

MAKING YOUR  
NEXT EVENT

**TV READY**

with Frank Carlisi

**Designing Experiences with the  
Drama, Pacing & Impact of Your  
Favorite Binge-Worthy TV Show**

# ABOUT ME

## Why I See Events Like Television

- Classically trained chef,  
The French Culinary Institute (NYC)
- Unscripted television producer
- Creator of the A&E Network series  
Betty on Beloit (Season 2 in production)
- Talent Represented by WME & Innovate Artists
- Director of Design, Bold Catering & Design



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**PEOPLE DON'T  
REMEMBER WHAT  
YOU SAY OR DO,  
THEY REMEMBER  
HOW YOU MAKE  
THEM FEEL.**

MAYA ANGELOU

## **MY DNA**

- Kitchens taught me discipline, timing, and precision
- Television taught me pacing, storytelling, and payoff
- Events demand emotion, intention, and experience design
- I don't design one-night moments
- I produce experiences with structure, arc, and longevity
- Everything starts with:
  - A clear idea
  - A strong emotional arc
  - Respect for the audience

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# WHY EMOTION IS THE REAL DELIVERABLE

WE DON'T REMEMBER EVERY SCENE OF A TELEVISION SHOW.  
**WE REMEMBER HOW IT MADE US FEEL.**

WE DON'T REMEMBER EVERY DETAIL OF AN EVENT.  
**WE REMEMBER THE MOMENTS THAT LANDED EMOTIONALLY.**

THOSE MOMENTS DON'T HAPPEN BY ACCIDENT.  
**THEY ARE DESIGNED.**

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# WHAT THIS SESSION WILL

**TEACH YOU**

Today, we're going to look at events the same way a television producer looks at a show.

You'll learn how to:

- Structure events using narrative, not just logistics
- Build anticipation, tension, and payoff intentionally
- Design experiences that feel cohesive from start to finish
- Turn events into content, marketing, and brand equity
- Fund and elevate events through strategic brand partnerships
- Apply this thinking to any event, at any scale

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# WHY UNSCRIPTED TELEVISION WORKS

Unscripted television succeeds because it meets basic human needs.

We watch because we want:

- Belonging, we see ourselves in real people
- Curiosity, we want to know what happens next
- Aspiration, we love transformation stories
- Validation, shared emotional moments connect us
- Resolution, chaos eventually finds structure

WE DON'T WATCH FOR PERFECTION.  
**WE WATCH FOR FEELING.**

EVENTS WORK FOR THE EXACT SAME REASONS.  
GUESTS ARE NOT JUST ATTENDING.  
**THEY ARE PARTICIPATING.**

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# ASPIRATIONAL TELEVISION:

**ACCESS THE  
AUDIENCE  
ISN'T MEANT  
TO HAVE**

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ASPIRATIONAL TELEVISION ISN'T ABOUT REALITY.  
**IT'S ABOUT ACCESS.**

WE WATCH BECAUSE IT GIVES US A PEEK BEHIND  
THE CURTAIN INTO A WORLD THAT ISN'T OURS,  
**BUT FEELS CLOSE ENOUGH TO TOUCH.**

IT'S NOT JUST WEALTH.  
**IT'S LIFESTYLE.**  
**IT'S PROXIMITY TO PRIVILEGE, BEAUTY, POWER, AND EASE.**

ASPIRATIONAL TELEVISION INVITES THE VIEWER  
INTO ROOMS THEY WOULDN'T NORMALLY ENTER.

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# WHY WE'RE DRAWN TO ASPIRATIONAL STORIES

## Aspirational television works because it offers:

- A window into a lifestyle not our own
- Visual abundance, beauty, and excess
- Intimacy inside private spaces
- A sense of being "in the room"

WE AREN'T JUST WATCHING.  
**WE'RE IMAGINING OURSELVES THERE.**

IT'S ESCAPISM WITH TEXTURE.  
**FANTASY GROUNDED IN REALITY.**

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**EXAMPLE:**



THE APPEAL ISN'T JUST THE WOMEN.  
**IT'S THE ACCESS.**

**THE HOMES.**

**THE CLOSETS.**

**THE DINNER PARTIES.**

**THE PRIVATE JETS.**

**THE BEHIND-THE-SCENES CONVERSATIONS.**

WE'RE WATCHING HOW WEALTH MOVES THROUGH SPACE.

HOW LUXURY IS STYLED.

**HOW POWER LOOKS AT CLOSE RANGE.**

**IT FEELS EXCLUSIVE.**

**IT FEELS INSIDER.**

IT FEELS LIKE WE'RE SEEING SOMETHING  
WE WEREN'T MEANT TO SEE.

# THE BEHIND-THE-CURTAIN EFFECT

**Aspirational television succeeds because it reveals:**

- Private moments in public lives
- Spaces normally closed off
- Rituals of luxury and belonging
- Emotional stakes inside beautiful environments

PRODUCERS DON'T SHOW EVERYTHING.  
THEY SHOW JUST ENOUGH.

