**Context on Pop Music’s Change of Programming Model**

Through discussions with the current Pop Music Coordinator, and analysis of trends in recent years, we are proposing that the programming expectations in the job description change to better serve students in the current economic reality. The goal is to attract the same or greater number of students to large concert events without an increase to the requested budget allocation, while making the concerts more accessible and noteworthy. This would be accomplished by producing an annual slate of 3 major festival-style concerts per year that are free admission for students (charging non-students when logisticaly feasible, e.g. indoor shows), rather than the current 6 – 8 shows per year stated in the job description.

**Why the change?**

* Lawnstock (our 1 free festival-style concert) has been the only truly successful concert we have had in multiple years, meaning it has reached or exceeded its target attendance (approx. 2,000)
* We routinely hear feedback that our ticket prices are too high and that students don’t have that much disposable income
* The allocated budget has not increased in the last decade and performer fees for sought-after artists have far outpaced inflation rates (which we have not kept up with either). So we can’t afford the tier of performer ($30K - $50K) who would be so attractive to students for 500 to 800 of them to be willing to pay a $15 or $20 ticket price. And if we could, it would still create an income barrier for many students
* Lower ticket prices (~ $5) allow us to afford only acts that few students know of, and if they don’t know who they are, they are reluctant to spend money on them, so turnout suffers. However, students will take a chance on artists if the event is free, and they will come for the experience rather than just the names on the bill. (this is our experience with Lawnstock)

**Current Model (really “former” since we haven’t pulled this off in a long time)**

Allocation: $32,350
Program: 5 – 7 concerts (not counting Lawnstock)
Per Event Subsidy: $4,620 - $6,470

Reality: We have been only averaging 4 – 5 shows, subsidizing each much higher than desired (~ $8,000 - $10,000), having lower attendance than desired through lack of ticket sales, and having to go to the Large Event Fund to supplement the budget two times per year to continue to meet programming requirements and to fund Lawnstock.

Attendance Numbers: NEED TO FILL IN

**2018 – 2019** – 1,010 (5 shows) + 2,100 (Lawnstock)
LEF support: $15K for fall show + $19K for Lawnstock = $34K

**2017 – 2018** -- ~700 (4 shows) + 2,000 (Lawnstock)

**2016 – 2017** – 1,650 (5 shows) + 2,000 (Lawnstock) [the strongest Pop Coord. in several years]

**2015 – 2016** – 1,270 (5 shows) + 1,800 (Lawnstock)

\*There was LEF support most other years too, just didn’t have time to add those numbers

**Proposed Model**

Allocation: $32,600
Program: 2 festival-style concerts (not counting Lawnstock since it has its own budget now)
Per Event Subsidy: $16,300

The Goal: Create annual, well-branded events with festival names of their own (e.g. WestFest, Sound Block). Meet stated programming goal, instead of under-perform. Without continually failing to reach hopeful and ambitious ticket sale numbers, we won’t over-subsidize. And we will only need to go to Large Event Fund for a really big name (if one aligns with the date) and not just to afford to hold the event in the first place.

Expected Attendance Numbers (for the 2 shows): conservative estimate – **2,100** (1,500 for fall outdoor show, and 600 for winter indoor). But could easily get to 3,000.