

MINUTES of the NEVADA COMMISSION ON TOURISM
MARKETING MEETING
February 08, 2017

The Nevada Commission on Tourism Marketing Committee held a Commission meeting at 9:00 a.m. on February 8, 2017 at 401 N. Carson St. Carson City, NV 89701.

Call to Order

Lt. Governor Hutchison, Chair, called the meeting to order at 9:00 a.m.

Commissioners Present:

Lieutenant Governor Mark A. Hutchison, Chair
Ryan Sheltra
Don Newman
John Wagnon

Commissioners who are absent/excused:

Cathy Tull

Staff present:

Claudia Vecchio, Director
Sarah Bradley, DAG

Guests:

Kevin Bagger, LVCVA
Mark Rosenbaum, Meredith
Trevor Meers, Meredith
Melissa Luebbe, Meredith
Jeff Scott, Fahlgren Mortine
Marty McDonald, Fahlgren Mortine
Carissa Richardson, Fahlgren Mortine
Mark Weston, Fahlgren Mortine

Roll Call and Determination of Quorum

HUTCHISON: All right, welcome everyone. This is the time and place set for the Nevada Commission on Tourism, Marketing Meeting.

We will begin with a roll call. Claudia please call roll, confirm we've got a quorum, and that there has been proper posting of this meeting, for the purposes of the open meeting law.

VECCHIO: This is Claudia Vecchio for the record. We can confirm that the meeting was properly posted according to open meeting laws. I will take roll. Lieutenant Governor Hutchinson?

HUTCHISON: Yes.

VECCHIO: John Wagnon?

WAGNON: Yes.

VECCHIO: Don Newman?

NEWMAN: Yes.

VECCHIO: Don Newman is magically video conferencing from the Elko Convention Center, so we welcome you.

NEWMAN: Technology has finally arrived.

VECCHIO: And you look great. Cathy Tull is not able to attend but Kevin Bagger, I believe you're representing the LVCVA?

BAGGER: Yes, I am indeed.

VECCHIO: Thank you, and Commissioner Sheltra?

SHELTRA: Here.

VECCHIO: Is there anyone else on the phone we need to recognize?

BRADLEY: Sarah Bradley, Senior Deputy Attorney General.

VECCHIO: Great, thank you Sarah, Sarah Bradley is here.

RICHARDS: Carissa Richards from Fahlgren Mortine.

VECCHIO: Thank you Carissa.

HUTCHISON: All right, thank you very much. Let's close out Agenda Item No. 1, and we'll move onto Agenda Item No. 2, which is Public Comment.

Public Comment

HUTCHISON: This is a time now for anybody here in Carson City or anyone in Elko? Do we have anyone in Las Vegas, Claudia, manning the station there?

VECCHIO: No.

HUTCHISON: Anyone in Elko or anyone in Carson City who would like to offer public comment, this is the time and place for persons to comment before the Commission. I'm seeing none here in Carson City. I'm seeing none in Elko, unless I'm mistaken, Commissioner Newman?

NEWMAN: No. Nobody here.

HUTCHISON: Thank you. We'll close out Agenda Item No. 2, and move onto Agenda Item No. 3, approval of the minutes.

Approval of Minutes

HUTCHISON: Have all the Commissioners had an opportunity to review the minutes from our February 11, 2016 meeting? Is that right?

VECCHIO: Yes.

HUTCHISON: February of 2016 Marketing Committee Meeting. Are there any changes or additions that any Commissioner would like to note? Hearing none, the Chair will accept a motion to approve.

WAGNON: Move to approve.

HUTCHISON: Motion to approve, is there a second?

SHELTRA: Don, we need to you to because I wasn't at the meeting.

NEWMAN: I'll second.

HUTCHISON: All right, second. Any discussion on the motion? Hearing none, those in favor signify by saying aye.

GROUP: Aye.

HUTCHISON: Any opposed, nay? Motion carries unanimously and I'll note that Commissioner Sheltra refrained from that vote, because you were not at that meeting. All right, we'll close out that Agenda item and move on now to Agenda Item No. 4, which is Cultural Tourism Program. Ms. Vecchio, I'll turn the time over to you for an overview.

Cultural Tourism Program

VECCHIO: Thank you, Lieutenant Governor Hutchinson. Claudia Vecchio for the record. Cultural Tourism is a market segment that we've talked about before. We've talked about its importance and seen the Commission's support of it with its sponsorship of 7 Magic Mountains. We include our sister agencies, the state museums, the Arts Council and the Nevada Indian Commission as we promote Nevada to tour operators and travel agents and others who we bring into the area, through FAM trips, press trips, and other ways.

It's not that we've ignored this segment, but there is a tremendous opportunity for us to enhance our marketing and our promotion of Nevada as a destination for cultural tourists. Others around the community have embarked on this in a great way. Carson City, Reno-Sparks Convention Visitor's Authority as well as Las Vegas Convention Visitor's Authority have been involved with this segment as well.

I think there's a great opportunity for us as a State to move forward in a more robust cultural tourism program. The fine folks at Meredith who are here with us today, have put together an innovative program for us to consider. This is not something that we have budget for and can pull the trigger on today, but it is something that I think this group can look at and decide if we want to move forward in this direction.

What I want to avoid is having Meredith provide us with this information and then we go someplace else with it, because this is I think a very innovative and well-thought out program. However, I do want us to consider how we can move forward in this arena. Meredith, as you well know, is a large media company and I'm sure they'll take some time to introduce themselves. They work with destinations across the country. I've been very familiar with them from my time in Ohio. We worked closely with *Midwest Living*, and with the Meredith Group, and the recently-named publisher, Melissa Luebbe is here with us today. I've known Melissa for a very long time, I guess full disclosure, before she was a Luebbe. She is one of great leaders in our industry, and publicly we're thrilled that she's now the Publisher of *Midwest Living*.

I want to turn the time over to Meredith to go through their presentation. Again, we've talked to them about some of the needs of Nevada and how they can meet these needs.

I will preempt all of that by saying; yes, they are a print publisher. Yes, we have *Nevada Magazine*, but when we look at both the intellectual and the human resources of this program they'll show you, we internally don't have the staff or the time for *Nevada Magazine* to take this on. Know that this was considered. I want them to provide the overview of their program so we can go from there in determining if this is something for consideration.

HUTCHISON: Great thank you, Claudia. Meredith Group, come forward then.

VECCHIO: We'll turn the time over to Mark Rosenbaum, who is the account guy with Meredith.

ROSENBAUM: Yes, I'm the account guy. Claudia gave a very accurate introduction, that's exactly how it all happened. Can you hear me?

VECCHIO: Yes, that's great.

ROSENBAUM: About five months ago, I came out, my first time ever to Carson City, and I met with Claudia, who I've known also for a number of years. Before I go on, I have three of my counterparts with, I have Trevor Meers who is the Content Director, Kylie Krizmanic who is the Creative Director, and Melissa Luebbe who is the National Travel Director for Meredith Travel Marketing.

I sat down with Claudia, and she kind of threw out a thought, like what if, and I said oh I love what if's, these are really good. I took the information that she provided and started doing our due diligence. We came back and said to Claudia, we'd like to have a meeting so we can take you through our thinking. That's where we are today. The one thing that I will tell you is, right from the get-go, we didn't want to bring anything back that is ordinary. We wanted to bring something back that we thought was extraordinary. And we're going to present that to you. We hope you like it as much as we like it. We feel it answers a lot of the calls. We know it's a big hurdle, and Trevor is going to take over from this point on, just because we know have time limitations and we hope you enjoy it.

HUTCHISON: Great, thank you very much. Mark, thank you. Trevor, please.

MEERS:

Good morning, thank you for letting us be here. It's exciting to bring to light here in Carson City the ideas we've been talking about for a couple months now, since we first heard from Claudia about the goals, for promoting cultural tourism.

I just wanted to take a moment to talk a little bit about how exciting it is for me personally just to talk with you about arts and culture in Nevada. I brought along a copy of a book I've carried around for years. This is Mark Twain's "Roughing It," and as you know the story of this book probably, a lot of it came from Mark Twain working as a newspaperman in Virginia City. I read this book when I was young, and I thought if I could figure out a way to make a career of going to great places and writing stories that inspire people to go do that themselves, that would be a pretty good life. I'm glad to say I've been able to do that, largely through Meredith Travel Marketing. You know in a very real sense, I can say, I'm in the job I am because of Nevada Arts and Culture. It's exciting to be here in Carson City today to share this with you.

We're storytellers at Meredith. You've got a packet there, that's got all our background information on our company that you can look through when you have time. It talks about our brands. When you look at the scale of a big company like Meredith, we've been around since 1902, and we've publish dozens of magazines, we own 17 TV stations including Fox 5 in Las Vegas. We have a lot of websites, and we reach 220 million consumers every month. If you take that big company and boil it down, that's just a lot of teams of people telling stories to their audiences. I'm sure the stories that Meredith has done has woven through the story of each of your lives at some point.

When you think about our brands like *Better Homes and Gardens*, you think about how there are probably meals you've eaten, and decorating you've seen in your home for decades that have come out of that magazine. I would imagine if I went to every one of your homes, you probably have the red plaid "*Better Homes and Gardens Cookbook*." Because years ago I set out to see if everyplace I went could I find this, and I have yet to be in a home that didn't have that cookbook.

Look at our other brands, like *Martha Stewart Living*, and you think about foods that people make from brands like *Every Day with Rachael Ray* and *All Recipes* and parenting books that we have like *Parent's Magazine*, and we've woven that story through so many of your families and our families. That's something we take very seriously, especially in the travel space.

When you look at travel with Meredith Travel Marketing, which is what we all work for, travel is something especially important. We know people have limited resources to take trips, whether that be either vacation time, their financial

resources, and even just the time they have their kids when they're doing family or multi-generational travel. We take very seriously the idea that we want to only recommend trips that they're going to have a fantastic experience. Because we know they're making lifelong memories, and they have limited opportunities to do that. We want to ensure that whether we are writing for a client from San Diego or North Carolina. We have clients across the country that we partner with. We guarantee that people who take information, take that trip, come home telling the stories to the people around them.

