RESPONSE TO REQUEST FOR PROPOSALS FOR ADVERTISING SERVICES

NO. 362-18-0002

Y&R ATX

SUBMITTED
DECEMBER 5, 2017
BY Y&R AUSTIN

ORIGINAL

LETTER OF TRANSMITTAL

Y&R
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LETTER OF TRANSMITTAL

December 5, 2017

Ms. Angela Zgabay-Zgarba
Contracts Administration
Texas Lottery Commission
611 East 6th Street
Austin, TX 78701-6630

Re: LETTER OF TRANSMITTAL FOR Y&R AUSTIN

Dear Ms. Zgabay-Zgarba,

Young & Rubicam Group, Inc., dba Y&R Austin, is pleased to submit this response to the Texas Lottery Commission RFP No. 362-18-0002 for Advertising Services.

Our team has worked enthusiastically and tirelessly to show you why we are uniquely qualified to provide Advertising Services for the Texas Lottery Commission. We have researched behaviors, analyzed consumer data, delved into the heritage of Loteria and developed three powerful campaigns — each a distinct approach to the creative assignment as outlined in the RFP. As individuals, we bring passion and pride for our Texan culture. As an agency, we bring best-in-class expertise that will dovetail and complement the Texas Lottery Commission team.

Global boutique
Founded in Austin over 30 years ago, Y&R Austin offers our clients an agency model that few others can. Within walking distance of your offices, we have the flexibility, agility and dedication of a boutique agency. As part of the Y&R global network, we have specialized expertise and proprietary resources that cannot be found anywhere else. We consider it the best of both worlds, and we are confident that you will, too.

Powerful partner
At Y&R Austin, we understand the importance of partnerships when it comes to driving business. That's why we have already assembled a team of industry-leading marketers, multicultural experts, media gurus and experiential specialists. Their integrated partnership has led to the innovative marketing solutions you will find in this RFP. As an agency, we look forward to partnering with you to better understand your environment, your business challenges and your stakeholders. While we are extremely proud of and confident in the work we have included in this RFP, we know it can be made stronger with the insights your team can provide. Lastly, but most importantly, we are dedicated to creating a shared partnership with your consumers — one built on understanding, communication and trust. We believe each of the campaign directions we have included in this RFP can elevate the Texas Lottery brand, engage new and existing customers and increase demand for Texas Loteria tickets.

We are dedicated to becoming your most valuable partner. One that is committed to:

- Listening to you and understanding your expectations
- Developing strategies around simple human truths that can be leveraged at any touchpoint
- Creating powerful ideas and executing them to the highest standards, on time and on budget

LETTER OF TRANSMITTAL

The accompanying Proposal is valid for one hundred and eighty (180) days beginning December 6, 2017. Should you have any questions, please feel free to contact me at jennifer.wilson@yr.com.

Sincerely,

Jennifer Wilson
Managing Director

206 East 9th Street, 16th Floor, Austin, TX 78701
T: 512-372-6606

Y&R ATX

A TOP RANKING GLOBAL NETWORK 2012–2017 CANNES LIONS

EXECUTIVE SUMMARY

Y&R ATX

We submit this proposal with a thorough understanding of the requested deliverables, review of the stated terms and conditions, and excitement for the opportunity to help the Texas Lottery Commission elevate the Texas Lottery brand and drive awareness and sales of Texas Loteria. We are fully prepared to fulfill all procedural, financial, staffing and creative requirements established in this RFP and will provide all requested goods and services as outlined in the same. Evidence of our capabilities and financial soundness are included in our proposal.

Why Y&R Austin?

We believe the answer to this question can be seen throughout our proposal. From our staffing and capabilities to our media plan, strategic insights, creative executions and case studies. At every turn and with every recommendation, we have considered the needs and goals of the Texas Lottery Commission and how we can help you achieve them. Your expectations are high, and rightfully so. You need an agency partner who is passionate, experienced, scalable, responsible, creative, judicious and smart. One who is easy to work with and who knows that, at the end of the day, your success is our success. We are that agency.