**THAT RESTRAINT IS WHAT  
MAKES IT FEEL SPECIAL.**

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# WHY EVENTS

**WORK THE  
SAME WAY**

The most powerful events create the same feeling.

Guests don't want just a nice party.

They want access.

Access to:

- A space they don't normally see
- A moment that feels intimate
- A perspective that feels elevated
- An experience that feels curated just for them
- Resolution, chaos eventually finds structure

**When an event feels aspirational, guests feel chosen.**

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A man with a beard, wearing a light blue suit and tie, stands on a red carpet. Behind him is a black backdrop with a large blue oval graphic and the text 'BETTING ON BELOIT'. The scene is lit for a red carpet event.

BETTING  
ON BELOIT

**THE BEST EVENTS  
AND THE BEST  
UNSCRIPTED  
TELEVISION  
SHOWS ARE BUILT  
USING THE SAME  
EXACT THINKING.**

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## **THINK LIKE A PRODUCER**

Remove the cameras.

Remove the call sheets.

Remove the run-of-show.

What remains is experience design.

The most important question becomes:

What should the audience feel next?

# THE TV

## PITCH DECK

# FRAMEWORK

Every unscripted television pitch answers the same core questions:

- What is this really about?
- Who is it for?
- Why does it matter now?
- How does it unfold?
- What's the payoff?
- Who wants to be associated with this story?

Events deserve the same clarity and intention.

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# LOGLINE MASTERCLASS:

## HOW TO WRITE THE PERFECT EVENT THESIS

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### ONE SENTENCE THAT DECIDES EVERYTHING

In unscripted television, a logline is a single sentence that tells you exactly what the show is and why you should care.

If the logline doesn't work, the show doesn't get made.

**No pitch.**

**No funding.**

**No series.**

Events deserve the same level of clarity.

A strong logline answers three questions:

- **Who is this for?**
- **What are they experiencing?**
- **Why does it matter emotionally?**

If you can answer those three things in one sentence, the rest of the design gets easier.

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# NEAR-PERFECT UNSCRIPTED TV LOGLINES

TALENTED DRAG QUEENS  
COMPETE IN HIGH-STAKES  
CHALLENGES TESTING  
CHARISMA, UNIQUENESS,  
NERVE, AND TALENT  
TO EARN THE TITLE  
OF AMERICA'S NEXT  
DRAG SUPERSTAR.

ASPIRING CHEFS COMPETE  
UNDER INTENSE PRESSURE FOR  
A LIFE-CHANGING CULINARY  
OPPORTUNITY.

ORDINARY PEOPLE  
UNDERGO EXTRAORDINARY  
TRANSFORMATIONS WITH THE  
HELP OF EXPERTS.

## WHAT THESE LOGLINES DO WELL:

- They are simple
- They are emotional
- They promise transformation

You immediately understand the experience.

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# WHAT MOST EVENT DESCRIPTIONS SOUND LIKE

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“AN ELEGANT EVENING  
WITH GREAT FOOD,  
BEAUTIFUL DÉCOR, AND  
ENTERTAINMENT.”

**This could describe:**

- Any event
- For any client
- In any city

There is no point of view.

There is no emotion.

There is no story.

This kind of language doesn't attract clients. It blends in.

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# WHAT A **STRONG** EVENT LOGLINE SOUNDS LIKE

AN IMMERSIVE EVENING DESIGNED  
TO CELEBRATE TRANSFORMATION,  
CONNECTION, AND POSSIBILITY THROUGH  
FOOD, DESIGN, AND SHARED EXPERIENCE.

## Now we know:

- What the event is about
- How it should feel
- What matters most

The logline becomes a filter.

If a decision doesn't support this sentence, it doesn't belong.

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# THE EVENT LOGLINE FORMULA

A TOOL YOU CAN REUSE EVERY TIME

Use this structure:

A [TONE-DRIVEN  
ADJECTIVE] EXPERIENCE  
DESIGNED FOR [WHO  
IT'S FOR] THAT DELIVERS  
[EMOTIONAL PAYOFF]  
THROUGH [KEY  
CREATIVE ELEMENTS].

Or even simpler:

AN EXPERIENCE THAT  
MAKES [THIS AUDIENCE]  
FEEL [THIS EMOTION] BY  
[THIS APPROACH].

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# LOGLINE EXAMPLES

## USING THE FORMULA

// A CINEMATIC CELEBRATION  
DESIGNED FOR MODERN  
COUPLES THAT DELIVERS  
INTIMACY AND DRAMA  
THROUGH IMMERSIVE DESIGN  
AND ELEVATED CUISINE. //

// A HIGH-ENERGY INDUSTRY GATHERING  
DESIGNED FOR CREATIVE PROFESSIONALS  
THAT SPARKS CONNECTION AND  
COLLABORATION THROUGH CONVERSATION,  
FOOD, AND MUSIC. //

// A BOLD, FASHION-FORWARD GALA THAT  
CELEBRATES WOMEN IN LEADERSHIP  
THROUGH DESIGN, DIALOGUE, AND  
COMMUNITY. //

Each of these sentences:

- Sets expectation
- Signals taste level
- Establishes emotional intent

Before a single floorplan is drawn.