When we write about tourism for our partners, we never write anything that we wouldn't recommend to our family members, that we wouldn't tell our next-door neighbor who we know he is going to come back from that trip and tell us how it went. That really is a trust that we carry with our partners across the country.

We started doing travel marketing content in 1997. Over the past 20 years we've grown from one client 20 years ago, to numerous clients who have expanded a lot in the last couple of years. We've found more and more partners who work with us on anything from a single-page piece of editorial in a magazine, to a full-on print program, to social media programs where we create content that they deploy across their websites and social media.

As we work to tell that story, we always start by listening first to what the client is trying to achieve. So, in the case like Nevada's Arts and Cultures, we'll talk about the products here in a few minutes that we're going to show you, that starts with us sitting down with Claudia, and hearing what are you trying to accomplish with the Arts and Culture Guide? We hear those goals, then we go out and start doing research on our own. We always partner with people throughout the State and would start out by looking for the best writers and photographers in Nevada, who know these places, who have written about them consistently over the years.

I already have a bit of a leg up with our TV station in Vegas, where we would talk with our friends there, and find out who do you know locally that has covered the Arts in Nevada that we can start working with as a resource.

We go out and we do all that research, then we'll come back and present a plan, outlining specifically what we're going to cover in the guide. Then Claudia and her team can make sure that that is on target with what they're trying to do. Then we'll go out and produce the entire guide. We always finish with a detailed fact-checking process, where we have professional fact-checking teams that we use to ensure that it's accurate. Because again, we don't want anyone to take that trip and be disappointed in any way. We take it very seriously, that our partners are entrusting

us to be part of that storytelling operation for them. We take their successes personally, as ours.

We started to look at what we would be proposing today for the Arts and Culture Program. After listening to the goals that Claudia and her team have, we came to three big picture ideas that we thought would be part of what we're proposing today.

Number one, we want to make sure that we raise the profile of arts and culture across the country in Nevada, so people understand what's going on here. In addition, much of that message is already getting out. Reno especially I know has gotten some great publicity across the country in terms of what's going on with the rising creative class there. We want to make sure that more people know about what's going on in Nevada, and how strong that scene is, whether that be performing arts, painting, pottery, concerts, galleries, museums. We want to make sure they know about it.

Number two knowing about it isn't enough obviously. We're in the tourism business; we want to make sure we motivate them to come be a part of that. After reading about it, they find out that there's great things going on in Nevada, then they say, I'm going to get in the car, I'm going to get on the plane, we are going to go experience that for ourselves.

We paint these stories so vividly that they want to come be a part of it, and that will drive all the tourism economy factors that we know are so important. They're going to buy tickets to events and tour galleries. They're going to buy pieces of art from various people around the State. And of course, stay in hotels driving tourism, tax revenues and eating at restaurants.

We know that that works. When we've worked with our partners in all these states, and CVBs, we often do third-party research. For one client we recently did a third-party ROI study. We found out that of all the people who received the print piece promoting tourism in that area, 13 percent of the people who received it, actually took a trip to that state. That particular product had a very large distribution of 650,000 copies. You're talking I think 83,000 people who took a trip because they received that. On average, they spent \$1,300 per trip that drove \$118 million in that state. That one piece motivated that many people to go and take a trip. We know that this works. We know that these are things that people will pick up and go do. That's goal number two.

First of all, raise awareness in Nevada arts. Number two motivate them to come and be a part of it. And number three, the third goal, and Mark alluded to this a

little bit in terms of what we're bringing in today, we want to help market Nevada tourism as one of the innovative brands in US tourism. We think some of the things we're going to put on the table for you today, will help do that.

Claudia mentioned early on in the conversation, some of the things that were going on with Oklahoma's guide. I don't know if you've seen what they've done, but they've gotten a lot of buzz in the industry a couple years ago. Their travel guide had an embossed cover that looked like hard leather, and it looked like a saddle, very cool execution. Then they followed that up the next year with a hologram cover, where it looked like you were looking through the window of an airplane and you saw the landscape of Oklahoma as you flew by. Those were really innovative and a lot of people talk about what Oklahoma was doing. But, as we looked at those executions, we thought there was a bit of what I call the Super Bowl ad problem there. You might remember the ad being funny or clever, but you couldn't quite remember what the product was, much less actually go out and buy the product. When we looked at that, we want to make sure any innovation we bring is tied specifically to the tourism product in Nevada not just a technological gimmick that you notice, but it actually makes you say now I'm going to take a trip.

Those are the three goals. Raise the awareness, get them to take the trips, and then tie things that are specifically connected to the tourism offering. With that, let's take a look at what we're proposing. In your packets, we've got a variety of things. If you turn to page 10, which is where you can see the cover with the ballerina on it. This outlines what the print piece specifically will encompass. I'll give everyone a chance to get there to Page 10.

VECCHIO: Is it this?

MEERS: If you see Baxter Black go one more page.

HUTCHISON: Yes.

MEERS: There you go. What we're proposing is an 84-page print piece that promotes Nevada Arts and Culture. Out of those 84 pages, 74 pages of that will be content. 10 of those pages will be advertising from partners around Nevada. The content is all original content, that's the key thing to know.

I mentioned earlier how we do research, how we work with people on who in Nevada cover these things regularly, so we'll be creating all that. We'll be writing new articles, doing the research. We'll be doing new photography in many of those cases, and then obviously fact-checking all that at the end of the day.

We'll get 100,000 copies of this printed, and the goal would be to distribute in the Spring of 2018. As far as when exactly that would drop, that's up to Claudia and her team to decide, we can schedule around that. Some partners like theirs to come out early in the year, like in January. Some to look to come out more like March timeframe. That's just depends on what you have going on and what shows you want this to be at. Do you want things in your visitor's centers at certain times of the year? We can work around that schedule.

We mentioned how the meetings with Travel Nevada will drive that early planning, and then we work with our partner throughout that process to make sure they're approving every step of the way as we go. We can make that as often or as little as a partner wants it to be. It involves looking at and approving the outline, it involves story designs, cover designs, all those things. We'll be checking with them.

Some ideas of potential stories we might include are profiles of local art scenes. You see an example of that on the mocked-up cover where it talks about doing a 48-hour tour of Reno's emerging art scene. As you know from all of your tour and marketing, people love itineraries. They love it when you help package a trip, so they can think of it in terms of okay, I can exactly see myself arriving on a Friday, and going home on a Sunday. I know exactly what we can do. We do a lot of content around itineraries where we would give you all the arts and culture and we would give you where to stay, where to dine, those kinds of things. We would pull this together throughout the State too, so we could connect various towns around the State. We could connect various highways.

Another thing people really like is this trail concept. You'll see wine trails, beer trails, there's a lot of art trail ideas we could certainly assemble. Sometimes you'll get artists who will come together and open their studios on the same weekend. Maybe they're not open on a regular basis, but on the third weekend in May or something like that, you can hit five or six studios in one geography. We would help readers anticipate that by putting those together.

We would do museum and gallery guides. For example, if you have one hour to see the Nevada Arts Center, here's what you should do. If you have two hours, you could expand it to this. If you have all day, here's what you can see. So really give them almost a sense of a dose of guiding them before they get there and how to plan their trip.

We would do interviews with artists throughout Nevada. That's something we do with a lot of our partners, we profile taste makers, and artisans, people like that, and there's a lot of those.

Then we would do tips on major events like the National Cowboy Poetry Gathering in Elko that just finished up. I'm sure everyone in Elko is probably tired this week coming off the big event. We would do insider tips on how to make the most of your time there. What lesser-known artists that you might want to check out, where you can stay, what's the best time to get your tickets. Then we do an event guide during upcoming shows.

One other thing to keep in mind, when we plan these print pieces we keep very careful track of everything that's going to be in that issue. I know that's important for tourism offices, you have a lot of stakeholders that you're trying to make sure they feel like their voices are heard, that they're included in these products. We go to the extent of actually keeping spreadsheets where we keep a list of every single place that's going to be named in a product, so that we can easily share with you and you can make sure that you check off your regions and your various businesses.

It's important to notice that last bullet point which says Travel Nevada co-owns all of this content. It could be re-purposed in all of your various media. Whatever we create for this piece you can put on your website, in your social media, and you can use that a lot of ways. It gives you one more well of content to work with. That's the print guide.

Let's now talk about the really exciting part that we're really glad to bring to you today, and that's the innovation part that I touched on. Now we're going to tell you about these innovative extensions that take us to the next level in terms of digital and interactivity.

First, we have these websites. *Better Homes and Gardens*, for example, BHG.com, gets about 17 million unique visitors a month. We have other large ones like parents.com and sites like that. One of the things we're going to offer is a special page devoted to Nevada Arts and Culture on each of these branded websites that we own. Now why is that important? Obviously, you have a very robust site of your own. Why that's important is because if you know much about how search engine optimization works and how Google ranks sites, it puts a very high priority on sites that have a lot of traffic, have been around for a long time, and have a lot of links to other great sites. Those big sites and Meredith have all that. If we put a page on ours, it would be something like, the issue.com slash Nevada Culture or Nevada Arts, whatever we're going to call it. When people go and they Google something that has to do with Elko or Reno Arts, or something like that, that's going to raise that up in the search results, because it's attached to Meredith's credibility. It services Nevada in a way that people might not notice otherwise. That would live on the sites.

Next, let's look at an example in your packet of your sample layouts. It's the one that has a guitar player on it.

SHELTRA: This one?

MEERS: There's a bigger one in the box too, but I can just show it to you here. This would be a sample layout for concert events around Nevada. The thing we're looking at is if you go down here, you see the little headphone icon. We're bringing in several activations to make the content come to life beyond the printed page. Here this one says, check out our play list of Nevada artists.