Full-service

The services we routinely offer include (but are not limited to): total market branding; strategic planning; account management; media planning, buying and placement of TV, radio, print, digital and out-of-home advertising; digital strategy and execution; translation and transcreation services; event planning and activation; retail program development; creative development and production of TV, radio, print, out-of-home and point-of-sale, digital banner ads, social media and other printed collateral material.

Custom-built for you

We know it is not enough to simply offer these services. We must offer them in a way that meets the requirements as stated in your RFP. To that end, we have the processes in place to manage the recording, reporting, accounting, billing and other business obligations that are required on a regular and timely basis. And while the soundness of our internal infrastructure has always been a point of pride, we are more than willing to customize, optimize or adopt any system necessary to address all administrative needs of the Texas Lottery business.

Market-leading tools and technology

To that end, there is one area we would like to highlight as a good or service beyond those specifically requested in the RFP — access to the Y&R global network and all of the benefits it can bring to the Texas Lottery business. This includes our proprietary resources: eXploring, BAV Group and BrandZ, as well as internal and external services provided by our in-house research team, Global Intelligence Group. While this was not an offering you required, we feel that taking advantage of the gold-standard in research, insight and marketing capabilities can only strengthen the work we do together, when utilized in a thoughtful and cost-efficient way. For more insight into our global network and the powerful tools it can bring to bear on the Texas Lottery business, please see Section 7.1.1.

An integrated team

We are confident in our ability to offer the Texas Lottery Commission an industry-leading team that consistently provides best-in-class services. To accomplish this, we are presenting an integrated agency team structure representing:

- Y&R Austin, a renowned, full-service agency a mere half-mile away

- TDW+Co, a leading multicultural marketing specialist
- Asher Media, an aggressive, media buying machine with Texas Lottery experience
- Red Velvet Events, a seasoned events/experiential expert

To ensure that the services you receive will always meet your needs in the most cost-efficient and streamlined way possible, this team will operate behind-the-scenes for the exclusive benefit of the Texas Lottery business, with Y&R Austin being your single point of contact. This will not only simplify processes, but help our account team ensure we are delivering to your highest expectation. To see how our teams integrate cross-agency for maximum effectiveness, please see our organizational chart in Section 6.1.2.

The amount of experience and perspective the Y&R Austin, TDW+Co, Asher Media and Red Velvet Events team can bring to the Texas Lottery business is profound:

- 485 total years of industry experience
- The wisdom gained from working on 260 individual accounts
- 31 members who have worked on state accounts, including the Texas Lottery

For years, a mantra of the Y&R network has always been, "Best Alone, Better Together." And when we look at this assembled team, we know it to be true.

HUB

Minority-owned businesses are an important component of a successful community and economy. We have, in an effort to ensure that our paperwork was completed appropriately, attended two, 1:1 workshops and asked a variety of questions. Additionally, we not only meet but exceed the HUB requirements set forth in the RFP. Please see our accompanying HUB binder for our HSP plan.

Minority-majority market insights

Effectively understanding, reaching and speaking to our Texas audience is paramount to success for the Texas Lottery. As a minority-majority state, Texas has unique traits that must be taken into consideration in order to create marketing materials that will successfully communicate with our audiences. We've spent the last 30 years building brands in Texas and every shift in the population (whether demographic or psychographic) presents new implications for the way we market. Based on these trends, we recommend a total-market communications model steeped in multicultural consumer insights.

This means that not only do we always have multicultural specialists seated at the table, but also that we develop dedicated segment approaches that work in synergy with mainstream plans. True market penetration and relevance comes from mainstream market thinking that applies a lens of cultural nuance. Across quantitative and qualitative research, we found that although our population make-up continues to shift, many of the common values that bond and unite Texans remain strong. In addition to understanding and reaching the minority-majority in Texas as it stands today, we also believe our holistic multicultural expertise makes us the right team to help the Texas Lottery Commission continue to communicate with the changing demographic landscape of Texas for years to come. For more details on our minority-majority findings, please see Section 7.1.2.

Creative assignment

In our creative response to this RFP in Section 8.1.4, you will see our integrated marketing approach in action across our advertising strategy, our media process, and finally, in our creative concepts.