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# WHY THIS CREATES

# FOREVER CLIENTS

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Clients don't fall in love with logistics.  
They fall in love with feeling understood.

When a client reads a logline like this, they think:

- "They get me."
- "They understand what I want."
- "I trust them to lead creatively."

That's when they stop shopping.  
It's when they stop micromanaging.  
That's when they become long-term partners.

If you can't write the logline, you're not ready to design the experience.

A trick I use: Work a piece of your logline into as much correspondence with client as you can.

**Keep driving the message home in small, subtle ways!**

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# EPISODES AS

# EVENT PHASES

THINK BIGGER THAN  
"COCKTAIL HOUR" AND "DINNER"

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**Arrival sets the tone.** This is your cold open. Guests should immediately understand the world they've stepped into through sound, lighting, scent, and a first intentional interaction. The mood is established before a word is spoken.

**Cocktails provide context.** This is exposition. Guests learn how to exist in the space, who's in the room, and what kind of experience this will be. Rituals, signature drinks, and interactive moments replace awkward mingling.

**Dinner deepens emotion.** This is where pacing matters. Lighting softens. Music shifts. Conversation becomes more intimate. The experience slows down so connection can happen.

**Speeches or performances create turning points.** These are not filler moments. They are plot twists. Short, intentional, and emotionally clear moments that move the story forward.

**Reveals deliver payoff.** This is the moment guests will talk about tomorrow. A transformed room. A surprise element. A visual or culinary moment that feels earned.

**The after-party becomes the bonus episode.** Tension releases. Energy shifts. Guests celebrate. It feels like something extra they didn't know they were getting.

**Every phase should move the story forward.**

**Every phase should feel intentional.**

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# PACING:

## WHY TIMING MATTERS MORE THAN SCALE

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Pacing is the rhythm of the experience.

It's when things happen.  
How long they last.  
And what comes next.

Great pacing:

- Prevents energy from plateauing
- Gives emotion time to land
- Makes moments feel intentional
- Keeps guests engaged without exhaustion

Too fast feels chaotic.  
Too slow feels flat.

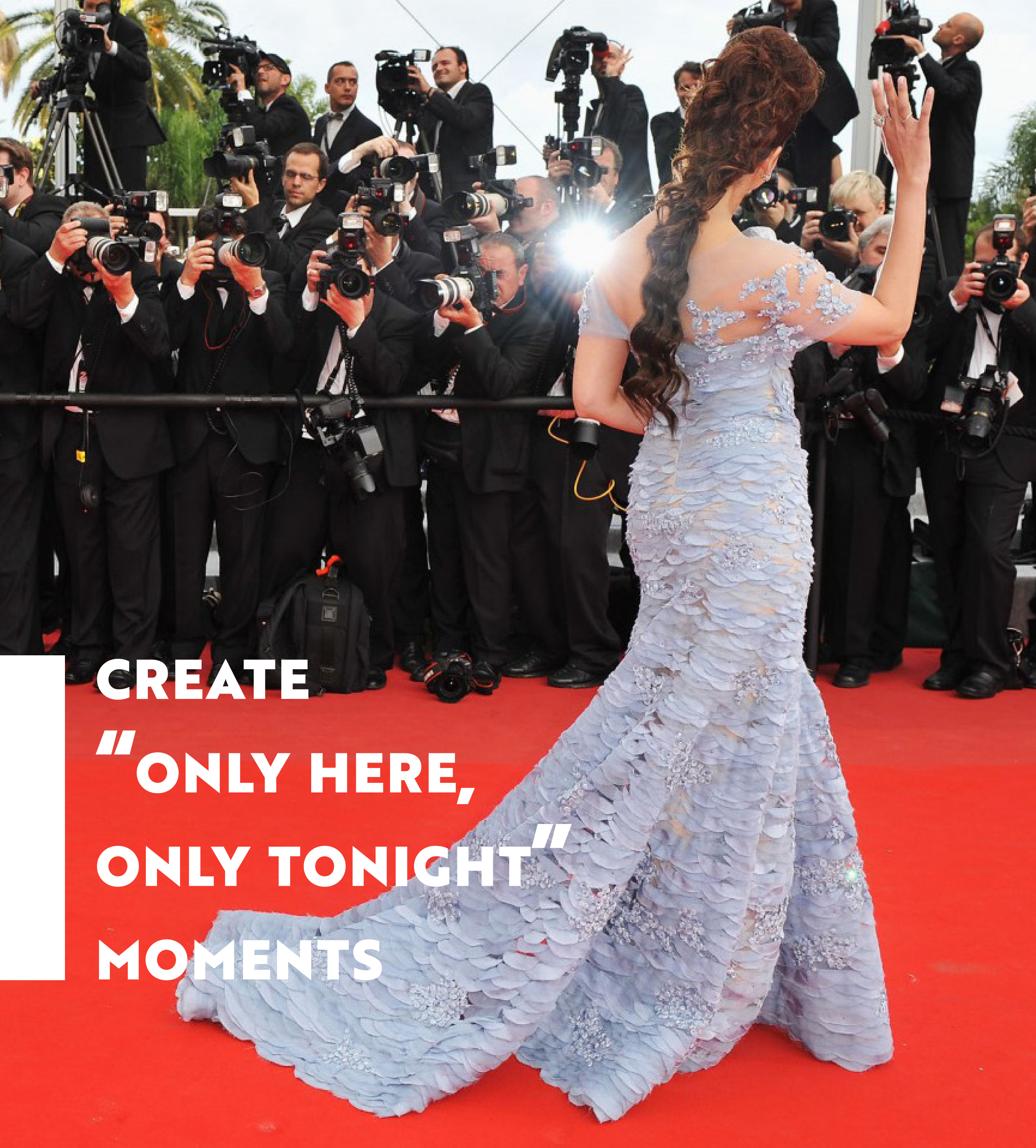
The goal isn't constant stimulation.  
It's contrast.

