

THE MUSIC OF A GENERATION AWARDS

EVENT PROPOSAL & SPONSORSHIP OVERVIEW

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EXECUTIVE SUMMARY

“The MGAs are proud to support arts education for youth in New York City’s public schools, with a portion of proceeds directly benefiting vital arts programs.”

The Music of a Generation Awards is the beginning of the era of collaboration – Where the world’s most notable artists take on the joy and responsibility of mentoring youth artists, in an effort to celebrate the variety, complexity, and innovation that is art today.

Scheduled to take place in the Winter of 2016, the Music of a Generation Awards, or MGAs, will feature live performances by three rising student artists from arts programs based in New York City’s public schools, alongside three A-list artists from around the world.

For six weeks leading up to the MGAs, which will take place at New York’s renowned Carnegie Hall, three rising student artists are paired with three A-list artists from around the world and work one-on-one to compose a music performance, with the debut of the collaboration premiering live at the MGAs. Awards recognizing key supporters of the arts in public schools will be presented, including the Legend of our Generation award given to an individual or organization that has exemplified the importance of arts education over an

The MGAs are proud to support arts education for youth in New York City’s public schools, with a portion of proceeds directly benefiting vital arts programs.

Performances will truly shed light on the innovation of our young artists, as each team (a youth artist and a professional artist) will have access to a wide-array of experts within the entertainment industry, including writers, composers, arrangers, choreographers, lighting and sound technicians, and wardrobe stylists.

These resources, paired with the expertise of the professional artists involved in this project, will give these select students an opportunity of a lifetime, to do what they want to do with the rest of their lives. The live performances that take place the evening of the MGAs will immediately be available for purchase via popular music platforms such as iTunes, Google, and Amazon, providing an additional revenue stream benefiting our nonprofit partner.

Prior to the MGAs, a VIP reception will allow for intimate performances from our mentors (professional artists) and an opportunity for invited guests to meet and learn more about our featured youth artists.

Youth artists and their mentors will answer questions from attendees and participate in a special panel discussion on the importance of arts education, alongside key local, state, and federal legislators and New York City's most influential supporters of the arts.

The goal of the MGAs is to spotlight exactly what happens when a community embraces the arts, and when the arts are integrated in students' core curriculum; When this is done, children come alive with passion, creativity, and experience a feeling of encouragement like no other.

Students who are taught to focus on the beauty which is the art around them, are able to travel the world each and every day, and with every lesson on brush strokes or music writing, students truly grow into leaders. Children become the leaders of tomorrow, when we teach them the power of expression today.

Each year, there are countless events that take place and benefit the arts, but unfortunately, there are still students here in New York City without access to vital arts education programs and opportunities to grow within their perspective craft. New York City's public school teachers, nonprofit arts organizations' staff, and the supportive business community are eager for opportunities that allow for a collaborative review of the current state of the arts. The MGAs aim to establish a network of support that will live much longer than the event itself. Our goal is to create a digital community that spotlights artists from across the entire city, allows teachers to connect with those who may be able to donate art supplies, and encourages the business community to support the arts year around.

I humbly invite you to learn more about the MGAs, and thoughtfully consider supporting the efforts of myself, Lawrence Blake Group International, and tens of thousands of arts education supporters across the City of New York and the world. There are corporate sponsorship opportunities available for individuals, businesses and organizations of all sizes who are on the forefront of encouraging an increase in culture and arts programs within our nation's public schools. If you or your organization aren't in a position to financially contribute to the MGAs, please consider lending services or products that may aide in the event's production.

Sincerely and with kind regards,


L. Blake Harvey
Founder & Chairman

Lawrence Blake Group International

MANAGEMENT

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The MGAs is produced and managed by New York based corporate communications firm Lawrence Blake Group Int'l.

Lawrence Blake Group Int'l. is a rising corporate communications firm pioneering innovation in public relations, digital marketing, and brand architecture.

Lawrence Blake Group Int'l. commits its global resources to the brands, individuals, and organizations we represent by providing communications counsel, formed from dedicated environment research and risk analysis, designed to protect and defend the integrity and public trust of our clients.