On the iPad in front of you, open those up, and down at the bottom where you see the Spotify icon, over on the far right, click that, and that should be opened up to this playlist we've already made of Nevada artists. If you're all fans of bands like The Cab and others, maybe recognize some of these bands around. These are all acts rooted in Nevada. Gladys Knight is on there for example. It's a big range of people, and we could create that to go with many of these stories. We can tell people to go check this out, and now they have a playlist. You've turned them onto Nevada artists they might not have known about, they're not just reading about it, they're hearing them, as they read the article. Good publicity for those performers throughout the State.

Next in your stack is a piece, a concept around three days in Elko. It's like I talked about, insider tips on the National Cowboy Poetry Gathering, itineraries, things like that. The activation of this one is up here in the corner. It says hear Baxter read a poem.

If you're reading about Baxter live in the article, and you want to hear his voice, so on your iPad click the home button, and then click the web browser, which is Safari, it's on the left of the bottom rail there. What's preloaded here is something that we're calling the Experience Center. This gives you access to multi-media files and relates to articles throughout the issues as you're going through it. The idea is you will open up this one site, as you're going through the magazine, and whenever you see a photo in here that you see on the same page, click it and you're going to get some kind of multi-media feature.

Click Baxter Black, and hopefully it moves quickly enough you can actually hear it. [Baxter Black plays] That's Baxter reading one of his poems. You can get audio, you can get video, all those things. If you think of something like cowboy poetry, I can read about it, but I really just need to hear it. I need to hear the cadence, I want to hear the tone in their voices. The same thing if I'm reading about them. An

example below, there's a picture of a ballet practicing. I want to see these ballerinas in action. You can do that through the Experience Center.

This is something that there have been parts of this out in the market, but we haven't seen anybody do it to this full-fledged nature. I saw magazine about a year ago, had what they called a body of footnotes, and the website was just little round circles that you would touch a number. You would be on page, let's say number four, you'd click four and you'd hear something, but this one brings it to more visual content. This is much more like you're using Pinterest or Instagram or something, where I don't have to look up a number, I'll just see a picture of Baxter Black, and I touch that and I get to hear his voice. That could be activated throughout the magazine.

The last piece that we want to show you is the cover that's in there. It's on a sheet of paper. Here is the same cover that you see in the deck. So for this, take you iPad, there's an icon down the bottom rail called legal AR, click that, hold your iPad up over the cover so the camera is looking at that cover. No, you want to look at the screen of your iPad.

Okay, let's pull this back just a little bit so you can see the cover.

- SPEAKER: That's pretty cool.
- HUTCHISON: Oh there it goes, yes, very cool.
- MEERS: So is everybody's working? Do you see the ballerina dancing? This one over here is not working.
- WAGNON: Not yet.
- SHELTRA: I see John dancing.
- MEERS: No content found. Let's try this other one. Can you see that? Make sure it's working.
- HUTCHISON: That's pretty cool, I like that.
- NEBESKY: Yes, that's amazing.
- MEERS: So that's augmented reality. If you...

MEERS: If anybody in your family got into Pokémon Go last summer, it's the same idea, where your phone is seeing something that's not really there.

We can activate this around any part of the magazine. Obviously, we would plan to do that with covers, like this ballerina. You could be looking at a concert venue, and you turn on the guitar player who walks up onto the stage and plays. It could be an introduction from Claudia, or from the Governor or something like that that comes out and says let me welcome you to Nevada Arts and Culture. I know Claudia is excited about going on camera.

VECCHIO: Oh no, I don't...

MEERS: We could activate that throughout the issue, so that could be on multiple stories. It can also be with the ads. That's something to think about for partners. If they would like to bring their ad to life, we can do this. Once we've got the technology set up, then we can start adding in these augmented pieces throughout the issue.

The beauty of this too is the video that you're watching of that ballerina that lives out in the cloud. All that means to you is we can change that video out any time. Think about if you are an advertiser and you want to put a picture of your outdoor amphitheater there. That video can be changed out throughout the season. So, if you're an amphitheater for example, and you want to promote a certain show, well we can have it set up so that if anyone scans that ad until June, they see a video about one show. Then all we have to do is go back in change it, and from July from October they would see a different show promoted. We can do similar things with covers, so that's not a hard thing for us to rotate. We can bring it to life in very different ways throughout the season.

This is something I can tell we have not seen anywhere in the tourism industry. It's our job to keep track of all these guides, and the pieces that are there. We have stack of them all over our office. We haven't seen anyone else bring an augmented reality in the tourism space yet. It's going to be a real first to market thing for Nevada to help establish your reputation. And again, bringing it very much to life, and I've have actually seen this dancer now, I want to go and buy a ticket, and I want to see that show. That's our presentation. Anything else?

ROSENBAUM: One of our goals that we really - we knew that this piece was going to be for 365 days and we wanted something to live all 365 days. Let's say for example it's a hotel and occupancy is not at the level they want. They can actually augment their ad, and have a rate that would be specific for this particular timeframe. It lives, it's not stagnant and again, we really felt that we took the ordinary and added a lot of extra to it.

There was something here to bring that was completely unique, and as Trevor said, it's truly first to market, and the reason we brought it to Nevada is because of her. Because we've worked with Claudia for a long time, we know that she likes ideas and directions to consider.

This is probably our proudest moment of any kind of technology we ever could have considered to bring to anybody, and we selected you all. That's the one point I wanted to make. It's got opportunities to take this further, but we think it's an excellent start, and we appreciate the time, so go ahead, Trevor.

MEERS: Q and A, any questions?

HUTCHISON: Okay, Commissioners any questions, comments, thoughts about this?

NEWMAN: This is Don Newman over in Elko, it's very innovative, and creative. I love the interactive piece of that cover, so good job.

ROSENBAUM: Thank you.

MEERS: Thank you, glad you like it. We're excited about it. And Mark alluded to this, but honestly, we've been waiting for the right client to bring some of this stuff to bear, and when we saw Arts and Culture in Nevada specifically, we thought it would be a great opportunity. You've got a really rich well of material to work with for this kind of thing.

HUTCHISON: Other questions, comments.

WAGNON: Yes, I think it's a great opportunity...

HUTCHISON: Commissioner Wagnon speaking, go ahead.

WAGNON: Well thought out, love the technology. I'm a big supporter of the Arts and believe that that's a big driver in tourism, but more than that, it's part of the fabric or the soul of any tourism brand.

I'm like most people in the marketing world, I'm a brand freak. You know, I think that any message that goes out around a brand like Nevada has to be consistent across all platforms; whether it's paid advertising regarding pure travel, or whether it's around the Arts and Culture. It still is the Nevada brand, the "Don't Fence Me In," the somewhat irreverent, the voice, the attitude, the messaging, the imagery, you know all those elements need to fall into place.

And I don't actually see that being a problem. I think this brand is not only well-defined, but I think it's broad enough to allow an arts and culture interpretation of the "Don't Fence Me In" brand, and that promise and that vision. How do we make sure that there's consistency in what I see in Nevada Arts and Culture, that I feel like I'm seeing something that is part of the overall Nevada personality and everything else.

MEERS: I'll just speak a little bit to that, a lot of that's you know coming through Claudia's office and making sure that it all stays on track. That's one of the things we do with a lot of our partners, we do all the agency meetings quite often. Like with our friends from Columbus for example, we would collaborate with them and make sure that what they're putting out is consistent with this.

We always start out by gathering whatever creative set that you're working with in terms of fonts and colors you want to use, and key words that you do or don't want to use. We would certainly collaborate with all parts to make sure. I totally agree with you, we ultimately are part of your brand marketing too and you've got to be consistent in every execution. We would integrate that by bringing in something like the Travel Nevada logo to go right on the cover.

HUTCHISON: Other comments, questions? I've got several follow up questions here. Great presentation, very exciting, I'll just ask some things. Claudia you started off with this, and just from a practical standpoint, where does the money come from? Do we shift existing budget money? Do we have to ask for more money? How is this paid for?

VECCHIO: Yes, Claudia Vecchio for the record. Thank you for the question. We would have to allocate existing money in the budget for this project. We did the same kind of thing with the cooperative marketing program, which was a chance for us to branch out with the brand and incorporate partners in a new way. We would do the same thing with this.

We don't yet have a set budget for this program, but the fact is, there will be some dollars that will come from our budget as well as advertising dollars. We would have to look at the existing budget and allocate it for this particular program.

HUTCHISON: Great, thank you, and just to piggyback on what Commissioner Wagnon said. With the "Don't Fence Me In" campaign, this would all be integrated and what are your thoughts about John's observations on the branding?

VECCHIO: As always, Commissioner Wagnon is spot on. It really will be imperative for us to ensure that everything that we do here is not only brand compliant from a look and a feel but that personality of the brand comes through. Nevada artists are as “Don’t Fence Me In” as any of our other brand components. Absolutely we would ensure that happens.

You know these programs are brought to this group. We’ll do the day to day planning on this program, but will bring it back to all of you to make sure that we’re on the right track, before it sees the light of day.

The reason this was brought to you all first, is that the Marketing Committee does consider these evolutions in our marketing program. Then if you all determine that this is the right direction, we would bring it to the full Commission for a vote. That’s how this would roll out.

HUTCHISON: Then it’s sort of these broad picture questions, how does this Nevada arts and culture magazine, which looks great, it’s cutting edge and we love it, how does that interact with *Nevada Magazine*? Because you know, *Nevada Magazine* currently handles all the culture and the art side of things, right? Are we taking that content and moving it to another magazine? If that’s the case...

VECCHIO: No.

HUTCHISON: That may not make a lot of sense. Can you address that?

VECCHIO: Yes. They [Meredith] all know about *Nevada Magazine*. *Nevada Magazine’s* mission is to promote the totality of the opportunities in Nevada. Arts and culture is part of that.

This is so specific in its goal to create awareness around arts and culture, that that is why they I think they would live well together. *Nevada Magazine* is the total, and they do a number of different components. When you go into a city and you’re looking for an arts specific experience, this is the kind of publication you pick up for that specific experience.

You might get that specific experience in *Nevada Magazine* for that time you’re there, but this really provides a time specific travel guide for artists coming into the state.