Producers don't rush the story.  
They control the rhythm.

So should you.

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**CREATE**  
**“ONLY HERE,**  
**ONLY TONIGHT”**  
**MOMENTS**

**Not every event has a celebrity.  
You can still create celebrity.**

Celebrity is about focus, not fame. It's about deciding what and who gets elevated in the room.

**Create exclusivity by offering access:**

A space guests weren't expecting to enter.

A behind-the-scenes moment they have to discover.

A secret menu item, hidden bar, or whispered invitation.

**Create moments that feel rare:**

A signature ritual that belongs only to this client.

A reveal that's meant to be experienced, not explained.

A design or performance moment that makes people pause before they post.

**Create profound moments by surprising people emotionally:**

A toast from someone unexpected.

A legacy or tribute moment woven into the experience.

A reveal that connects the story back to why everyone is gathered.

The goal is not more spectacle.

The goal is a feeling guests can't recreate anywhere else.

That's how events become memorable.

That's how experiences become stories.



## PRODUCING DRAMA:

### A BEHIND-THE-SCENES TRUTH (JUST FOR THIS ROOM)

Here's something most people don't realize:

**Unscripted television has a script.**

Not dialogue. Not outcomes. But structure.  
Producers don't leave emotion to chance.  
They design conditions where emotion can happen.

**The same is true for great events.**

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# WHAT

# “DRAMA”

# REALLY

# MEANS

Drama is not conflict.

Drama is **anticipation, tension, and release.**

It's the space between:

- What guests expect
- And what actually happens

**When you manage that space intentionally, moments land harder.**

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# HOW PRODUCERS CREATE DRAMA

## ON PURPOSE

In television, drama is created through:

- **Controlled timing**
- **Withheld information**
- **Strategic reveals**
- **Shifts in pace and energy**

Nothing is random.

Everything is sequenced. Events can do the same.

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# CREATING DRAMA

## AT AN EVENT

(WITHOUT MAKING  
ANYONE UNCOMFORTABLE)

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You can “produce” drama by:

- **Holding something back**  
Don't reveal the entire space at once. Let guests discover it.
- **Delaying gratification**  
The most anticipated moment should never come first.
- **Changing the environment mid-event**  
Lighting shifts. Music drops. Curtains open.  
Rooms transform.
- **Creating a moment of pause**  
Silence before a toast. Darkness before a reveal.  
Stillness before sound.

**Drama needs contrast to work.**

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# ETHICAL,

# EXPERIENTIAL

# DRAMA



**Designed for Delight, Not Stress**

Good event drama feels:

- **Exciting**
- **Intentional**
- **Rewarding**

It should never feel:

- **Chaotic**
- **Confusing**
- **Manipulative**

**The goal is not shock.**

**The goal is emotional payoff.**

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# EXAMPLES OF

# “PRODUCED DRAMA”

# AT EVENTS

- A dinner that feels intimate, then expands into celebration
- A speaker introduced unexpectedly by someone meaningful
- A menu course that arrives with a story, not just a plate
- A reveal guests didn't know to expect—but feel grateful they experienced

Guests don't say, “That was dramatic.”

They say, “That was unforgettable.”

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# WHY

# THIS

# MATTERS

When you produce drama intentionally:

- **Guests stay engaged**
- **Energy never plateaus**
- **Moments feel earned**
- **Memories stick**

You're no longer hoping something magical happens.

You're designing for it.

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# WHERE CAN DRAMA

## LIVE IN YOUR

# NEXT EVENT?

## A PRODUCER'S CHECKLIST

Drama can be designed into any event, at any scale, when you know where to look. Ask yourself:

- Where can I delay information instead of explaining everything upfront?
- Where can I withhold access and then reward it?
- Where can I shift the environment mid-event?
- Where can I change the pace—slow down or speed up intentionally?
- Where can I create contrast (light/dark, quiet/loud, intimate/expansive)?
- Where can I surprise emotionally, not just visually?

If at least two of these exist, drama will happen.

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# PRODUCING

# DRAMA

# BY EVENT PHASE:

# CONNECTING THE DOTS

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## Arrival (The Cold Open)

Drama lives in first impression.