Special thank you to Harrison Tsai, Shiva Prasad, Ariana Yiannois, Tusoo Boothe, Richel Marie Cole, Ariel Lopez, and Anthony Mendez for helping to draft this proposal

OFFICIAL NONPROFIT PARTNER

The Music of a Generation Awards is proud of support our nonprofit partner B.E.A.T. N.Y.C. Bridging Education and Art Together's (B.E.A.T.) mission is to transform the lives of youth in under-served areas through engaging, exciting and culturally relevant music, dance and writing programs which include beatboxing, B-boying/B-girling (breakdance), music production/composition, and creative writing.

Programs

Beat Rockers: Beat Rockers is a beatboxing and musical self-expression program for blind and visually impaired students at the Lavelle School for the Blind in the Bronx with Head Instructor Taylor McFerrin and Instructors Chesney Snow and Mike Chervony. Teaching the art of beatboxing to the blind and visually impaired population of students has brought on an entirely new definition of music programs. Rather than teaching students how to use and manipulate instruments, the Beat Rockers program immediately empowers these students in that the students are the instruments. Music becomes an enabler, a facilitator; allowing and encouraging new forms of communication, socialization and self expression. In essence, music becomes language. A form of expression that continues to evolve with use and becomes an ability that is never forgotten.

Beat Breakers: Beat Breakers is a free, after-school Bboy/Bgirl program at the Taylor Wythe Homes in south Williamsburg with Head Instructor Bboy WaAak1 from the Breaks Kru with program mentor and Bboy legend, Ken Swift. As Bboying (breakdancing) is making a comeback into mainstream media, the Beat Breakers program seeks to share and teach the roots of the dance through the perspective of real Bboys who came up through the culture and helped shape the history of this truly American art-form. The program helps the newest generation of dancers understand the rich history of the dance and its relationship to the city that birthed it, New York. As much a social history class as a dance class, Beat Breakers demystifies the current definition of hip hop by bringing it back to its roots.

Beat Rhymers: Beat Rhymers is a creative writing, poetry, spoken-word, self-expression and music composition class taught by world-class MC and producer, Yogi Guyadin, aka: Why. Students not only learn the fundamentals of creative writing, song composition, and performing in front of an audience, but also learn about their personal identities and histories through the course of writing and rhyming. Students also learn the basics of music production using the iPad as the primary tool for creation. More than touching buttons on an iPad, the program engages the students on all aspects of what it means to be a producer: devotion, professionalism, hard work, and having a strong foundational knowledge of production hardware coupled with the latest technologies that is driving music production into the digital age. Beat Rhymers meets four times a week at East Side Community High School in Manhattan's East Village.

“The big draw about the BEAT ROCKERS program was the fact that the students were really able to connect with this. It wasn’t just music the way they normally listen to it or participate in it, they were actually able to make music with their voices and not only just make independent sounds but collaborate with a group, which is something that they don’t really have the opportunity to do.”

- Diane Tucker. Principal, Lavelle School for the Blind

Press includes

1) YOUR MOST ICONIC DANCER OF THE 20TH CENTURY

January 26, 2011 Written by CNN

Last month, CNN’s arts and culture program, icon, asked you to vote for your top five iconic dancers of the last century.... Breakdancing pioneer Ken Swift came in second place. Swift is credited with establishing hip hop as a legitimate dance movement and creating many of its classic moves. - Article link: <http://www.cnn.com/2011/SHOWBIZ/01/26/dancers.vote/index.html>

2) A BEAT BOXING CLASS FOR THE BLIND

02/21/2011 Written by Damiano Beltrami for the Huffington Post

Top New York beatboxers Taylor McFerrin (son of Bobby McFerrin) and Chesney Snow teach blind and visually impaired students at Lavelle School for the Blind how to produce drum beats, rhythms and musical sounds using their mouth, lips, tongue and voice.