We’re not robbing Peter to pay Paul. I think the advertisers who would be part of this will be the big cultural organizations as well as some of the smaller towns that

may not be looking at tourism now for advertising opportunities, or a *Nevada Magazine*.

What we're doing I think between this and the cooperative marketing is just raising the level and the specificity of the offerings in Nevada for people looking for a particular thing. That's why I think these two work well together, and why if any perceived competition wouldn't necessarily be there, because this has such a direct audience.

HUTCHISON: Thank you. Do you think that this effort for the Nevada arts and cultural marketing segment is going to be aimed at existing tourists that come into Nevada already, or are we going after a new market segment?

Here's my overall thinking. When people come to Las Vegas for example, do they come to go do arts and culture? After arriving in their hotel room, do they discover they don't have the resource for that? Or do they not do that? Do they come to Las Vegas and Reno to have a great time gambling, going to the shows, entertainment, all that those cities have to offer, a different experience but not really for arts and culture? Or are we saying those tourists who come primarily for that gaming experience, a major part of our tourism in this state, that they're also looking for arts and culture? Are we saying if we did something like this, we could drive a new market and increase the numbers?

VECCHIO: Claudia Vecchio for the record, Kevin, please speak to the Las Vegas piece of this. Generally speaking, we are missing a portion of this enormous segment, because Nevada is not known as an arts and culture destination.

HUTCHISON: Right.

VECCHIO: I think we have a great opportunity in that second part of this, this group that's not currently coming that we can attract to come to Nevada, because they have this awareness of this burgeoning and wonderful cultural component. Then they do the gaming, and the other things while they're here. I think there is a massive and highly coveted group of travelers that we're not currently addressing.

HUTCHISON: Maybe before Kevin jumps in or others jump in. That really kind of gets to the heart of my question and trying to educate myself more fully with folks on the phone, or this Committee, and this part of this Commission here that really understand this market.

If maybe we're really missing out on this arts and cultural segment of a new visitor, a new tourist to Nevada, maybe this is a start right, but it seems like there would need to be a huge investment made if we're going after a new market like this.

My concern is does this do it? Is this enough? Or if you're going to make a dent in this market, you've got to come in with some money, and we don't have the money for that. You know, the Las Vegas Convention and Visitor's Authority and Reno-Sparks Convention Visitor Authority spent a ton of money getting their tourists into those towns with a very specific market in mind, and it's not this. Maybe it's similar and somebody could correct me on that.

I'm just trying to understand what it would take for Nevada to be known as an arts and cultural destination, and does this do it? You may say well, Mark, it's not going to be the all to end all, but it's a good start. My question is, is it enough to even be a start?

That's just a long explanation, but I mean, Nevada is not currently known as, I don't think, an arts and cultural destination right now. Maybe there are segments that we offer, or things that people come here to do like Cowboy Poetry is probably a really good example of that, but are we trying to develop a market segment, and if we are, are we even making a dent in it with this kind of an effort?

NEWMAN: Claudia, can I jump in?

VECCHIO: Please.

NEWMAN: Don Newman for the record. Yes, I think if we were to talk to Myron Martin and the efforts down at the Smith Center that certainly has grown and continues to show tremendous growth in that market area. I think cultural tourism is just another piece to the overall pie, and with the folks in Reno and Las Vegas, we can utilize this venue to enhance the experience, I think going forward this is definitely something we need to be tapping into.

I think the fact too that this is cutting-edge technology, really impresses me. We would be the leader and once again everybody else would have to be playing catch up. I think that we're there and using the Smith Center as an example, we could then focus on the other, you know, the Eureka Opera House, and some of the other opera houses and facilities around the state that play off the Smith Center and the big effort that they're doing. I think this has tremendous potential.

HUTCHISON: I guess that gets to the heart of what I'm trying to explore here. Listen, I'm a big fan of this. I think this makes a lot of sense. I like it. I just want to understand though

what people's feelings are, and folks who are much more experienced in this than I am, your observations are... Let's take the Smith Center for example.

I was born and raised in Las Vegas. I remember when the Smith Center was constructed, that was a very, very big deal for the City, because that was a cultural location, destination that we hadn't had before. The comments were over and over again this is not what Las Vegas is known for. This is a big deal for us, having the Smith Center. However, I don't know if people come to Las Vegas for the Smith Center. I think people in Las Vegas go to the Smith Center because we love culture, and we live there already.

So, that's my point in terms of what drives people to come the State of Nevada? Is it arts and culture? And if it's not, what does it take to get them there? Or are we saying, look this is not really for Vegas or Reno. What this is really for is rural Nevada and that's okay. If that's the case, then let's recognize that and customize to it, as opposed to saying, we really need to get more people to Vegas by doing this. I don't know if that's accurate or not. I don't know if it's accurate for Reno or not. I think that may be accurate for the rural areas, but I just want to define our scope of who we're trying to bring here, what brings them here? Would a magazine like this bring them here? We need to get focused in on who are we going after, and why do we show up to Las Vegas or Reno or Elko in the first place?

WAGNON: This is John, John again.

HUTCHISON: Go ahead.

WAGNON: You know I think it's "E", all of the above. I think there's a lot going on here and you have to start someplace. You have to actually make a statement and make a move in the direction that will consolidate the concept of Arts and Culture in Nevada, and bring it to life.

I think people come to a destination, they're inspired, they arrive at the destination, and then there's a certain amount of yes, we're going to this and we're going to do that. They kind of have a little bit of a plan of what they're going to do. But I also think people get here ask what's there to do, where can we go? What can we see?

A magazine like this can help illuminate all the other stuff going on here, there's this museum we can go see this. They've got these bands playing, there's a real culture in this particular community of up and coming artists that are getting recognized; or whatever the story is. People can start to say this place really does have an arts and culture sort of feel to it.

I think that's step one, and then it starts to feed on itself. People say hey, you know when you go to Vegas, they've got this underground music scene there that isn't the big casino showrooms, there's other things going on that generates bands like the Killers. You can start to get a feel for that being part of the arts and culture, and the magazine can promote that.

So, I think it's the starting point of creating awareness and stimulating excitement and inspiration around arts and culture as being part of what you get when you come to Nevada. It certainly exists now, it's just not getting much recognition or visibility.

I don't think you're going after a different audience. I think ultimately a different audience will emerge as they start to become aware of what's available in arts and culture. I'm not a Cowboy Poetry person, but I certainly know that that's a big part of Nevada, and it draws an awful lot of tourists. That's pure arts and culture tourism. I think there's a lot more of that going on, and the 7 Magic Mountains is another example of making a statement that we get it, because that's part of who we are as a state.

I think for me, I still believe the importance of making it uniquely Nevada because this is not a unique thing to us, everybody is doing arts and culture. Everybody jumped on the arts and culture thing, and you know you've got states and communities that you kind of go, really? That's a little bit of a twist for arts and culture, but whatever. Everybody is going down the arts and culture road, and I think it only really resonates if it's true, it's deliverable, and it's unique. I think people have to arrive, and go wow, this really is an underground music scene that has relevance.

HUTCHISON: Just a quick follow up if you don't mind, this is Mark Hutchison. In your last example John, when you're saying this has got to be a unique scene, there's a difference between people going to Les Mis at the Smith Center, versus an underground grunge band playing in Las Vegas.

Les Mis at the Smith Center may be a great production, but when people want to go see Les Mis, they think the Smith Center. There's a lot of digital options for that, and maybe there are other options that people think of more readily, but the grunge band or whatever, there's that local scene. That's what you think this captures and provide a value for Nevada?

WAGNON: Yes, I think it's both actually. You've got big showrooms, and that's arts and culture, whether you're going to see Celine Dion or whatever, that's arts and culture. That is

somewhat uniquely Nevada that you have a concentration of world-class entertainment in one location. Yes, there's something going on there.

There are other layers of it, like the Smith Center doing Les Mis and there are people who are there for the Vegas experience and didn't know that the Smith Center was there. Then there's that other layer of unknown artists and an unknown art or music scene that I think has more of a truly Nevada sort of feel to it. As a state brand, we used a state grown national entertainer, the Killers as our theme song.

In a way we're already down that road of saying, no, this is uniquely Nevada. I think that to me has more traction from an arts and culture standpoint than yes, we have that, and oh yes, we've got one of those, and you know we've got our galleries. I mean everybody knows when you go into any city or any destination, there are art galleries. You go to Park City and there's an art gallery about every third store. I think Park City is more of a ski destination than an art destination, but you can clearly tell that Sundance and the art scene there is as big to a lot of people there as the ski industry. Didn't know that.

I think there's an opportunity here to create that awareness and to consolidate around what makes this uniquely Nevada Arts and Culture. When you come here, you want to see that, because it's different than what you're going to see in Des Moines, Iowa.

HUTCHISON: Thank you very much Commissioner Wagon. Other comments or thoughts from any of the Committee Members, Commissioner, go ahead.

BAGGER: This is Kevin Bagger.

HUTCHISON: Kevin, yes, please give us your perspective.

BAGGER: Yes, I think the question you asked Governor was, does arts and culture fit with the Las Vegas brand nowadays?

HUTCHISON: Right. Yes.

BAGGER: I think it does as an added amenity, we would probably not spending money on an ad leading with arts and culture as our primary message, certainly the broader adult experience people are looking for is still the primary driver for many Las Vegas visits.

Arts and culture definitely is an added amenity that can bring Las Vegas more into that, into decisions that were previously not thought of. Whether it's a through a computer or not, I would definitely see value in highlighting arts and culture as yet

another reason to come to Nevada, because I think you know, there isn't that greater perception of Nevada as arts and culture, it doesn't come off as a theme when we're assessing perceptions of Southern Nevada.

But knowing is a [inaudible] thing, the Smith Center and the list is getting bigger and bigger. While I wouldn't lead with the message, I certainly could see value in having an arts and culture tool for people for whom that would drive a visit.

HUTCHISON: Kevin, thank you very much. It's very helpful. Commissioner Sheltra, please.