4 Cs strategy process

Before any creative concepting began, our strategy team researched behaviors, analyzed data and provided a trove of insights to keep us all aligned on our audience mindset and the most effective way to reach them. A preview of our 4 Cs strategy process in action:

- In a scratch-ticket category where it's essential to drive impulse purchases, we must send the right message that inspires an emotional catalyst.
- To reach Texans 18 and older, we need to tap into the universal identity that sets Texans apart from the rest of the country — their willingness to take risks to achieve the future they desire.
- In a world where lotteries everywhere are struggling to attract younger Millennials, we must present an innovative creative platform that fosters the same spirit of competition and sense of urgency of the games they know and love.
- To make the Texas Loteria scratch ticket suite stand out, we must inspire the same sense of individual ownership that traditional players feel over their unique Loteria experience.

It's a process that led us to a simple creative strategy: **Make Your Own Luck**

Taking a holistic view of the Texas market and the goals set forth in the RFP, everything we are proposing works together to ensure that the materials we put forward appear in the right places at the right times, conveying the right messages to the right people.

360° Solutions Media Mapping summary

This unique media approach sets us up to deliver efficiencies on five levels by:

1. Composite-ranking the markets to determine where people are most likely to purchase Texas Loteria tickets
2. Refining targeting to reach the users who are most likely to buy
3. Drilling down on consumption habits to understand key media behaviors of the target audience
4. Maximizing optimal dayparts to prioritize messaging during the golden hours of 4–9pm
5. Geo-targeting around point-of-purchase, achieving the best proximity to conversion locations

We focused on building a marketing mix that would best allow the Texas Lottery brand to surround consumers and engage them in a relevant dialogue in all media from TV and radio to out-of-home and point-of-sale, digital, social and experiential. Spending smart is a priority in all that we do to ensure we are driving efficiency and, ultimately, saving you money.

Through our integrated-team process, we developed three unique conceptual directions for the Texas Loteria campaign:

- **Stake Your Claim.** Here, we create a sense of urgency for the Texas Loteria suite of tickets by galvanizing Texans' competitive spirit, because fear of missing out is a powerful, emotional motivator.
- **Be Bold.** Here, we signal to audiences that it's time to play the Texas Loteria by helping them recognize that life is full of signs to play — whether the signs are from the original Loteria game or the more modern Texas Loteria adaptation.
- **Follow the Signs.** Here, we acknowledge that Texans as a group are more bold than the rest of the country — and the tiered suite of Texas Loteria cards offers a way to celebrate our state's many shades of bold.

We are extremely proud of this range of directions, as well as the strategic insight and media considerations that led to their creation. You'll see each concept extended into a variety of touchpoints, from awareness channels to points of transaction. Additionally, through our insight gathering and multicultural expertise we have built executions that can be simply yet effectively translated or transcreated. We are confident that any of these directions will engage consumers and help grow the Texas Lottery brand. We are excited to share these ideas with you today and we look forward to an opportunity to present them in person.

Case studies

At Y&R Austin, we firmly believe that each day brings new marketing challenges. And each time we solve one, we gain powerful knowledge that we can apply to whatever challenges will come our way in the future. As demonstrated in the case studies included in Section 8.2.1, our agency has successfully delivered integrated campaigns for Burger King, Dell, the U.S. Navy and the Texas Department of State Health Services, among many others. It's a series of accomplishments that we're extremely proud of — a series which culminated in our recent work for Reliant Energy that aired before, during and after the 2017 Super Bowl. And while we are thrilled with the work we have done to date, we are excited to reach even greater heights by creating powerful and persuasive work for the Texas Lottery. Work that helps to grow your business and generate revenue for the State of Texas.

In conclusion

We don't simply view this exercise as responding to your RFP, we view this exercise as a chance to show you what it's like to work with a tailor-made team that roots every recommendation in a 360° perspective. Our commitment to you, should you choose to award us your business, is to never rest on good enough, but to work with you in new and bold ways that fulfill the Texas Lottery Commission's core values.

Integrity and Responsibility.

As marketing materials communicate directly with consumers, we fully realize our role in maintaining and even growing public trust in the Texas Lottery Commission. You can expect that our work and our conduct will never jeopardize the reputation of your business.

