | \$57,000 | \$57,000 | 100% |

37. Additional Proposal Budget Information (optional)

Use this space to provide the panel with additional detail or information about the proposal budget. For example, if you have more in-kind than you can include in the proposal budget you can list it here.

H. Attachments and Support Materials Page 8 of 11

Complete the support materials list using the following definitions.

- **Title:** A few brief but descriptive words. Example: "Support Letter from John Doe".
- **Description:** (optional) Additional details about the support materials that may be helpful to staff or panelists. Identify any works or artists featured in the materials. For larger documents, please indicate page number for DAC credit statement and/or logo.
- **File:** The file selected from your computer. For uploaded materials only. The following sizes and formats are allowed.

| Content Type | Format/extension | Maximum size |
|--------------|----------------------------|--------------|
| Images | .jpg, .gif, .png, or .tiff | 5 MB |
| documents | .pdf, .txt, .doc, or .docx | 10 MB |
| audio | .mp3 | 10 MB |
| video | .mp4, .mov, or .wmv | 200 MB |

MacOS productivity files such as Pages, Keynote, and Numbers are not acceptable formats. Please save files into .pdf format before submission.

38. Required Attachment List

Please upload your required attachments in the spaces provided.

38.1

Substitute W-9 Form

| File Name | File Size | Uploaded On | View (opens in new window) |
|------------------------|-----------|----------------------|----------------------------|
| Substitute W9 Form.pdf | 30 [KB] | 5/31/2021 3:31:38 PM | View file |

38.2

Resumes of Significant Personnel

| File Name | File Size | Uploaded On | View (opens in new window) |
|-------------------------|-----------|----------------------|----------------------------|
| Zach Bartholomew CV.pdf | 239 [KB] | 5/31/2021 3:32:17 PM | View file |

38.3

List of Recent Tours

| File Name | File Size | Uploaded On | View (opens in new window) |
|------------------------|-----------|----------------------|----------------------------|
| Touring Experience.pdf | 8070 [KB] | 5/31/2021 4:07:59 PM | View file |

38.4

Standard Contract

| File Name | File Size | Uploaded On | View (opens in new window) |
|------------------------------------|-----------|----------------------|----------------------------|
| Band Contract_Rider_Stage Plot.pdf | 319 [KB] | 5/31/2021 4:08:53 PM | View file |

38.5

Promotional Materials/Press Kit

| File Name | File Size | Uploaded On | View (opens in new window) |
|-------------------------------------|-----------|----------------------|----------------------------|
| Zach Bartholomew Bio and Videos.pdf | 382 [KB] | 5/31/2021 3:31:38 PM | View file |

39. Support materials (required)

| File | Title | Description | Size | Type | View (opens in new window) |
|----------------------------------|--------------------------------|--|-----------|------|----------------------------|
| ZBJazzAccessTourForEducators.pdf | Jazz Access Tour for Educators | A brochure created to send to educational organizations and educators. | 6672 [KB] | | View file |

| File | Title | Description | Size | Type | View (opens in new window) |
|--|--|---|----------------|------|-------------------------------------|
| Press Review Compilation.pdf | Press Review Compilation | Compilation of Past Articles Featuring Zach Bartholomew | 4953 [KB] | | View file |
| School Workshop Video Compilation_1.mp4 | School Workshop Compilation Video | A short video highlighting some of the previous workshops and clinics I have conducted in the past. | 231690 [KB] | | View file |
| ZBJazzAccessTourForPresenters.pdf | Jazz Access Tour Brochure for Presenters | A brochure created to send to presenters. | 2684 [KB] | | View file |
| Touring Experience.pdf | List of Recent Tours | | 8070 [KB] | | View file |
| Band Contract_Rider_Stage Plot.pdf | Standard Touring Contract | | 319 [KB] | | View file |

I. Notification of International Travel Page 9 of 11

In accordance with Section 15.182, Florida Statutes, the grantee shall notify the Department of State of any international travel at least 30 days before the date the international travel is to commence or, when an intention to travel internationally is not formed at least 30 days in advance of the date the travel is to commence, as soon as feasible after forming such travel intention. Notification shall include date, time, and location of each appearance.

40. Notification of International Travel

I hereby certify that I have read and understand the above statement and will comply with Section 15.182, Florida Statutes, International travel by state-funded musical, cultural, or artistic organizations; notification to the Department of Economic Opportunity.

J. Florida Single Audit Act Page 10 of 11

Florida Single Audit Act

In accordance with Section 215.97(2)(a) and 215.97(8)(a), Florida Statutes, and the policies and procedures established by the Division of Arts and Culture, the grantee is required to certify annually if your organization with FEIN (insert FEIN here) expended \$750,000 or more from all combined state sources and all combined federal sources during your organization's fiscal year. If your organization has exceeded the threshold of \$750,000, your organization will be required to comply with the Florida Single Audit Act. You will be required to complete a separate certification form in dosgrants.com following the close of your fiscal year.

41. Florida Single Audit Act

I hereby acknowledge that I have read and understand the above statement and will comply with Section 215.197, Florida Statutes, Florida Single Audit Act and the policies and procedures established by the Division of Arts and Culture.

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42. Guidelines Certification

I hereby certify that I have read and understand the guidelines and all application requirements for this grant program outlined under section 265.701, Florida Statutes and incorporated by reference into Rule 1T-1.039, Florida Administrative Code.

43. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Zach Bartholomew and that all information indicated is true and accurate. I acknowledge that my electronic signature below shall have the same legal effect as my written signature. I am aware that making a false statement or representation to the Department of State constitutes a third degree felony as provided for in s. 817.155, F.S., punishable as provided for by ss. 775.082, 775.083, and 775.084.

43.1 Signature (Enter first and last name)

Zach Bartholomew