SHELTRA: Thank you Governor. Just a couple thoughts I really liked the presentation, the innovation is really, really cool. You know a concern, not a concern, but a question to work through this that I have is, where are we pulling the money from?

You know of our room tax, and I know this has been a common theme for me over the last decade here, I believe this year we're now looking at, help me Claudia, four or five million of our 3/8ths of one percent, is now going to the other side. It is what it is. It's what the legislature has directed us and you know I have no qualms with that, but you know we just peeled off a big chunk of cash for 7 Magic Mountains out of our traditional tourism ad marketing bucket.

To look at expanding these projects, certainly I could get behind and support them, but should this money come from that \$4-5 million that is coming from room tax money, but the legislature has designated to cultural affairs? I get it that we would be the leadership role in directing, because we have the expertise. I'm not sure that we should cheat our main bucket that we use to promote the state. So you know that's not a discussion that could probably be answered here, but it's just something that comes to the top of mind.

To John's point, I think it would be very difficult for this one magazine, a one off, to incorporate the Las Vegas Strip. There is so much going on down there on any given weekend. Expanding on John's point I totally agree with him, this magazine could be really relevant in looking beyond the Strip and looking beyond what is Reno. It's not just Vegas, Reno, and looking for these hidden gems, whether it be - I loved hearing the Lieutenant Governor talk about grunge bands, so you know whether it be that, or obviously Don, you've got the most famous poetry reading in America according to all us here in Nevada, you know this is cool stuff.

There is certainly opportunity. I don't mean to filibuster but one question for our friends making the pitch, what do you guys see as the distribution vehicle for this magazine?

- MEERS: Melissa, do you want to address any of that?
- LUBBY: Sure I could give...
- MEERS: There's a variety of options, but Melissa specializes in ad marketing. Melissa Lubby is our National Travel Director.
- LUBBY: Thank you very much. Hello and thank you very much for your time, you're doing [crosstalk]. From a distribution standpoint, truly it's up to you. If we had 100,000 distribution, that could be either through visitor centers and stage requests for additional information, or you can tap into the Meredith campaign types, whether it's poly backing with Better Homes and Gardens or Shape Magazine it's dependent on what kind of audience you see as your target audience.
- We are able to reach women who are the main decision-makers, 96 percent of women are responsible for all travel decisions as we all know. We are able to reach women across every life stage through one of our 15 subscriber-based publications. You can choose to distribute it through one of our publications, or of course, from a marketing standpoint you don't have to keep it specific to a Meredith Corporation buy. We would be the most affordable in the sense of being able to poly bag it, because it's seen as from our created publications, so the post office sees it as one of our ads. But again, it's completely up to you. We can talk about it from a marketing standpoint.
- HUTCHISON: Great, thank you.
- LUBBY: Thank you, also if I may, John thank you for bringing up the idea of the inspiration, and the fact that we have such cool technology behind it. It is taking us to the next level. Magazines are that point of inspiration. It's going to help the readers first seeing this realize that there is something that they didn't know, and it's an opt-in medium, and not [inaudible]. We're taking it across all of the different mediums, and we're just so excited about this, but thank you for recognizing the value of that as well.
- HUTCHISON: Thank you. All right, other questions or comments, before we move on. Anything else, Commissioner Wagnon.
- WAGNON: I'd like to support the idea that Ryan brought up that you know the funding is of some concern, because we continue to kind of pull funds away from our primary focus which is to drive the Nevada brand out in the market. It would seem that since this is very arts and culture driven and it's designed to support that whole

effort. If there is any way that we can attach some of those funds to support this that would be the way to go.

I do see it from a marketing perspective, part of defining what the Nevada brand is. It's not like here's the Nevada brand, and oh by the way, we have arts and culture. It's actually the unique arts and culture of this state that kind of defines what "Don't Fence Me In" means. To me it actually it is a marketing spend that is targeting people who are more interested in the arts and culture aspect of a vacation. You know that said, I do think that we've got to be very careful about taking money away from our... I mean we just don't have a lot of money in this state.

HUTCHISON: Great, all right. Anything further for the Meredith folks who have been very patient, very innovative and very cutting edge. I think we all love this, and we're very impressed. You can hear there's a lot of discussion going on in terms of what we've got to be focused on. I think we do have to be focused. We can't be all things to all people, but I think we heard some good ideas and thoughts in terms of what the Committee thinks, and we can certainly take it to Commission, and get more thoughts about that as well. I think collectively, we were very impressed. We love what you've done, and we know how much time and energy it takes to do that, not the least of which is flying across the country and being here with us today. So, thank you very much, and Claudia, do you have any final thoughts?

VECCHIO: Claudia Vecchio for the record. I agree completely that this very much helps us to shape our brand. We'll have a conversation about content in a little bit. If you'll recall the wonderful video that the team along with Orangetree Productions put together about the artists that did the "Space Whale." We are starting to talk about these compelling profiles of these people in the state, who very much personify this "Don't Fence Me In" idea through arts and culture, and through this creative approach to life, frankly.

This really does, I think, help us to further define the brand with this incredibly coveted audience. That's why I like this so much, and why I think this has so much value.

To go beyond the traditional arts and culture, you know we have this wonderful food, cuisine, and this is all about that often overused term to create a sense of place, but I think in Nevada it's creating this incredible sense of place that people just don't know is here.

Through the food, the arts and through the history and all that we have, is very different from anybody else. You know often times people say, well how in the

world can a group from Des Moines, Iowa reflect the personality of Nevada? I think the fact is that they know this world, they bring ideas, and they know travel space. They are the best in their world at doing that, and then they connect with locals. It's those stories and it's the appreciation and respect of the local stories that they can help take to the next level with all of this great technology and their understanding of our industry.

That's why I think it's a nice combination of this global understanding and the local expertise.

HUTCHISON: Well said, thank you. Thank you for bringing Meredith to us, and thank you for these connections nationally that are important for us to consider, and benefit from. Again, thank you folks from Meredith, thank you very much for your time.

MEERS: Thank you for letting us be here.

Marketing Campaigns

HUTCHISON: Okay, that's going to close out then Agenda Item No. 4, and we'll go onto Agenda Item No. 5, our marketing campaign. Ms. Vecchio, can you give us an overview, please?

VECCHIO: Thank you Lieutenant Governor, Claudia Vecchio for the record. Our other wonderful and extraordinary marketing agency partner is Fahlgren Mortine. They along with Brenda Nebesky, our Chief Marketing Officer and Bethany Drysdale are working to create this wonderfully integrated marketing program, which is our goal. I think they're doing a great job of working together.

We wanted to go through the marketing campaign and show you where we are for Fall/Winter. Some of the consideration for Spring/Summer as we look to start that in April, and then I think they'll probably merge right into the new creative but let's have them discuss the marketing campaigns where we are at the moment, and turn the time to Brenda.

HUTCHISON: Okay, Brenda, please?

NEBESKY: All right, thank you Claudia. I'm just going to quickly give you an overview of campaign performance since November, just to update you and set the stage for the new creative that the Fahlgren team is about to present.

I apologize, the slides I'm going to step you through weren't included in the packet, but I do have my handouts here.

HUTCHISON: Great, thank you.

NEBESKY: I'm sorry, Don. Does Don have them?

NEWMAN: I can see it on the screen, and it looks great.

NEBESKY: Okay, great. Okay, so most notably is TravelNevada.com. The total site sessions are up 82 percent, and goal completions, which are actions like visitor's guide downloads, orders and subscriptions to our e-newsletter are up 306 percent year over year. There is much improved engagement with some of our big content partners like Lonely Planet, and Atlas Obscura. Visitors are really spending time with these articles, and engaging socially. Three minutes per page view is remarkable.

HUTCHISON: That's a lot, yeah.

NEBESKY: Yes. Some of our new partners for Fall/Winter were Weekend Sherpa and Travel Spike. Both of those performed magnificently. Travel Spike generated 4,500 sessions alone.

Some of the strategic adjustments we'll make within digital ad placements that were somewhat below benchmark include travel sites like Trip Advisor and Expedia. We'll make adjustments to ad size and placement there. Adjust types of video ads served through Clear Stream to improve impressions and view completion rates. Also Kargo; Kargo units are ads optimized for the mobile environment.

Our Spring/Summer media markets are still the same, and will remain the same, those being Los Angeles, San Francisco, Phoenix, Salt Lake, Boise, Las Vegas and Reno; digital in Sacramento and San Diego.

We're going to update and refresh the messaging and related images in our interactive rich media units to reflect seasonal change. Those will also be updated within our standard online banner ads. You'll see those updates flow through within our paid content partner sites like Atlas Obscura, Lonely Planet and our Matador network.

In November, TravelNevada.com really did get a new face and a new focus on three content categories, those being adventure, Insiders Look, and road trips. Insiders Look in particular. I don't know if you've had the opportunity to watch that video series and we didn't have time today for me to show it all to you, but those are videos that are character driven studies of real Nevadans who tell their story. That's

still the creative core of the “Don’t Fence Me In” campaign and serves as the inspiration for the creative concepts that we’re going to present to you today.

I think with that I’ll have Marti come up, and we’ll just jump right into the new creative.

HUTCHISON: Let me just ask quickly. Commissioners are there any questions or comments on Brenda’s presentation at this point? Obviously, the performance that you discussed at the beginning with total site sessions up 82 percent, and total goal completions up 306 percent is good news. It begs the question why is it up so high, and what can we continue to do to see it improve?

NEBESKY: Well, I know we have Carissa, who is our media expert with Fahlgren on the phone. Please feel free to jump in Carissa if you want. I think it’s the mix of media that we’ve chosen is doing its job. I think if we just stay the course and make these refinements, we really have a winning media mix at play.

HUTCHISON: Good.

RICHARDSON: This Carissa Richardson for the record. Yes, I agree with what Brenda just said. I think that Travel Spike has been a really good partner addition. We’ve noticed they’re driving a larger audience to the site, plus they’re very engaged, they’re signing up for newsletters at a very high rate, or we find them to be on the newsletter list.