Innovation.

We don't just want to work with you to solve today's challenges, we want to help you solve the challenges of the next five years — which we may not even be able to imagine yet. We fully expect changes in the way the population of Texas thinks, feels and behaves and our one-of-a-kind research and strategy capabilities will make sure we're ready to meet them.

Fiscal Accountability.

We are committed to ensuring that your marketing investment is efficient, effective, measurable and continually optimized. We recognize our responsibility in contributing to revenue for the State of Texas without unduly influencing players to participate in Texas Lottery Commission games.

Customer Responsiveness.

The same promise that you make to your customers, we make to you. You can expect a relationship based on clear and consistent communication and collaboration, with an emphasis on transparency

and solution-oriented responses to the inevitable changes and challenges that arise in work of this nature.

Teamwork.
We bring you a blended team with a history of working together in a way that makes our output exponentially better. This integrated team is committed to bringing you a streamlined and unmatched experience. One where the whole is greater than the sum of its parts. Not only do we work well together, but we are built to complement your team, aiming to become not just your agency but your ally in all you seek to achieve.

Excellence.
We bring a history of excellence not only in the form of a proven track record of industry awards and business results, but from the perspective of personal and professional motivation that demands work that is differentiated, ownable and rooted in your core communications objectives with a clear contribution to your bottom line.

These are the core values that shape everything you do. And we would be proud to work beside you to embody them every day. We are grateful for the opportunity and the consideration being given to our proposal and we are confident that we are the best-suited agency-partner for the Texas Lottery.

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SECTION 1
GENERAL INFORMATION

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SECTION 1
GENERAL INFORMATION

1 GENERAL INFORMATION

1.1 PURPOSE

1.1.1 The Texas Lottery Commission is issuing this Request for Proposals (RFP) to obtain proposals from qualified vendors to provide advertising services for the Texas Lottery with the objective of responsibly communicating information to all adult (ages 18+) Texans intended to enhance awareness of Texas Lottery games and the mission of the Texas Lottery to generate revenue for the State's designated beneficiaries including Texas public education and veterans.

We have read, understand, and will comply.

1.1.2 The Successful Proposer shall be required to perform services as specified in this RFP and shall fully understand the Texas Lottery's history and background, and support the Texas Lottery's vision, mission, core values and goals. Proposers are encouraged to review the following:

- FY18 Media Flowchart Attachment I
- FY16 Sales/Revenue by Game, Attachment J
- Demographic Survey of Texas Lottery Players, available at: http://www.txlottery.org/export/sites/lottery/About_Us/Publications/Reports.html
- National Association of State and Provincial Lotteries (NASPL) website, www.naspl.org
- La Fleur's website, www.lafleurs.com
- the Texas Lottery Commission's 2018 Business Plan, available at: http://www.txlottery.org/export/sites/lottery/About_Us/Publications/Reports.html
- the Texas Lottery Commission's 2017-2021 Strategic Plan, available at: http://www.txlottery.org/export/sites/lottery/About_Us/Publications/Strategic_Plans.html

We have read and reviewed the above attachments and websites, we understand, and we will comply.

1.1.3 Proposers must demonstrate an understanding of Texas as a minority-majority state as well as the ability to effectively reach and speak to all adult (ages 18+) Texans. According to U.S. Census population estimates as of July 1, 2016, Texas had a minority population of 16.0 million comprising 57.4% of its total population of 27.9 million.

We have read, understand, and will comply. Our response in Section 7.1.2 further demonstrates our understanding of Texas as a minority-majority state and our ability to effectively reach and speak to all adult (ages 18+) Texans.

1.1.4 The Successful Proposer (either with its own resources and staff or through subcontracting -see Part 5- with other service vendors) must be able to perform the functions of a full-service advertising agency, including, but not limited to, branding, creative concepting, production, planning, purchase and placement of broadcast, digital, social, print and out-of-home advertising. Additional services include, but are not limited to, experiential event and activation planning, advertising-related market analysis and translation services.

We have read, understand, and will comply. Please see our full staffing plan detailed in Sections 6.1 and 6.2 of this response.