“I love getting on the mic and doing all kinds of beats,” said 21-year-old Steven Spinelli. “You prove to other people out there that you can do something – you can make music with your mouth.” - Article Link: http://www.huffingtonpost.com/2011/02/21/a-beat-boxing-class-for-t_n_825842.html

3) BOBBY’S SON TAYLOR MCFERRIN TEACHES BEATBOXING IN BEAT ROCKERS PROGRAM AT LOCAL SCHOOL FOR THE BLIND

February 21, 2011 Written by Daniel Beekman for the New York Daily News

The students at the Lavelle School for the Blind stare, not seeing. Some silently rock back and forth. Then the beat drops and they’re beaming, bouncing; cheeks puffing out, tongues doing flips, lips vibrating in time. They become a human orchestra. Some of New York’s best beatboxers are teaching the art of mouth-made percussion to the handicapped kids at the north Bronx school. “I love music,” said Steven Spinelli, 21, spitting the sound of a snare drum. “Music is my life.” The students don’t need good eyesight or instruments to make hip-hop music... - Article link: <http://www.nydailynews.com/new-york/bobby-son-taylor-mcferrin-teaches-beatboxing-beat-rockers-program-local-school-blind-article-1.137569>

Beat Makers: Beat Makers is a free, after-school music production and career development program run entirely on the iPad2 with Head Instructor DJ Dhundee (Michael Edwards).

More than touching buttons on an iPad, the Beat Makers program engages the students on all aspects of what it means to be a producer: devotion, professionalism, hard work, and having a strong foundational knowledge of production hardware coupled with the latest technologies that is driving music production into the digital age. Taught by pioneering DJ and producer, DJ Dhundee, students get a firsthand education on making music for a living and what it means to pursue a career in music.



2. EVENT TIMELINE

A majority of the MGAs' fund development efforts will take place three months prior to the start date of the timeline below. The timeline below is intended to serve as a rubric of major task items necessary for success. It will be the responsibility of the event's core staff to executive these items as well as any additional tasks deemed a priority.



- Set goals and objectives
- Set date/time
- Prepare sponsor package and identify sponsors
- Identify key event managers

- Complete initial facility walk-through
- Hire photography and videographer
- Identify speakers/entertainment
- Develop a theme
- Secure Location



- Begin acquiring key invitation lists
- Produce event budget
- Secure audio-visual company
- Secure caterer
- Inform staff about event and discuss potential involvement in event
- Begin identifying and contacting speakers/entertainers for interviews
- Identify volunteers
- Complete sponsor pre-sales

- Obtain any needed permits/licenses
- Narrow invitation lists
- Complete final plan for staff/volunteer involvement and assignment list
- Finalize menu
- Finalize speakers/entertainment contracts
- Complete insurance contracts
- Begin volunteer recruitment



- Finish addressing invitations and prepare for mailing
- Begin planned promotional activities
- Add event invitations to web site
- Send electronic Save-the-Dates
- Develop visitor take-home pieces/event printing needs/banners/buttons etc.

- Begin preparing press releases, media advisories and press kits
- Begin preparing invitations
- On-site meeting with caterer and a/v company to go over specific needs
- Arrange for security
- Begin ticket sales
- Finalize seating



- Make sure printed materials are available
- Send save the date information
- Arrange for valet/attendant for red-carpet

- Complete program/agenda
- Complete all required printing



- Mail high-profile invitations
- Designate RSVP personnel
- Complete press room arrangements
- Begin press coverage/talk show arrangements

- Complete volunteer recruitment
- Finalize theme decor/floral/signage
- Finalize registration/welcome
- Acquire signage/promotional material from all sponsors



- Mail press releases, fact sheets and advisories
- Go over physical layout and follow-up with staff, a/v company and caterer

- Remind staff/employees about event/schedule
- Complete checklist review



- Complete event walk-through with all appropriate personnel, including location staff
- Check all materials
- Complete tour/event training
- Send employee reminder

- Follow-up on press release with calls to media
- Follow-up on photo opportunities with calls to media
- Set final promotional radio/TV appearances
- Complete RSVP and give attendance numbers to management/contractors



- Send thank you notes
- Hold thank you party

- Complete satisfaction surveys
- Meet for review and ideas for next year



3. WHY ARTS EDUCATION?

New York City is one of the most vibrant art-friendly cities in the world, boasting an environment that nurtures young and experienced artists alike through private-public partnerships to protect arts programs for the city's youth, and by playing host to the world's finest arts projects. New York City is also home to the world's best performance venues, with a rich history of launching the careers of the most successful artists of all time, from fine arts to performance art.