- Unexpected entrance
- A welcome ritual instead of a check-in
- A sensory cue that signals "this is different"

## Cocktails (Exposition)

Drama lives in discovery.

- A hidden bar
- A drink with a story
- A space guests unlock, not walk into

## Dinner (Rising Action)

Drama lives in pacing.

- Lighting drops
- Music shifts
- Service slows

Guests feel the change before they notice it.

## Speeches / Performances (The Turn)

Drama lives in restraint.

- Fewer words
- Clear intention
- Silence before sound

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# PRODUCING DRAMA

## BY EVENT PHASE:

(CONTINUED)

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### The Reveal (Payoff)

Drama lives in contrast.

- A transformed room
- A moment guests didn't know to expect
- A payoff that feels earned, not random

### After-Party (Bonus Episode)

Drama lives in generosity.

- A second space
- A shift in tone
- Something extra guests didn't know they were getting

Drama is not one big moment.  
It's a sequence of intentional ones.

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# LET'S SCRIPT ONE MOMENT TOGETHER

## A PRODUCER EXERCISE

(IN REAL TIME)

Imagine you're producing a 100-person dinner.

Instead of:

Guests arrive > Cocktails > Dinner > Speeches > Dessert

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**You design this:**

Guests arrive into a softly lit space with one signature drink.

They don't see the full room yet.

Cocktails happen in a narrow, intimate area.

Conversation builds. Curiosity builds.

Just before dinner, the lights dim.

Music drops.

A single voice welcomes the room.

Doors open.

Guests walk into a fully transformed space they didn't know existed.

Dinner begins immediately. No speeches yet.

Halfway through dinner, a toast comes from someone unexpected.

Short. Emotional. Intentional.

Dessert arrives with a visual moment.

Then the room opens again

revealing the after-party.

**Same budget.**

**Same timeline.**

**Completely different emotional impact.**

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# WHY

# THIS

# WORKS

**YOU DIDN'T ADD CHAOS.**

**YOU ADDED INTENTION.**

**YOU DIDN'T MANUFACTURE DRAMA.**

**YOU PRODUCED IT.**

When you start scripting moments like this, events stop feeling flat and start feeling cinematic.

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**DRAMA DOESN'T COME FROM SURPRISES ALONE.**

**IT COMES FROM TIMING, RESTRAINT,  
AND TRUST IN THE AUDIENCE.**

**THAT'S HOW PRODUCERS THINK.**

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# **BRAND PARTNERSHIPS & PRODUCT INTEGRATION**

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# HOW UNSCRIPTED TELEVISION

## FUNDS ITSELF

In today's unscripted television landscape, brands don't interrupt stories.

They become part of them. It's not about a commercial break anymore, it's about an integrated moment that moves the story forward

**Brands want:**

- **Authentic alignment**
- **Contextual placement**
- **Evergreen content**
- **Emotional association**

Events can use this same model.

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**CASE STUDY:**

**BETTING ON BELOIT**



# WHEN THE SHOW

# BECOMES THE EVENT

*Betting on Beloit* began with a simple but powerful idea:

What if home renovation wasn't just about houses, but about revitalizing an entire community?

I created the series from the ground up, shepherding it from idea to pitch to network greenlight. But the story didn't end on screen.

We extended the narrative into the real world by producing the premiere party in Beloit, Wisconsin, turning the launch of the show into a fully immersive, story-driven event.

The goal was not to host a party.

The goal was to let guests step inside the world of the show.

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# CASE STUDY:

## BETTING ON BELOIT



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### Designing the Event Like an Episode

The premiere event was designed the same way we design television.

#### We asked:

What moments from the show resonate emotionally?

What details feel most personal to our clients?

How do we translate what viewers see on screen into something guests can experience physically?

#### Design elements were pulled directly from the series:

- A client's favorite tile backsplash pattern from the show became the dance floor vinyl
- Seating vignettes recreated rooms from homes featured in the episodes
- Color palettes were lifted straight from the houses and neighborhoods shown on screen

Guests weren't just attending a premiere.