1.2 OUR VISION AND MISSION

1.2.1 Vision – To be the preeminent Lottery and Charitable Bingo agency through innovative leadership.

We have read, understand, and will comply. Y&R also embraces innovation as we strive to "Resist the Usual." Additionally, we award an annual employee of the year award with innovation as one of the three key criteria. You'll see many of these award winners in our staffing plan.

1.2.2 Texas Lottery Mission – The Texas Lottery is committed to generating revenue for the State of Texas through the responsible management and sale of entertaining lottery products. The Texas Lottery will incorporate the highest standard of security, integrity and responsible gaming principles, set and achieve challenging goals, provide quality customer service and utilize a TEAM approach.

We have read, understand, and will comply. Y&R's mission and vision is to be our clients' most important partner. Our only true success is our clients' success. Partnership is about trust and credibility as well as brilliance in strategy and confidence in execution. It's about client service and building relationships. We bring our vision to life by offering our clients what they need most in today's complex world of communications.

1.2.3 Charitable Bingo Mission – Provide authorized organizations the opportunity to raise funds for their charitable purposes by conducting bingo. Determine that all charitable bingo funds are used for a lawful purpose. Promote and maintain the integrity of the charitable bingo industry throughout Texas.

We have read, understand, and will comply.

1.3 OUR CORE VALUES

1.3.1 Integrity and Responsibility — The Texas Lottery Commission works hard to maintain the public trust by protecting and ensuring the security of our lottery games, systems, drawings and operational facilities. We value and require ethical behavior by our employees, licensees and vendors. We promote the integrity of Charitable Bingo in Texas for the benefit of charitable organizations.

We have read, understand, and will comply.

1.3.2 Innovation — We strive to incorporate innovation into our products to provide the citizens of Texas with the best entertainment experience available through our products. We pursue the use of technology that enhances the services that we provide to our customers and reduces our operating expenses. All

proposed innovations must be authorized by Texas law, and do not include video lottery, casino gaming, internet-based lottery sales, fantasy sports, or any other activities not authorized by law.

We have read, understand, and will comply. Y&R is committed to driving innovation. The core of our business is creativity, telling enduring stories about brands. Yet, we need innovation to drive the story through the right channels to create a new user experience. Less than two years ago, we created an innovation incubator, The Spark Plug, that creates residencies for innovative start-ups and gives us access to their thinking, people and products.

1.3.3 Fiscal Accountability — We emphasize fiscal accountability by ensuring that all expenditures directly or indirectly generate revenue, enhance security, fulfill regulatory requirements, improve customer service and/or boost productivity. We recognize our responsibility in generating revenue for the State of Texas without unduly influencing players to participate in our games. We maximize benefits to charities through the continual examination and review of Charitable Bingo operations.

We have read, understand, and will comply.

1.3.4 Customer Responsiveness — The Texas Lottery Commission takes pride in providing exemplary service to the people of Texas through the courteous dissemination of clear and accurate information about our products, services and regulatory functions. We seek and respond to feedback expressed by our employees, retailers, licensees and the playing and non-playing public. We apply this feedback in the development of our products and in the services that we provide.

We have read, understand, and will comply. We also take great pride in going above and beyond in our customer service to our clients and seek feedback for continual improvements.

1.3.5 Teamwork — We are committed to creating an environment of mutual respect where open, honest communication is our cornerstone. We embrace the diversity of our team and individual perspectives in working together to achieve our common goals.

We have read, understand, and will comply. Difference of thought and experience is essential in serving the needs of our diverse and global client base. As a WPP company, Y&R focuses on inclusive working practices, collaborating with each other and external partners to identify and adopt best practices.

1.3.6 Excellence — We strive for excellence by taking a position of leadership on issues that impact the Texas Lottery Commission and achieve challenging goals by focusing on our core values.

We have read, understand, and will comply.

1.4 SCHEDULE OF EVENTS

The following time periods are set forth for informational and planning purposes only. The Texas Lottery reserves the right to change any of the time periods and will post all changes on the Electronic

State Business Daily, http://esbd.cpa.state.tx.us/, and/or the Texas Lottery website, http://www.txlottery.org/ (Click on About Us, Doing Business with TLC, Procurement).