It is proven that youth who have access to arts education perform stronger in core curriculum classes and are able to handle tough at-home situations much better. The most fascinating aspect of the arts in New York City is the sheer diversity that makes up the wide array of art created – there's music, fine art, photography, dance, theater, and even more abstract art, all granted the same level of respect and engraved in the culture that is New York City.



4. GOAL OF EVENT

The goal of this event is to nurture the artistic talents of youth in New York City public schools by providing them a high-end performance opportunity designed to introduce them to key mentors, experienced artists, and organizations that are seeking to provide vital resources to them.



FUND DEVELOPMENT

The planning and production of the MGAs rests solely on the financial support from our corporate sponsors and partners. Below you will find our strategy for sourcing, securing, and managing financial contributions toward the production of the MGAs. It's important to note that the figures below are preliminary, and are flexible based on the feedback from our corporate sponsors and partners. Our team is anticipating nine-months of production planning prior to the MGAs Winter 2016 date.

1. EXPENSES & BUDGET

Carnegie Hall	\$35,670		
Rental of spotlight	\$450	Tuning of house piano	\$310
Rehearsal in connection with engagement	\$610	Press escort	\$85
House sound system	\$2,150	Stage design & special tech requirements	\$4,000
Sound monitoring system	\$890	Awards	\$2,000
Tickets	\$880	Live TV/Commercial production fees	\$10,000
Front-of-House Personnel	\$7,315		
Stage Labor & Security	\$34,000		
Banquet Facility at Carnegie Hall for Reception	\$10,000		
Insurance	\$2,000		
Event Host	\$10,000		
Professional Artist 1	\$50,000		
Professional Artist 2	\$50,000		
Professional Artist 3	\$30,000		
Lighting	\$5,000		
Salaries	\$20,000		
Marketing	\$20,000		
Advertising	\$50,000		
Student Expenses	\$10,000		
	\$356,000		

2. CORPORATE SPONSORSHIP

SPONSOR LEVEL	COST	NO. OF SPONSORS ALLOTTED
Title/Headline	\$75,000.00	1
Platinum	\$30,000.00	5
Gold	\$20,000.00	5
Silver	\$8,500.00	6
Bronze	\$5,000.00	6
Total	\$406,000.00	18

3. STAFF

POSITION	TERM	SALARY
Executive Director	5-months (3-months pro-bono)	\$15,000 (\$3,000 per month)
Production Coordinator	5-months	\$5,000 (\$1,000 per month)
		Total Salaries: \$20,000.00



3. SPONSOR LEVELS & INCENTIVES

INCENTIVE	TITLE	PLATINUM	GOLD	SILVER	BRONZE
Title sponsorship of MGAs, and recognition as presenting sponsor in all outgoing communication.	Green	Grey	Grey	Grey	Grey
Prevalent display of logo on stage signage.	Green	Grey	Grey	Grey	Grey
One member of your organization's team stars in event video advertisement placed on local and cable television. 40+ Placements over two months.	Green	Grey	Grey	Grey	Grey
One member of your organization's team stars as voice-over talent in radio advertisement placed on local radio station. 40+ Placements over two months.	Green	Green	Grey	Grey	Grey
Mention and logo display in video advertisements placed on local and cable television. 40+ Placements over two months.	Green	Green	Grey	Grey	Grey



INCENTIVE	TITLE	PLATINUM	GOLD	SILVER	BRONZE
Logo and mention in full-page newspaper advertisement in local NY newspapers. 7+ Placements over two months.					
Logo and mention in banner advertisements placed on New York City buses and subways. 40+ Placements over two months.					
Logo and mention in advertisements and promoted posts on event's social media accounts. Reaching over 150,000 people of our target demographic.					
Creative inclusion in public service announcement commercial asking the people of NYC to support arts education programs by donating to great organizations, placed on local and cable television. 40+ Placements over two months.					