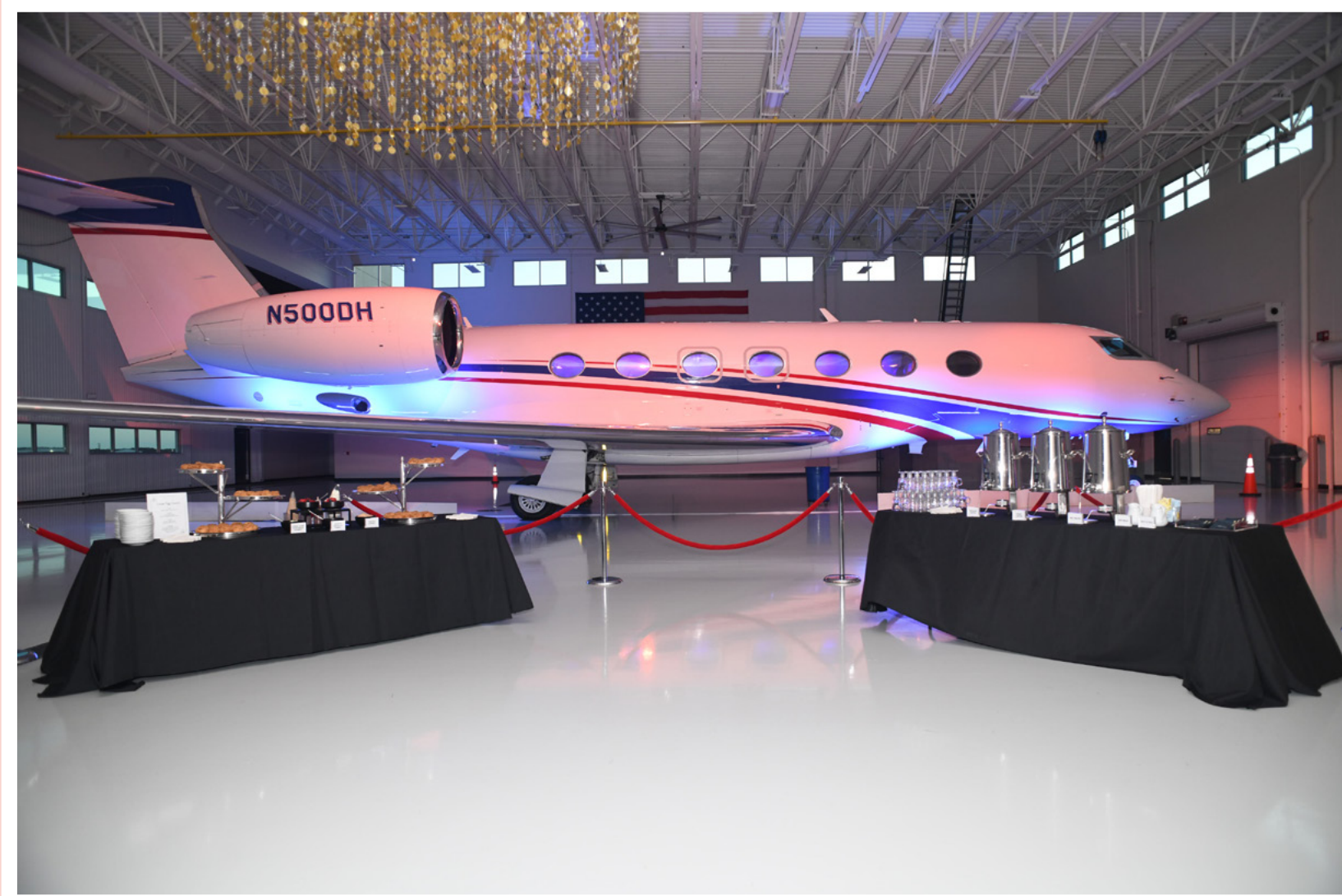
They were walking through the story.

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# CASE STUDY:

## BETTING ON BELOIT

CONTINUED



### Culinary Storytelling and Sense Memory

Food played a critical role in grounding the experience.

The menu was inspired by Wisconsin classics, elevated with intention:

- **Familiar "Supper Club" flavors presented in unexpected ways**
- **Cheese curds finished with caviar and crème fraîche**
- **Comfort food reimaged with polish**

This wasn't novelty.

It was emotional storytelling.

Guests tasted a refined version of something deeply familiar, mirroring the transformation theme of the show itself.

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# CASE STUDY:

## BETTING ON BELOIT



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### Brand Integration as Content Creation

Betting on Beloit also functioned as a branded content platform.

We integrated partners like Pella Windows directly into the narrative of the series.

Pella wasn't just visible in the background.

They were part of the transformation story.

This partnership:

- **Came with a financial investment from the brand**
- **Resulted in a full episode's worth of meaningful content**
- **Produced evergreen marketing assets Pella could use long after airing**

The brand funded the story.

The story elevated the brand.

This same mindset can be applied to events when brand partnerships feel organic and story-driven.

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# CASE STUDY:

## BETTING ON BELOIT

CONTINUED

### The Bigger Lesson

This case study proves that:

- Events can extend storytelling beyond the screen
- Design details matter when they reinforce narrative
- Food can function as emotional memory
- Brand partnerships work best when they belong in the story

When you think like a producer, an event stops being a one-night moment and becomes part of a larger ecosystem.

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# APPLYING THIS TO

# YOUR NEXT EVENT:

Brand partnerships work when:

- The brand belongs in the story
- The product enhances the experience
- The collaboration creates long-term value

This might look like:

- A design partner embedded in the environment
- A culinary partner woven into the menu narrative
- A technology partner enhancing guest interaction

The goal is alignment, not logos.

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# CASE STUDY:

## FILM STUDIO HOLIDAY WRAP PARTY

This event was about honoring one person and his legacy and celebrating a lifetime's worth of content.

We recreated a Hollywood-level premiere experience in Atlanta.

The client's favorite floral, pavés of red roses, anchored the design.

Every arrangement was bold, sculptural, and intentional.