I think that the addition of those few new partners that we’ve added is good. It’s always good to freshen up the audience a little bit, and get more new people coming to the site. I think that was helpful also.

HUTCHISON: Great, thank you very much.

New Print Creative

MCDONALD: Good morning everyone, I’m Marti McDonald for the record, with Fahlgren Mortine. What we’re going to talk about is the new creative. My heart is kind of racing. I so enjoyed the conversation this morning, I really appreciated what you said, John, about the brand and the pull through.

I want to talk a little bit about the art and science of travel marketing today, as it’s why I wake every morning, it’s what I love to do with these fellas that I have with me. There’s two sides of what we do, and this is right from the question you just asked, and everything we talked about this morning so far.

The science is working. We have a great interim report about the campaign. You know what we've done is set up a campaign that is really hard working and complex. There's a lot of complexity in marketing today, but you can kind of envision our media team sitting in the sound booth, you know working the dials.

When we deploy a campaign, when we have those big seasonal pushes, we know okay the treble is a little too loud, that's not working, turn that down. There is this constant orchestration in the optimization. Everything we do is hard wired to give us feedback. That's why we feel really comfortable with the program that we've set up, because we know right away what's working, what we can turn off, what we can stop doing, and start over again. That's the science. We feel really great about the science of our campaign. We know it's working. That's the good news.

As we look at new creative, we're not going to left turn, we're not going to start over. We're not going to blow it up, break and fix, we're going to evolve. That's what we've been able to do in the past two and a half years with our campaign and our work.

The art is harder. The art side is, what do we make, what do we take pictures of, what do we show? What stories do we tell? It was a great conversation about how we make sure, if we embark on new endeavors that are arts and culture, how do we ensure that the brand pulls through? The good news for us here is that arts are inherent with this brand. Art is about expression and freedom. That's what artists do. I think that the tie to this project makes a lot of sense, and really in art work, storytelling is another piece of that.

Storytelling in modern marketing is here to stay. We know we've got to tell stories, we've got to light people up. We've got to give something they want more, to get them to action, make to visit and convert. The question really is about which stories we tell and who tells them.

What we're going to talk about is a couple of new examples, of how we want to express our work in the campaign, who some of our storytellers could be, who those faces of our campaign will continue to be. I'm going to give you a sense here of what we'll talk about quickly, so a little set up. We'll remind you like we always do of where we've been with the "Don't Fence Me In" brand, kind of what was happening when we first came to the scene, and how we've evolved the campaign. We have a specific assignment we'll talk about today, we did some testing. We've made some new ads, we've created some new work, but we didn't want to just show up here that art, if there is subjectivity, but we didn't want to just show up for you here with just our opinion. We put some things out to test with our core

targets, with our audience, to see what they like, what they understood, what kind of feedback we could get.

Campaign directions and we'll show you those two pieces that we tested, so you can understand what that exercise was. We engaged with a third-party destination analyst to do that test for us. We'll show kind of the stimuli as we called it, but we served out to those audiences and then we'll walk you through what they said back, and how we listened, and where we'd like to go from here. Then we'll have discussion.

I really appreciate the opportunity to have this more informal marketing committee meeting to get some feedback, and get your opinions on the work.

A quick evolution, if you remember we had the Killers song in Fiscal '15, we were using the campaign type, a montage, it was our TV spot showing experiences that could be had in Nevada. In '16, we brought the characters to the forefront, the characters of Nevada. What we talked a lot about was the fact that in the West, especially in the Western front travel marketing there is a lot of [inaudible], everybody is selling their mountains, everybody is selling their scenery. We probably won't win that war here. We need to bring the richness of our characters and the stories to the forefront, let them live in harmony with the backdrop, and the land, and all the things we celebrate.

So '17, '18 was again about continuing that evolution and drawing more authenticity out of those characters. Who are we putting in the front? Not just our cast of characters that were in the TV spot, but real Nevadans. They may not be celebrities that everyone knows walking around, but celebrities in their own right rooted in this brand, so we're doing more of that, that's what we're going to show you today.

You've seen this before, I know you can't read it on the screen, this is the brand mantra. We spent a lot of time with this piece, we think it does a wonderful job capturing the voice, the tone of the Nevada brand. We let this inspire our work. As I said earlier, we're not looking to left turn, or break and fix or blow up and start over, we're looking to dial in. We went back to this piece in particular to get tone, voice and expression. There's a couple phrases in here, some of my favorites are: Where other states restrict, Nevada allows. It's about that freedom. We took some inspiration from that and created some of the work you'll see today.

This next piece is spoken from the voice of Nevadans, and it says, we live in our own world. It says that "Don't Fence Me In" spirit is we've got to march to our own drum. We let this inspire us, but not depart in the work that we did moving forward. We went back to the brief, this has been our brief and continues to be our brief and

you'll see that pull through in the work. This is the promise we're making to our visitors. "You will experience the West most authentic and unrestricted adventures in Nevada." With that, we will show you the work that we have done. My colleague Mark Weston will come up.

WESTON:

Hello, my name is Mark Weston for the record, and I'm happy to join you. I think this is a great transition point too, because as the discussion started, how do we protect and promote the Nevada brand, especially as we increase the amount of outlets, and mediums, and way that we talk to the consumer, and that statement is really our filter for any work we do. It's at the brand core regardless of how or where we talk to them and what we're bringing you today is really two ways to refresh some of our communication.

We brought two campaigns that really get at that brand voice, and what is that specificity to bring "Don't Fence Me In" to life, as we talk about these characters. Because we've spent some time building the authentic back story characters, improving the website, improving content distribution, improving follow through in our most recent campaign.

We also want to look at that on the top of the pyramid too, so that even a full example from a Super Bowl ad, marketers that do very well, connect the dots from their Super Bowl ad all the way through their online experience.

We have a set of characters that are not inherently celebrities, and they're not well-known, but they have something very valuable to offer. How do we make that as impactful as we can when we only get a few seconds to see an ad, to see a video, to be prompted to go somewhere, how would we make good on that?

Our first direction is inspired by the personalities that these characters and their unique point of view they bring when they talk about what they love about their favorite state. We call this direction "Nevada According To." The who is the real Nevadan, and the characters are some of the people that we just referenced.

How do we leverage them in a way that makes sense in a very quick hit ad and also provided stimulus for our testing purposes. Our first one is a simple approach. We did a candid imagery of the experience they offer, who they are, and they're joined together by that distinct slant of the southwest border of the state. Bold headlines to stay in tone with the voice of Nevada, and in copy that's probably not legible on this faded projection.

It clearly marks who that person is, who this adventure is according to, and gives you a clear path to how you can take advantage of an offer of an ATV adventure. A

more seasonally driven image consists of access to skiing. Who can show us where white snow and whiter knuckles might exist? Whether it be the Ruby Mountains, or Lake Tahoe depending on that character and where we choose.

I've only shown you a couple examples that were meant to round out in a larger demonstration of more places. This is not by any means meant to be only two ads. It's also proof of concept in digital that it's easy to translate, that we get a clear sense of this new unique and distinct character is, and the types of activities, whether they be adventure driven, culturally driven or nature driven, that was how that series would roll out. Their call to action is Nevada according to this particular person. I'll stop there, that was just a couple snapshots of what would be one concept.

A second concept we have a little bit different spark in how we talk about this, because we're talking about the nuance of what that brand voice is, again not changing "Don't Fence Me In" or coming up with a new campaign, but more how it's expressed, and we call this "Nevada Begins."

So really it leans a little bit more on who gives this advice and what you can do with this advice because these unique characters and people that live Nevada every day are really the best access to where our story can begin. That's really the call to action in this sense is let their stories be the beginning of yours.

Headlines prompt what hopefully would be in some cases are a quote from people that could give us access to these adventures.

Imagery is meant to, in a clear and iconic way, be distinct Nevada, and give us that sense that you cannot really separate the person from the place, what that offer is and accomplish it in one image. It also builds off arts and culture and what makes that unique. There is some nuance into how that image pulls it off. How does that stay on brand? How does that separate us from our competitors and still play off "Don't Fence Me In."

So, this is where [inaudible] can be this adventure showing the previous campaign, it's a different way to get into that. Again, going not to just [inaudible] adventure and activities, there could be a Park Ranger, or a paranormal expert that gives us access to Ghost Town adventures.

We talked about the artist that did the Space Whale; it could be the artist's point of view and what she might bring to the party. Again, putting it together and making each one this iconic image. If you're going to say well why don't you just shoot the person in that place, I think it's one of those things if I can just make it a little bit

more ordinary and not lean into the extraordinary differentiation. It also allows us to control those two images almost as if that person is standing in a projection of what their experience or expertise is that they offer, and allows both those images to work their hardest to stay candid and true, and not be over imposed or forced just to fit into that medium.

This is a very quick snapshot of a digital display, and in some ways we chose simple printouts or display ads, because they force that idea to be boiled down into just a headline and a call to action. Does the consumer understand what we're doing, and what the tone is, before we go much deeper into all the other content experiences?

I can talk more generally about these characters, but to get more specific as to who they are, we worked very closely with the Travel Nevada team in identifying those stories and who can best tell them. We did this simple snapshot of a recent content gathering of Orel Baker who is a skiing enthusiast who based in Tahoe and can get access to what you can do in the mountains. David Lowe has been a great person to promote Spring Mountain Ranch from the natural side. Maybe next year's artist is Bernie Mann. Or we'll continue to work with the team to find people with the best stories and things that we promote up as a top level awareness ad that give us hard and soft adventure, arts, culture and natural beauty. We'll start to see the whole of the State and what it can be through these handful of people.

And then I think the thing we're most excited about too is this recent push to start to connect the dots. We spent the time shoring up the content side of it, building the authentic stories to put out that very top level awareness driver. When we see this simple ad about Orel, we know that we can read her story or follow her video and will connect the dots very quickly to access to anything we might want to learn in Nevada. I think that is one of those things we can continue to optimize going forward, now that we've connected these dots even stronger with up and coming [inaudible].