INCENTIVE	TITLE	PLATINUM	GOLD	SILVER	BRONZE
One member of your team to give three minute keynote speech to open the event.					
Full-page advertisement in event program.					
Half-page advertisement in event program.					
Thank you mention, and logo in event program.					
Five minute speaking engagement/presentation at reception preceding event (150 VIP guests).					
Three 6'x3' standing banner advertisements displayed during reception preceding event (150 VIP guests).					
Logo placed on display of three-sheet poster promoting event inside and on the exterior of Carnegie Hall (dimensions of poster: 80" long, 40" wide; viewing area: 74" long, 34" wide).					
Items featured in 300 gift bags placed on VIP seating.					

INCENTIVE	TITLE	PLATINUM	GOLD	SILVER	BRONZE
One award title featuring your organization's name.					
One member of your organization to present an award on-stage.					
Mention in all outgoing press releases.					
Creative inclusion into the event's video blog, where youth artists work with mentors.					
On-stage thank you and logo display during scheduled event "commercial breaks".					
30-second commercial advertisement displayed during scheduled event "commercial breaks".					
Logo and mention on event's website.					
Complimentary VIP tickets to event.	30	20	10	5	2
Complimentary premium tickets to event.	30	20	10	5	2
Complimentary value tickets to event.	30	20	10	5	2

4. TICKET SALES

Below is a sample rubric of anticipated ticket sales for the MGAs. The decision was made to make a significant portion of tickets available to the general public, including working-class families. It is vital that this event encourages parents and children to request arts programs from public schools that they're involved in, with the MGAs playing host to a wealth of evidence of the value in such programs.

VIP ticket packages include admission to the MGAs private reception taking place prior to doors opening for the event. The 300 total VIP ticket packages available will receive a complimentary gift bag, allowing sponsors an additional opportunity to share their products or services with the event's high-profile guests.

NO. OF TICKETS	SEAT QUALITY	PRICE	TOTAL
1000	Best	\$100.00	\$100,000.00
1000	Good	\$50.00	\$50,000.00
150	VIP + Reception + Recognition	\$500.00	\$75,000.00
150	VIP + Reception + Recognition + Gift	\$750.00	\$112,000.00
504	Value	\$30.00	\$15,120.00
Total Tickets: 2804			Total Amount: \$352,120.00

Merchandise Sales TBD

5. CHARITABLE CONTRIBUTION

The MGAs aims to contribute 60% of ticket sales to our nonprofit partner. Our goal is to provide our nonprofit partner with no less than \$150,000.00 (based on projected ticket sales revenue). The MGAs will encourage donations from viewers who watch the event on television during the event. 100% of all donations that yield from event efforts will be provided to our nonprofit partner.

EVENT PRODUCTION

1. VENUE

Designed by architect William Burnet Tuthill and built by philanthropist Andrew Carnegie in 1891, it is one of the most prestigious venues in the world for both classical music and popular music. Carnegie Hall has its own artistic programming, development, and marketing departments, and presents about 250 performances each season. It is also rented out to performing groups.

The hall has not had a resident company since 1962, when the New York Philharmonic moved to Lincoln Center's Philharmonic Hall (renamed Avery Fisher Hall in 1973). Carnegie Hall has 3,671 seats, divided among its three auditoriums.

2. VENUE RENTAL INCLUDES

- Up to 60 days of Box Office and CarnegieCharge services (Licensee charged for additional services rendered and/or out-of-pocket mailing expenses)
- Event listing and ticket sales on Carnegie Hall's website (carnegiehall.org)
- Use of house Steinway concert grand piano (tuning required at an additional charge)
- Display of three-sheet poster promoting event (dimensions of poster: 80" long, 40" wide; viewing area: 74" long, 34" wide)
- Customary concert lighting
- Backstage artists' attendant during performance
- Display of event flyers in lobby
- Complimentary 12-page section in house program (all performances for which tickets are sold)

3. POSSIBILITY OF TV NETWORK FILMING

The MGAs aims to develop relationships with national television networks in an effort to include them on key event production aspects that may increase television appeal.