This was storytelling through scale, color, and repetition.



# CASE STUDY:

## FILM STUDIO HOLIDAY WRAP PARTY

CONTINUED

### Visual Continuity and Brand Reinforcement

We extended the design narrative through a signature visual motif inspired by our collaboration with The St. Regis Luxury Brand in Atlanta, GA.

Earlier that season, Bold Catering and Design partnered with MME.MINK & The St. Regis Atlanta to create **Le Bal d'Or**, a celestial Christmas tree installation celebrating the hotel's 120th anniversary. My team and I at Bold Catering & Design facilitated the flawless execution of this iconic classic holiday vision, as featured in Travel + Leisure Magazine.

The installation and design became a glowing golden ballroom of gilded baubles, songbirds, cherubs, and shimmering light.

That same design language carried into the film studio's wrap party, reinforcing brand, credibility, and visual signature.



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# DISTRIBUTION:

## WHERE THE EVENT LIVES

Television doesn't end when filming wraps.  
Events shouldn't either.

Before the event, anticipation is built.  
During the event, content is captured.  
After the event, the story continues.

**An event is content with a live audience.**

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# CASE STUDY:

## WOMEN BUILDING WOMEN: WOMEN IN THE NYC EVENTS INDUSTRY

**Producing an Event to Change Perception and Drive Business**

**When the Event Is the Strategy**

Women Building Women began as a strategic question, not a client request.

A contact and friend at Webster Hall wanted to shift how planners in New York City perceived the historic venue and become a premier social event space, not just an iconic concert venue.

The challenge wasn't awareness. It was relevance.

So instead of hosting a traditional industry open house, we produced an industry event with a clear goal:

**Change the narrative.**

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# CASE STUDY:

## WOMEN BUILDING WOMEN

### Defining the Idea and the Audience

The idea was simple and bold:

Reintroduce Webster Hall as a modern, flexible, and unexpected venue for weddings, mitzvahs, and private social events.

The audience was highly specific:

Women in the New York City event professional's industry.  
Planners.  
Designers.  
Decision-makers.

Even aspiring event professionals!

We weren't trying to attract everyone.  
We were trying to attract the right people.

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**TV READY**



# CASE STUDY:

## WOMEN BUILDING WOMEN

### Designing an Experience That Felt Different

The event took place on a Monday in January, when the industry is typically off.

Over 500 professionals were invited into an experience that felt nothing like a typical venue showcase, and became SOLD OUT!

### Guests encountered:

- Bridal features staged in unexpected ways
- AI and robotics activations woven into the experience
- Mini bites and mimosas offered immediately upon arrival
- Thought leadership panels featuring iconic women in the NYC events industry

**From the first moment, it was clear:  
This was not a sales pitch.  
This was a statement.**

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# CASE STUDY:

## WOMEN BUILDING WOMEN

CONTINUED

### Creating Surprise, Celebrity, and Energy

To elevate the experience further, we layered in moments of surprise and delight.

A celebrity guest appearance caught attendees off guard.  
A charitable tie-in added purpose and meaning.  
A dance party closed the event, carrying on well past the scheduled end time.

The event felt generous.  
It felt celebratory.  
It felt intentional.

Guests didn't feel marketed to.  
They felt invited in.

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# CASE STUDY:

## WOMEN BUILDING WOMEN

CONTINUED

### The Result

The result was immediate and long-lasting.

Webster Hall's sales team walked away with:

- A transformed perception in the marketplace
- A surge of qualified leads
- A book of business that stayed strong for years

All from a single idea executed with clarity and intention.

This wasn't just an event.  
It was a strategic investment.

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# CASE STUDY:

## WOMEN BUILDING WOMEN

CONTINUED

### The Bigger Lesson

This case study demonstrates that:

- **Self-produced events can be powerful business tools**
- **Industry audiences respond to authenticity and value**
- **Thought leadership builds trust faster than sales tactics**
- **Experiences can change perception more effectively than advertising**

When you think like a producer, you don't wait for opportunities.

You create them.

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# THE CHEAT SHEET

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## From Idea to Greenlight (TV --> Event)

### IDEA

**TV:** What's the show really about?

**Event:** What is this experience truly meant to make people feel?

### DEVELOPMENT

**TV:** Shape the concept, define tone and format

**Event:** Build the creative vision, write the logline, define the guest journey

### PITCH

**TV:** Sell the idea to networks and partners

**Event:** Sell the vision to clients, stakeholders, sponsors, and collaborators

### TESTING

**TV:** Sizzle reels, casting tapes, pilot presentations

**Event:** Mockups, tastings, walkthroughs, sample moments, previews

### GREENLIGHT

**TV:** The show is approved and funded

**Event:** Budget approved, partners aligned, creative locked

### PRODUCTION

**TV:** Filming, crews, execution

**Event:** Load-in, rehearsal, service, live experience

### LAUNCH

**TV:** Premiere night

**Event:** Event day, guest arrival, emotional payoff

### ANALYTICS

**TV:** Ratings, engagement, audience response

**Event:** Guest feedback, press, social reach, leads, brand impact

### SEASON TWO

**TV:** Renewal and evolution

**Event:** The next event, the next client, the next opportunity

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**EVENTS BENEFIT FROM THE SAME LONG-TERM  
THINKING AS TELEVISION.**

**THEY DON'T END AT LOAD-OUT.**

**THEY EVOLVE.**

**WHEN YOU THINK LIKE A PRODUCER, EVERY EVENT  
BECOMES THE PILOT FOR WHAT COMES NEXT.**

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# SOCIAL MEDIA CHEAT SHEET:

## HOW TO LEVERAGE YOUR EVENT LIKE A PRODUCER

An event is not just a moment.  
It's a content engine with a live audience.  
Think in **three acts**: Before, During, After.