That leaves us with the choice. There's two directions and they are similar in that they're promoting authentic characters. They're meant to show experiences around the state, with a slight nuance in how we post it up. Either more about who that character is in Nevada according to them, or more emphasis on where your story can begin. There's a slight difference graphically. I would love to give you my recommendation, but I'd love to have you listen to Jeff Scott tell you a little bit more about the research side.

SCOTT: I'm Jeff Scott for the record, and that was the art side that was already mentioned, now the science side, equally as exciting though, I promise.

I will take you through the campaign test results for these two campaigns. As Marti mentioned this was conducted by Destination Analysts, a long-time partner of Travel Nevada. They conducted an online study with three important goals.

They tested these campaigns for resonance; you know do these campaigns resonate with our audiences? Are they appealing? Are they intriguing to our audiences, and ultimately are they effective as driving motivation to travel the State or begin learning more about Nevada?

The online study was conducted among millennials, gen-Xers and baby boomers, half of whom are from the western region and then another half from larger markets like Chicago, Dallas, and New York.

A couple highlights from the study. The great news is both campaigns tested really well based on Destination Analyst's benchmarks; the bad news is we have to make a decision. There wasn't a real clear winner, it was only about really percentage points, two or three percentage points in some of our key areas.

Campaign two performed slightly better as it relates to generating interest and visitation, so that's always the important metric, but again, we're talking about two or three percentage points. We'll get into some of the detailed findings here in a moment, as it relates to that.

The third point here, both ads - both campaigns performed slightly better in [inaudible] markets and that may be just due to lack of familiarity and maybe a little bit more intrigue, like people didn't know they could do some of these activities in Nevada. Winter themed executions performed a little bit better. Again, that might be just due to the season that we're in, so were top of mind for the respondents.

The younger travelers, the millennials responded a little bit more favorably to the executions than gen-Xers or baby boomers. They were also slightly a little bit more moved to action than the baby boomers or gen-Xers. So, those were the top-level findings.

We'll get into some of the details in the four key areas that we had Destination Analysts study for us. They were first impulses. It was the first impulse when you see these executions. What are your feelings about Nevada after being exposed to these campaigns? How do these campaigns portray Nevada and then ultimately as we talked about just a minute ago, the impact on ultimately, visiting the State.

As far as first impulses go, a lot of positive responses here. The majority of people, 70 percent said they would do something, whether it's I want to learn more about

Nevada, or I want to Google Nevada, or I want to follow the [inaudible] of the people in these executions.

Respondents were able to click multiple choices for these questions, but only about 29 percent said that they would do nothing, which according Destination Analysts, the benchmarks, it's actually a pretty good metric. As I said 70 percent of people said they would do something positive in a first impulse.

Kind of reading these numbers, this kind of breaks down Campaign 1 and 2. Again just to demonstrate the very minor differences in the responses both very positive. The only real difference here is in the do nothing. Campaign 1 about 31 percent of respondents said they would do nothing versus about 28 percent in Campaign 2, so slightly more people would do something positive in Campaign No. 2, after reviewing it.

How do these campaigns make you feel about Nevada once you see them? There are some more quotes here too, really strengthen the break if you think about a place to break free from the day-to-day right, because of the DFMI mantra, if you will. People said, a fun place, 65 percent respondents. A place I could explore and discover, and then finally a place that's friendly and welcoming, of course another important metric for us. And ultimately a place that I would want to visit, about 60 percent of respondents there as well.

In breaking down these campaigns, really minor differences, neck and neck against these metrics as well.

So thirdly, how do these campaigns portray Nevada? You can see here, it's compelling travel experiences. A place that has interesting people. A place I'd want to share with my family and friends. In addition, you know people like to travel in groups these days, so that's certainly a great metric as well.

This is also a positive sign, a lot of people don't know all the activities, as I said earlier, that you can take advantage of in Nevada, so many respondents, its a side of Nevada they hadn't seen before.

Then some respondents about 10 percent thought that the executions were confusing. Some thought maybe it was a scary place, again it's a really low number. It's a scary place, I think someone said earlier, we can't be all things to all people, right? There's always someone.

HUTCHISON: Yes.

SCOTT: That might be related to the activity that was featuring in the executions where maybe they feel like oh, I won't have mobile service, what am I going to do? But that's a small number of people. Then you see the breakdown there as well, very tight on all of those metrics, between Campaign 1 and Campaign 2.

The final section that we studied was the impact on visiting Nevada. Happy to report that about 60 percent of individuals who saw these campaigns were either more interested or much more interested in visiting Nevada. Only about 30 percent were just kind of flat, in either more or less interested. Then the total of less interested with much less interested, it's only about 10 percent. So there again, a very small number of people were not interested in Nevada, after seeing these executions.

If you want to split hairs over differences, this is one between the two campaigns, the Campaign 2 wins a little bit on a respondent's view of being more interested or much more interested in visiting Nevada.

I'd be happy to answer any questions. Like I said, it is decision time, you know both of these campaigns tested very well, so that's the good news. Now, we just have to make a decision of which expression of really the same idea we'd like to move forward with. We do have quite a few good recommendations but we could certainly open it up for discussion if you would prefer to do that, first.

HUTCHISON: Great, thank you very much Jeff. Are there any questions? Marti, or Jeff, or Mark if you all would come up and answer questions or comments from the Commissioners. Don, let me start with you in Elko, do you have any questions or comments, I can't see you on the screen right now, but what did you think of the presentation? What are your thoughts with the choices we have?

NEWMAN: Well, I think it falls in line with the "take home more stories than souvenirs" and we continue to build on that direction. David Lowe, and I'm actually familiar with David. He interned up here at the California Trail Center before he went down South. So, you know that kind of theme was interesting.

I think the rough, rough guide, and the ATVs, you know neighboring states and Moab and certainly have their ATV opportunities there, didn't appeal to me, but you know the directives with the Park Ranger who is going to disseminate information and point people in the right direction, I kind of liked the feel of that. I think it follows in the creativity of the road we're traveling on, so I'd like to see a little bit more as we go forward.

HUTCHISON: Great, thank you. Other questions or comments, thoughts, impressions? Commissioner Sheltra, please.

SHELTRA: Thank you Governor, just at the 30,000-foot level, and I'd love to hear from some of the females in the room, but as I look at the two campaigns, the rough fellow on the left that just doesn't seem like it would resonate with the female audience nearly as much as the Park Ranger would. That's just my quick tick.

HUTCHISON: Yes, thank you. Commissioner Wagnon.

WAGNON: Yes, I really love this direction, the thing that I was concerned about with the previous campaign was that the characters in the campaign seemed authentic, but they weren't real people.

I think in this day and age, particularly when we're targeting millennials and the younger audience, storytelling, inspiration, authenticity is a deal breaker if not real. The people have to be real, the stories have to be compelling, you know it has to inspire them to kind of go wow, I have to see that.

I also think we don't need to actually create personas around the characters in the State of Nevada, because they live here, they're real people who choose to live in the state of Nevada for all the reasons that we all choose to live here.

The fact that the differentiation of this brand is evolving clearly toward the mindset and the spirit of the people, not necessarily the place. You can't separate the two, but I think that's a very compelling story to tell. I like the concept behind both of these ads. I'm also concerned about, kind of the same comment that Ryan made earlier about the guy in the Campaign 1, but both of these, I think are good stories to tell, that we go about things our own way, and when other states restrict, we allow. I think those are both compelling and inspire the "yes, I get it; I'm looking for a place like that. I want to go to a place that's more like that."

I think either one of these campaigns would great. I like the direction we're headed in. I think it evolves the campaign in a good direction.

HUTCHISON: Thank you, Commissioner Wagnon. Let's just follow up on Commissioner Sheltra and I think Wagnon's and all of our thoughts about the smartest people in the room, and that would be the ladies in terms of their viewpoint of this and give us some of your thoughts about it. Do you have preferences? Did one appeal to the other, did one turn you off? Was one more attractive? What are your thoughts about that? Give us some input there, and include everybody here who wants to speak.

- HUTCHISON: Marti did you, Claudia, give us the your input there. Brenda, Bethany?
- NEBESKY: Brenda Nebesky. I think it's important to emphasize that these are purely conceptual ads. Really what we're weighing is how they depict location, personality, message, how each of those come together, because the people will change. I mean we still have to pinpoint exactly which real Nevadans we want to depict in these ads. Probably we will use David Lowe, but the other is just kind of for placement only, sort of personality.
- HUTCHISON: But it would still be kind of rough-looking character, right? Because that fits the ad, I would think right. For Campaign No. 1?
- NEBESKY: Well, we don't have to use that type of personality.
- HUTCHISON: Yes, I think that's - I mean that's something we can change, right.
- NEBESKY: Yes.
- VECCHIO: The other example was...She's not rough.
- HUTCHISON: Yes.
- VECCHIO: But it's just the way it's depicted you know, the graphic depiction.
- HUTCHISON: Yes.
- MCDONALD: Marti McDonald for the record, if I may. Just in terms of what I spoke about earlier, the full level of complexity, and the amount of or the number of choices we get to make or need to make today. I would be concerned if we were producing three units, and only three units, that's all we would ever serve. But the reality is we're going to produce a family, a lot of context, and we can use them and deploy them in the right places. So, for example, if we were running a placement or a buy with *Pace Magazine* or *Nylon*, reaching a certain type of woman, we might still go there.
- We might be trying to reach that female who wants to be a little uncomfortable, and who envisions herself completely differently, from what we might understand as the female segment and the normal travel decision-maker. It will marry the executions, the art, and the choices we're making understanding our audience. If you think of it more that way, and show more of the breadth of the brand.
- HUTCHISON: Okay.

DRYSDALE: Well, I think it's important to keep that very much in mind. visually I love Campaign 2 which seems to have more marriage between the personality and the landscape. That could just be the conceptual characterization as well. But, I am more drawn to that one, because it just seems to bring the landscape, which we all know is beautiful and stunning, keep that still in the forefront while having the character telling the story.