Date	Event
October 16, 2017 (4:00 p.m., CENTRAL TIME)	Issuance of RFP
October 25, 2017 (1:30 p.m., CENTRAL TIME)	Pre-Proposal Conference at Texas Lottery Headquarters
November 6, 2017 (4:00 p.m., CENTRAL TIME) (Late Questions will not be answered)	Written Questions Due
November 16, 2017 (4:00 p.m., CENTRAL TIME)	Final date for submission of draft HSP forms and final date to conduct one-on-one workshops (in person or via telephone conference)
November 17, 2017	Responses to Written Questions Issued
December 5, 2017 (4:00 p.m., CENTRAL TIME) (Late Proposals will not be considered)	Deadline for Proposals
January 22 - February 2, 2018	Oral Presentations
on or before February 23, 2018 (or as soon as possible thereafter)	Announcement of Apparent Successful Proposer

We have read, understand, and will comply.

1.5 SUCCESSFUL PROPOSER'S / LOTTERY RELATIONSHIP

The Texas Lottery Commission is a part of the Executive Branch of Texas State Government. The Texas Lottery will not relinquish control over lottery operations. The Successful Proposer shall function under the supervision of the Texas Lottery. Its operations will be subject to the same scrutiny and oversight that would apply if all operations were performed by Texas Lottery employees. Accordingly, all operations must be conducted in adherence to applicable statutes and the highest ethical standards.

We have read, understand, and will comply.

1.6 PROCUREMENT AUTHORITY

This RFP and all activities leading toward the execution of a written contract pursuant to this RFP are being conducted in accordance with the State Lottery Act (TEX. GOV'T CODE ANN. §§ 466.001 et seq.), as amended; the Texas Lottery's administrative regulations (16 TAC §§ 401.101, et seq.); and other applicable laws of the State of Texas. All Proposers should read and be familiar with the State Lottery Act and 16 TAC §401.101.

We have read, understand, and are familiar with the State Lottery Act and 16 TAC §401.101.

1.7 PROPOSALS SUBJECT TO THE TEXAS PUBLIC INFORMATION ACT

1.7.1 The Texas Lottery is subject to the Texas Public Information Act (Act) (TEX. GOV'T CODE ANN., ch. 552). Proposals submitted to the Texas Lottery in response to this RFP are subject (in their entirety) to release by the Texas Lottery as public information. A Proposal, or specific parts thereof, may however, be shown by the Proposer to fall within one or more of the exceptions to disclosure provided in the Act, the State Lottery Act or other applicable law. Marking an entire Proposal as "confidential" or "copyrighted" is unacceptable. If a Proposer believes that parts of its Proposal are confidential under the Act, it should specify the confidential information by marking "Confidential" on each page or by each paragraph containing such information prior to submitting the Proposal to the Texas Lottery. In response to this Section, Proposers shall provide the Texas Lottery with specific and detailed reasons for each item marked "Confidential". Vague and general claims to confidentiality are not acceptable. This detail is necessary so that the Texas Lottery will have sufficient information to provide to the Attorney General of Texas, if a ruling regarding the confidentiality of such information is requested. Failure of a Proposer to respond to such notification may result in the release of all or part of the Proposal as public information. It is the Proposer's obligation to submit briefing to the Attorney General setting forth the basis upon which the requested information should remain confidential. The Attorney General may determine all or part of a Proposal to be public information even though parts of the Proposal were marked "Confidential" by the Proposer.

We have read, understand and will comply with these requirements and we have done everything in our power to limit the use of confidentiality in this response. However, we have noted where we request confidentiality and cited the appropriate Exception from the Texas Public Information Act in those sections. Sections where we request confidentiality are as follows:

- **We have marked Section 4.1.2 "Confidential" specifically as it relates to client budgets and spending. This information is confidential and proprietary and shall not be disclosed, duplicated, used or displayed in whole or in part for any other purpose other than to evaluate this proposal.**

  Per Sec. 552.104 EXCEPTION: INFORMATION RELATED TO COMPETITION OR BIDDING within the Texas Public Information Act, if this client information was made public, it could give advantage to a competitor or bidder. This information shall not be disclosed, duplicated, used or displayed in whole or in part for any other purpose other than to evaluate this proposal.