Our goal is to partner with a high-end television network so that the MGAs may be filmed and presented either live or with delay to a larger number of people, across a larger geographic area.

Due to the special arrangements that are necessary for televising an event, discussions with television networks will remain confidential until an agreement is confirmed.

4. TALENT BOOKING POOL & BUDGET

TIER 1 - 2 ARTISTS	TIER 2 - 2 ARTISTS	TIER 3 - 1 ARTIST
John Legend	Nicola Benedetti	Robert Bolle
Katy Perry	Pumeza Matshikiza	Jose Manuel Carreno
Pharrell Williams	Ji Lu	Angel Corella
Beyonce	Benjamin Grover	Herman Cornejo
Drake	Royal British Legion Band	Irina Dvoroenko
Coldplay	LPO/Parry	Paloma Herrerra
Shakira	Ludovico Einaudi	Julie Kent
Justin Timberlake	John Williams	Gillian Murphy
Sam Smith	Karl Jenkins	Maxim Beloserkovsky
Sia	Rhydian	Xiomara Reyes
Lady Gaga	Borusan Istanbul PO/Goetzl	Cory Sterns
Bruno Mars	Andrew Rieu	Ethan Stiefel

5. TALENT BOOKING PARTNER

To ensure the highest level of quality and professionalism, Lawrence Blake Group International will confirm booking of participating celebrity talent via SME Entertainment Group, a Live National company.

Since 1991, SME Entertainment Group has become an industry leader specializing in securing entertainment, keynote speakers, celebrities, and sports personalities for many of the world's most notable Fortune 500 companies.

Based in Los Angeles, SME has provided talent and coordinated events featuring many of the hottest entertainers, speakers, and sports personalities of both past and present fame. In 2010 SME Entertainment Group was brought into the Live Nation family by an acquisition by Artist Nation. Since then SME has gained the leverage and resources of the world's largest entertainment company while maintaining the high level of personalized service their clients have come to expect.



6. ARTISTS RESPONSIBILITIES

TALENT	PRE-EVENT COMMITMENT	DURING EVENT COMMITMENT	AFTER EVENT COMMITMENT
Mentor	Attend six consecutive weekly 1-hour sessions with partnered youth artist. Private location provided with security, food, and expenses. Visit and speak at the public school where student performer is selected.	Perform one song with youth artist live on-stage, perform one special song at VIP reception (pending confirmation), and address the event's audience with a 2-3 live minute speech.	N/A
Mentor	Attend six consecutive weekly 1-hour sessions with partnered professional artist/mentor. Private location provided with security, food, and expenses.	Perform one song with professional artist/mentor live on-stage, accept recognition on-stage during event with 1-2 minute speech.	Assist in the production of the following year's MGAs.



7. EVENT CHAIR

In an effort to increase the success of this project, Lawrence Blake Group International will work to invite one local individual of influence (ex. Legislator, business owner, etc.) to serve as the event’s Chair. The responsibilities of the event Chair include attending monthly event briefings (between Lawrence Blake Group International and Chair) and attending and giving the event’s keynote speech.

8. EVENT CO-CHAIRS

In addition to an event Chair, two Co-Chairs will be invited to assist in production. Co-Chairs are selected based on their experience within key areas of interest including the general arts industry, as well as event management, human resources, and creative services. The responsibilities of the event’s Co-Chairs include attending monthly event meetings (including full event staff), assisting with fundraising in their best capacity,

9. AWARD CATEGORIES

ELEMENTARY SCHOOL ARTS TEACHER OF THE YEAR	MIDDLE SCHOOL ARTS TEACHER OF THE YEAR	HIGH SCHOOL ARTS TEACHER OF THE YEAR	MUSICIAN OF THE YEAR
EXCELLENCE IN DANCE	EXCELLENCE IN FINE ART	EXCELLENCE IN MUSIC	EXCELLENCE IN PERFORMANCE ART
LEGEND OF A GENERATION	EXCELLENCE IN SPOKEN WORD	EXCELLENCE IN PUBLIC SERVICE	EXCELLENCE IN PUBLIC ART