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# BEFORE

# THE EVENT

## Build Anticipation

- Tease the concept, not the details
- Share behind-the-scenes planning moments
- Introduce collaborators, partners, or talent
- Release mood boards, palettes, or textures
- Use countdowns and “coming soon” language

Goal: Curiosity. Not explanation.

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# DURING

# THE

# EVENT

## Capture the Experience

- Design intentional “still moments” guests want to photograph
- Capture short-form video: arrivals, reveals, reactions
- Focus on emotion: gasps, laughter, pause, applause
- Document transitions and transformations
- Let guests see what it feels like to be there

Goal: Presence and immediacy.

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# AFTER

# THE

# EVENT

## Extend the Story

- Release a highlight reel within 48 hours
- Share editorial-style stills, not just recaps
- Post behind-the-scenes moments guests didn't see
- Spotlight partners, collaborators, and talent
- Post event press releases
- Turn one event into weeks of content

Goal: Longevity. Repeat Business

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# WHAT YOU CAN APPLY

## IMMEDIATELY

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### **Turning the Producer Mindset into Action**

Every event you produce should answer one simple question before anything else happens:

What is this really about?

Before you look at venues, menus, or budgets, define the idea.

If the idea isn't clear, every decision that follows will feel disconnected.

Example:

Not "a corporate holiday party."

But "a cinematic end-of-year celebration designed to make employees feel valued, surprised, and proud of what they built together."

**When the idea is clear, decisions get easier.**

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**WRITE THE LOGLINE FIRST:**

**THEN DESIGN**

**EVERYTHING**

**AROUND IT**

Before you design a single detail, write the logline.

If you can't describe the experience in one sentence, the concept isn't ready.

Example:

"An immersive evening designed to celebrate transformation, connection, and possibility through food, design, and shared experience."

Once the logline is written:

- **Every design choice should support it**
- **Every vendor should understand it**
- **Every moment should reinforce it**

**If something doesn't serve the logline, it doesn't belong.**

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# DESIGN

# EMOTION

# BEFORE

# LOGISTICS

Logistics make an event function.  
Emotion makes it memorable.

Ask yourself at each phase:

- **What should guests feel when they arrive?**
- **What should change emotionally during dinner?**
- **What do I want them to remember tomorrow morning?**

Example:

Arrival feels elevated and intriguing.

Dinner feels intimate and connective.

The reveal feels celebratory and earned.

**When emotion leads, logistics follow with purpose.**

# BUILD

# ANTICIPATION

# AND

# PAYOFF

# ON PURPOSE

Great experiences don't give everything away at once.

Hold something back.

Control timing.

Design reveals intentionally.

Example:

- A room that transforms after dinner
- A performance guests didn't expect
- A final course that arrives as a moment, not just food

Payoff only works if anticipation exists.

Design both.

# THINK LIKE

## A PRODUCER

# ABOUT

## BRAND

## PARTNERSHIPS

Instead of asking, “Who can sponsor this?” ask:

Who belongs in this story?

Look for partners whose product or talent enhances the experience.

Example:

- **A design brand whose materials become part of the environment**
- **A culinary partner whose product is woven into the menu narrative**
- **A technology brand that elevates guest interaction**
- **An event sponsor who’s product seamlessly complements the event content and run of show**

When the brand supports the story, funding feels natural and valuable.

# TREAT

# EVERY EVENT

# AS

# CONTENT

Every event lives in three phases:

Before.

During.

After.

Design with all three in mind.

Example:

- **Before:** teasers, behind-the-scenes planning, anticipation
- **During:** intentional photo moments, short-form video, guest content
- **After:** recap reels, press, evergreen marketing assets

**An event is not just a moment.**

**It's a content engine with a live audience.**

# THE

# BIG

# SHIFT

Stop thinking like someone who executes events.

Start thinking like someone who produces experiences.

Producers:

- **Lead with story**
- **Design for emotion**
- **Control pacing**
- **Create payoff**
- **Think long-term**

**When you adopt this mindset, you don't just produce better events.**

**You create experiences clients come back to again and again.**

# FINAL THOUGHT



The difference between a good event and a great one isn't budget or scale.

**It's intention.**

When you think like a producer, you don't chase moments, you design them.

**And when you do, you don't just create events...  
you produce TV-ready experiences people will never forget.**



## Frank Carlisi

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*Thank you!*

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