- **We have marked Section 7.1 "Confidential" specifically as it relates to client budgets and spending. This information is confidential and proprietary and shall not be disclosed, duplicated, used or displayed in whole or in part for any other purpose other than to evaluate this proposal.**

Per Sec. 552.104 EXCEPTION: INFORMATION RELATED TO COMPETITION OR BIDDING within the Texas Public Information Act, if these proprietary methodologies were made public, it could give advantage to a competitor or bidder.

Furthermore, per Sec. 552.110. EXCEPTION: CONFIDENTIALITY OF TRADE SECRETS; CONFIDENTIALITY OF CERTAIN COMMERCIAL OR FINANCIAL INFORMATION within the Texas Public Information Act, these trade secrets need to remain confidential. This information shall not be disclosed, duplicated, used or displayed in whole or in part for any other purpose other than to evaluate this proposal.

- **We have marked Section 8.2 "Confidential" specifically as it relates to client budgets and spending. This information is confidential and proprietary and shall not be disclosed, duplicated, used or displayed in whole or in part for any other purpose other than to evaluate this proposal.**

  Per Sec. 552.104 EXCEPTION: INFORMATION RELATED TO COMPETITION OR BIDDING within the Texas Public Information Act, if this client information was made public, it could give advantage to a competitor or bidder.

  Furthermore, per Sec. 552.110. EXCEPTION: CONFIDENTIALITY OF TRADE SECRETS; CONFIDENTIALITY OF CERTAIN COMMERCIAL OR FINANCIAL INFORMATION within the Texas Public Information Act, these trade secrets need to remain confidential. This information shall not be disclosed, duplicated, used or displayed in whole or in part for any other purpose other than to evaluate this proposal.

- **We have marked attached Cost Proposal "Confidential" specifically as it relates to agency rates. This information is confidential and shall not be disclosed, duplicated, used or displayed in whole or in part for any other purpose other than to evaluate this proposal.**

  Per Sec. 552.104 EXCEPTION: INFORMATION RELATED TO COMPETITION OR BIDDING within the Texas Public Information Act, if this client information was made public, it could give advantage to a competitor or bidder.

  Furthermore, per Sec. 552.110. EXCEPTION: CONFIDENTIALITY OF TRADE SECRETS; CONFIDENTIALITY OF CERTAIN COMMERCIAL OR FINANCIAL INFORMATION within the Texas Public Information Act, these trade secrets need to remain confidential. This information shall not be disclosed, duplicated, used or displayed in whole or in part for any other purpose other than to evaluate this proposal.

1.7.2 The Texas Lottery assumes no responsibility for asserting legal arguments to the Attorney General on behalf of Proposers.

We have read, understand, and will comply.

1.7.3 Proposers are advised to consult with their legal counsel concerning disclosure issues resulting from this procurement process and to take precautions to safeguard trade secrets and other proprietary information.

We have read, understand, and will comply. We have noted any areas that we request remain confidential and have included detailed reasons why confidentiality is requested.

1.8 MISUNDERSTANDING OR LACK OF INFORMATION

By submitting a Proposal, a Proposer covenants and agrees that it fully understands and will abide by the terms and conditions of the RFP and it will not make any claims for, or have any rights to, cancellation or relief without penalty because of any misunderstanding or lack of information. The Executive Director reserves the right to accept Proposals by waiving minor technicalities if the Executive Director, within his or her sole discretion, determines it to be in the best interests of the Texas Lottery. The decision of the Executive Director shall be conclusive, and subject to protest under Section 2.17 of this RFP.

We have read, understand, and will comply.

1.9 REJECTIONS OF PROPOSALS AND CANCELATION OF RFP

Issuance of this RFP and/or retention of Proposals does not constitute a commitment on the part of the Texas Lottery to award a Contract. The Texas Lottery maintains the right to reject any or all Proposals, and to cancel this RFP, if the Texas Lottery, in its sole discretion, considers it to be in its best interests to do so.