MARKETING

1. PROJECTED MARKETING TACTICS & PUBLIC RELATIONS

Press Releases

- Several comprehensive, all-inclusive press releases will be created and distributed through e-mail, established industry related and media contacts, mailings and face-to-face to selected media delegates on local and national levels.
- Media Outlets receiving correspondences included

Direct Marketing

- A collaborative "Street Team" will be formed to conduct "guerilla" marketing strategies.
- Individual teams will be dispatched to separate marketing zones broken up into geographic areas as well as focal points.
- Direct marketing will be conducted by the appropriate organizations and the artists, record labels and management companies involved. A preferred internship program will be established from which a team of apprentices from select neighboring universities will be formed. This will provide a boundless experience to the students of our communities.

Social Media

- HTML, video and interactive content bulletins will be created and posted on major networking websites such as Facebook.com, LinkedIn.com, Twitter.com, Tumblr.com, Blogspot.com, YouTube.com, Google+.
- Mass e-mails will be sent through individual networking pipelines such as LinkedIn.com, company directories and University e-mail
- Banners for this event will be posted on over 50 websites including involved sponsors, artists, confirmed performers and related websites.

Radio Commercial Ads

- Radio commercial ads that consists the music of featured artists participating, anticipated product giveaways and promotions, ticket giveaways and event info will be aired on major local radio stations as well as internet podcasts and radio shows.

Newspaper/Publication Ads

- Print advertisements that are comprised of images of featured artists and performers, award nominees, sponsors and event info will be placed in several local publications.
- We will generate interview/article publicity about the event on behalf of popular artists, reputation of sponsors and the organizations involved.

Performance Promotion & Event Branding

- Provide involved confirmed artists and performers and potential media support contacts with marketing materials such as t-shirts, stickers, etc.
- Establish recognition of confirmed artists and performers to mention the event during all broadcast opportunities.



2. DIGITAL INFRASTRUCTURE BUDGET & DETAILS

TASK	DESCRIPTION	BUDGET
Design & Branding	This includes the pre-planning for color, layout and overall look & feel of the Carnegie Project website, logo, and any other marketing promotional material.	\$1,500.00
Website Pre-Design	Wire sketches of potential layout of website. Multiple drafts.	\$1,000.00
Website Installation	Begin initial set-up of the website. This would include setting up the hosting, choosing the domain name, installing the WordPress platform and installing the initial website theme to begin customizations.	\$1,500.00
Website Customizations	This step is simply to test out the ins-and-outs of the site look on desktop and mobile devices. Also to make sure that all content, links, and imagery are properly operating.	\$750.00



TASK	DESCRIPTION	BUDGET
Website Launch & Upkeep	This would be the launch of the site and the maintenance for the website thereafter the building process of the site from August 2014 to April 2015.	\$4,500.00
		Total Budget: \$12,500.00





2. MEDIA SPONSORSHIP

In order to strategically reach the masses, this event will partner with select media companies to confirm advertising space, written article coverage and video-blog coverage.

Media companies interested in supporting the event may option to sponsor the month-long event by providing on-air/print/digital coverage.

Media companies who own or manage several media outlets may option to diversify event coverage by providing an assortment of interview and reporting coverage. Media companies who confirm pre-press coverage will receive a comprehensive sponsorship package, including:

1. Company logo printed on red-carpet step and repeat.
2. Red carpet arrival interview coverage limited to media sponsors.
3. Backstage access limited to media sponsor.
4. Private interviews with available celebrity guests.
5. 30 second to 1 minute commercial explaining support of partnered event charity organization to be displayed during awards ceremony to guests.

Responsibility of media sponsors include:

1. Two-three mentions in/on publication/show prior to event date.
2. Appropriate coverage of the event, published/aired close to event date.
3. One "Thank you" advertisement in publication or mentioned on air, at conclusion, referring to the event's staff/management.

There are no fee's for a media sponsorship.

COMMERCIAL TELEVISION REQUIREMENTS

AUDIO:

There are 2 methods of audio capture available at Carnegie Hall.