Of course, that could change with Campaign 1, if we were to tweak that, but if you're asking for just immediate feedback, I'm more drawn to Campaign 2.

HUTCHISON: Great, thank you. Other comments Commissioners, anyone else who would like to comment or provide input for the Committee on this? You know, you all have got a reputation, don't you?

WESTON: It was Campaign 2 thinking that all things being considered and what we're doing that it gives us maybe just a little bit more distinct look, and really does a good job of connecting the dots from dreaming about Nevada, to having a call to action to make good and find something.

I think also about the range of ads that we create. Let's get away from how intense or rough a character looks or not. We made updates to Insider's Look, Adventure, and Road Trips. If somebody is intentionally looking for ads that might be more specific, or wants to come into Nevada, and learn about it from one of those angles, you might see the placement of an ad that makes more sense for an adventure person, driving them to the adventure content series. If it's Insider's Look and more art based, it would be a softer character.

I believe the campaign two gives the significant amount of flexibility, and it looks more distinctive in the space of tourism, and especially our competitive and neighboring partners.

HUTCHISON: Okay, great.

NEWMAN: I think it's the subtleness of the Nevada blue that's in the background there [laughter] we can talk about. Marti is going to be talking about color in the ad campaign, so that might go a long, long way.

MCDONALD: Yes, Mr. Newman you're always on our mind [laughter], but yes, we did with that.

NEWMAN: That might not be a good thing.

HUTCHISON: Great, other comments, thoughts? Ms. Vecchio is this an action item that we need to vote on and kind of suggest we proceed with this one?

VECCHIO: Thank you, Claudia Vecchio for the record. We do want to vote on it because we do want to bring this to the full Commission as a recommendation from the Marketing Committee.

You know, we talked a lot about storytelling. What I counsel this group is, and I'm looking at our agency, is that we don't want to tell the full story. We don't want the story to start and end with us. We want it to be the beginning of a story that the consumer fills in with their own experience.

I think number two, the second concept helps create that foundation for a consumer to tell their story. One of the concerns I have with the previous part of our campaign is we started and stopped the story and consumers didn't feel compelled to do anything, because we told them everything.

So, this creates an interest, the germ for them then to continue their own story, and to share that because that's the part of the website that we're still missing is people sharing their stories with others, and really being those masters for us, because we really haven't given them the reason to continue with their story. I like the idea of "Nevada Begins" with us, and then will continue with our consumers.

So yes, then onto the logistics here, if this body could select one of the two you'd like to move forward with, then we'll bring it to the Commission. We have a Commission Meeting next week and will say this is the recommendation from this group. They look to you for the creative kind of recommendations, and then we'll agree that this is the direction for the campaign moving forward.

HUTCHISON: Great, before we take a vote, any other comments from the Commissioners or anyone else about preferences on the campaign one or two? Or are we ready for a vote?

WAGNON: This is John. I move that we approve the recommendation from the agency of Campaign 2 to the rest of the Commission.

HUTCHISON: Commissioner Wagon, thank you for your motion? Is there a second?

SHELTRA: Second.

HUTCHISON: Second by Commissioner Sheltra. Is there any discussion on the motion at all? I think we've had a lot of discussion previously, hearing none, those in favor signify by saying aye.

GROUP: Aye.

HUTCHISON: Any opposed, nay? Motion carries unanimously. Campaign No. 2 is approved, and we will move forward with that recommendation.

Is there anything for the presentation or anything else under Agenda item No. 6 which is the New Print Creative? Well, we appreciate Fahlgren and all the work that you do, and you've been a wonderful partner for us, and again, great work and thanks for your effort, and I'll be introducing the number we have, it's reflected well here today, and we appreciate your efforts. Thank you all.

SCOTT: Thank you for the opportunity. It's much appreciated.

HUTCHISON: Thank you.

BRADLEY: Lieutenant Governor Hutchison?

HUTCHISON: Yes.

BRADLEY: This is Sarah Bradley, I'm looking at the Agenda, and I don't see that it's a marketing campaign for an action item.

VECCHIO: yes, for possible action No. 6.

BRADLEY: Well, that's the new print creative, am I on the wrong item?

VECCHIO: Yes, right.

HUTCHISON: Yes, we're on Agenda Item 6 is what were we're on for the print creative.

BRADLEY: Okay.

HUTCHISON: And yes, presentation by Fahlgren on the new approach to the creative members, have two designs to review, and potentially vote on, a critic approach will be incorporated into the digital and broadcast elements for the Spring and Summer campaign.

BRADLEY: Okay, I just wanted to be clear what we voted on, thank you.

HUTCHISON: Thank you for that clarification. Yes, we were on Agenda item No. 6, and the vote related to that Agenda Item. We'll close out Agenda Item No. 6.

Content Plan

HUTCHISON: We move onto Agenda Item No. 7, which is Content Plan, and this is for discussion only. Ms. Vecchio, can you please give us the opening?

VECCHIO: Do we have time for that?

BRENDA: It's completely up to you. We could do it next week, if we have the time.

VECCHIO: Should we? You need to go?

HUTCHISON: Well, let me just ask you this. How much time do you think it's going to take to do the subject justice?

BRENDA: I could do it quickly.

HUTCHISON: Well, is that going to do it for you, or do we want to roll this over to the next meeting.

SHELTRA: These meetings are never long.

HUTCHISON: Right.

BRENDA: I'll be fast.

HUTCHISON: Thank you.

BRENDA: We're always working to get the right information in front of the right audience, but this was a new development that we thought we'd share with you, which is that the marketing and PR teams have developed a true editorial calendar that we're all going to be working from, from this point forward.

The structure of it is that each month has an overarching theme or topic, subject matter. For instance, June will be ghost towns and back road exploration. May will be historical interests, March is museum madness. We're all working from the same document and we can each assume that our counterparts are pushing the same content on the website through social media, through our communications, through our subscribership, through e-blasts, etc.

It's a small thing, but it's new, it's truly integrated, and we will share it with you, once we have it fully developed. Another thing it does which is important, I think, is that it makes use of all the existing, written material on the site. Within the document there are links to each of those adventures or stories, or points of interest that are related to that topic, in that month. We can also push these out to our international offices, etc., it's just a great use of existing assets.

HUTCHISON: Wonderful. Anything else that you'd like to add, or are we at the conclusion?

BRENDA: No, that's it, just information.

HUTCHISON: Wonderful, thank you, any questions Commissioners on Agenda Item No. 7 that we've just listened to from Brenda?

WAGNON: No questions, I think that's a good move. It allows all the content providers to know in advance of what content is needed and plan accordingly, so that they can provide all the elements you need to get the message out. Good move.

HUTCHISON: Thank you Commissioner Wagon.

NEWMAN: I would just like to chime in and all of those areas that Brenda discussed all over the realm of cultural tourism. Just to throw that two cents back on the table.

HUTCHISON: Thank you, Commissioner Newman, you're absolutely right, it's kind of been a theme today, hasn't it.

Great, other thoughts or comments on Agenda Item No. 7 before we move off this item? All right, let's close out Agenda Item 7.

Marketing Committee Comments

HUTCHISON: Let's move onto Agenda Item No. 8. This is the time for any members of the Marketing Committee to make comments, observations, anything you'd like to have the Committee consider or a point you'd like to make. Commissioner Sheltra?

SHELTRA: Just one recommendation for you guys as we're looking for storytellers and characters, I would just like to throw out an idea for you guys to research, to go out on YouTube, and pull up John Tyson, and Nevada.

John Tyson for years and years was, maybe still is, was with Channel 8, and he did a segment called John Tyson's Journal. For those of you that don't know John Tyson

and I have no skin in this game, but he always resonated in my head, I believe he still owns a ranch up in Virginia City, he is a true Nevada cowboy with a great look, and more importantly, a voice.

He's got a great voice if you guys - if you've ever watched these segments, he just may be somebody we'd want to consider to be a storyteller part of the mix. So, John Tyson for consideration.

HUTCHISON: Great, thank you Commissioner. Other comments on Agenda Item No. 8? Hearing none, I'll close out Agenda Item—Commissioner Newman, please.

NEWMAN: Claudia, thank you very much for sending the team out for all their support with the Cowboy Poetry Gathering. Chris and the FAM tour, that was amazing, they got to see and do an awful lot of adventures in addition to the gathering itself. One quick note, the wrapped vehicle generated a lot of conversation. It was all over town, and I heard a lot of feedback in just little sidebar conversations about the TravelNevada van there. It made a statement of its own as it was located strategically around the community. Again, thank you. They did a great job. Sydney is always and Devon was able to wear multiple hats and we certainly appreciated all of his support, while he was here working in various capacities, so thank you.

HUTCHISON: Thank you Commissioner Newman, and we all echo your comments just in general about just the high quality of the staff that we have. Claudia, you and your team always just first shelf, top rate work in the State of Nevada. Thank you for all you do and thank you for everything that you are continuing to do for Nevada. Thank you all.

All right, we'll close out Agenda Item No. 8, Marketing Committee Comments.

Public Comment

HUTCHISON: We'll move onto Agenda Item No. 9, Public Comment. Is there anyone in Carson City who would like to offer public comment to the committee? Anyone in Elko who would like to offer public comment to the committee? Hearing none, we'll close out Agenda Item No. 9.

Adjournment

HUTCHISON: We'll move onto Agenda Item No. 10 which is Adjournment. Do I have a motion to adjourn?

WAGNON: Move to adjourn.

HUTCHISON: Got a motion to adjourn, second?

SHELTRA: Second.

HUTCHISON: Second to adjourn, all in favor signify by saying aye.

GROUP: Aye.

HUTCHISON: Any opposed nay? Motion carries unanimously. We are in adjournment.
Thank you everyone for your efforts and have a good day.

The meeting adjourned at 10:51 a.m.

Respectfully submitted,
Dee Chekowitz-Dykes, Executive Assistant
Department of Tourism and Cultural Affairs
Nevada Commission on Tourism