1. Archival Study Audio Recording: The Archival Study Audio Recording is made by Carnegie Hall on equipment provided by Carnegie. The Archival Study Audio Recording is a compact disc and will not be of commercial quality or suitable for commercial reproduction or broadcast. The Archival Recording can be used solely for study purposes, including submission in connection with applications for grants or scholarships and competitions, but cannot be used for any other purpose or in any other manner whatsoever, whether commercially or otherwise. The Archival Study Audio Recording requires a contract and the payment of a fee. This type of recording does not require any additional insurance.

2. Commercial Audio Recording: A commercial audio recording would require a separate agreement between Carnegie Hall and the producing entity, payment of stage labor and license fees, as well as submitting proof of comprehensive liability, worker's compensation, and errors and omissions insurance coverage. You should also note, if you opt to use our recording studio there are also additional applicable fees. The recording studio will only capture the sound; all post-production work is done off-site. Or, you can engage our studio for post-production work. The License fee is \$10,000; Additional Stage labor and recording studio fees apply and are based on the schedule.

VIDEO:

There are 4 methods of video capture available at Carnegie Hall.

In order to determine which video recording is the best match, please forward how the producing entity intends to capture the footage, the amount of footage required and the final usage requested. For all recordings, please note that a separate contract is issued. You should also note that any and all costs associated with the recording are separate and in addition to any costs for the live performance. These costs will include Hall License Fees and Stage Labor Fees (in addition to the stage labor for the live event) and may also include Press Rep Fees and Security Fees depending upon the project. Signed media contracts, estimated payment, and proof of insurance are due 10 business days before the day of the recording.

1. Archival Study Video Recording:

The Archival Study Video Recording is made by Carnegie Hall on equipment provided by Carnegie. The Archival Study Video Recording is a DVD and will not be of commercial quality or suitable for commercial reproduction or broadcast. The Archival Recording can be used solely for study purposes, including submission in connection with applications for grants or scholarships and competitions, but cannot be used for any other purpose or in any other manner whatsoever, whether commercially or otherwise. The Archival Study Video Recording requires a contract and the payment of a fee. This type of recording does not require any additional insurance.

2. Segment Shoot:

Under the terms of the segment shoot agreement, the producing entity is allowed to bring in two (2) self-contained cameras (battery-operated, no plug-ins, no set-ups, no additional lighting, no wireless microphones) to record up to 2 1/2 hours of footage within a four-hour window of time (inclusive of load-in, recording, and load-out). Of that 2 1/2 hours of captured footage you can use no more than fifteen (15) minutes in your final piece.

3. Webcast:

Under the terms of the webcast agreement, the producing entity should submit a request including the number of cameras and how they intend to capture the content.

- What is the website address?
- Would this be live or delayed webcast?
- If a delayed webcast, are you streaming the event in its entirety or a portion?
- How long would the capture remain on the website?
- What is the proposed equipment list for capture?

4. Commercial Video Recording:

A commercial video recording typically requires a two-day rental of the Hall (the first day being reserved for load-in and set-up with the second day reserved for any additional work, run-throughs, rehearsal recordings, and the recording of the performance itself). The commercial license fee is \$25,000. In addition to the license fee, there are stage labor fees associated with the recording (separate and in addition to the labor costs for the live event). For an estimate of the associated charges, please forward the following information to our Director of Production, Rachel Davis, at rdavis@carnegiehall.org and copy Joe Schmaderer at jschmaderer@carnegiehall.org.

- Final Usage & Distribution
- Proposed Title of Recording
- Is this a live broadcast or recording for future use?
- How will the recording be distributed (TV, DVD, etc.)?
- Input List
- Equipment List (performance and recording gear - types, numbers; Number of cameras)
- Lighting List
- Trucks - Would you be using any audio or video trucks (If so, how many)?
- Seat kills - You'll need to arrange for seat kills for camera locations with us as soon as you confirm your project
- Proposed schedule for both days (including truck arrival times, load-in times, set-up times, rehearsal time, performance time, load-out time)

Once we determine the type of recording, I can forward the insurance requirements.

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