We have read, understand, and will comply.

1.10 OWNERSHIP OF PROPOSALS

All materials submitted by a Proposer will become the property of the Texas Lottery and may be used as the Texas Lottery deems appropriate.

We have read, understand, and will comply.

1.11 INCURRED EXPENSES

The Texas Lottery accepts no obligations for costs incurred in preparing and submitting a Proposal. Proposals shall be submitted at the sole expense of the Proposer. All Proposals shall be prepared simply and economically, providing a straightforward, concise delineation of the Proposer's capabilities to satisfy the requirements of this RFP.

We have read, understand, and will comply.

1.12 PROPOSAL TENURE

All Proposals shall be valid for a period of one hundred and eighty (180) Days from the deadline for submitting Proposals.

We have read, understand, and will comply.

1.13 NO TEXAS LOTTERY OBLIGATIONS

The Texas Lottery reserves the right to select qualified Proposals to this RFP without discussion of the Proposals with Proposers. It is understood that all Proposals will become a part of the Texas Lottery's official procurement files after the Contract has been awarded or the procurement has been terminated, and will be available for public inspection except for portions that the Proposer has designated as proprietary and confidential (see Sections 552.110 and 552.305 of the Public Information Act and RFP section 1.7 above).

We have read, understand, and will comply.

1.14 SUCCESSFUL PROPOSER'S OBLIGATIONS

The Successful Proposer shall always be responsible for the performance of any contractual obligations that may result from the award of the Contract and shall be liable for the nonperformance of any or all Subcontractors.

We have read, understand, and will comply.

1.15 CAPTIONS

The captions to the Sections of this RFP are for convenience only and are not part of the RFP's substantive terms.

We have read, understand, and will comply.

1.16 PARTS INCORPORATED

All attachments listed in the Table of Contents are incorporated into and expressly made a part of this RFP.

We have read, understand, and will comply.

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SECTION 2
PROPOSAL PROCESS

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SECTION 2
PROPOSAL PROCESS

2 PROPOSAL PROCESS

2.1 CONTACT PERSON

The sole point of contact for communications concerning this RFP will be Angela Zgabay-Zgarba, whose mailing address and email address, are as follows:

Angela Zgabay-Zgarba
Contracts Management & Procurement Manager
Texas Lottery Commission
P. O. Box 16630
Austin, TX 78761-6630
Phone (512) 344-5215
contracts@lottery.state.tx.us

The Texas Lottery Headquarters' physical address for deliveries is:

Angela Zgabay-Zgarba
Contracts Administration
Texas Lottery Commission
611 East 6th Street
Austin, TX 78701

We have read, understand, and will comply.

2.2 PROHIBITION AGAINST UNAUTHORIZED CONTACT

2.2.1 The Texas Lottery is committed to a procurement process that maintains the highest Level of integrity. Accordingly, Proposers, as well as their agents, liaisons, advocates, lobbyists, "legislative consultants," representatives or others promoting their position, are limited to those communications authorized by and described in this RFP. Any attempt to influence any of the participants, whether that attempt is oral or written, formal or informal, direct or indirect, outside of this RFP process is strictly prohibited.

We have read, understand, and will comply.

2.2.2 Should allegations of improper contact be made prior to Contract Award, the Executive Director may investigate those allegations and, in his sole discretion, disqualify a Proposer.

We have read, understand, and will comply.

2.3 PRE-PROPOSAL CONFERENCE

Prospective Proposers should plan to attend a Pre-Proposal Conference to be held at the Texas Lottery Headquarters (611 East 6th Street, Austin, Texas). See the Schedule of Events for the date and time.

The Pre-Proposal Conference will include an overview of the RFP and a presentation on the HUB Subcontracting Plan (HSP) requirements. A question-and-answer session will also take place regarding general, technical and HSP questions. Attendance at the Pre-Proposal Conference is recommended, but not mandatory. A video of the Pre-Proposal Conference will be posted on the Texas Lottery website at www.txlottery.org. All prospective Proposers are highly encouraged to view the video.

We have read, understand, and will comply. We attended the Pre-Proposal Conference at the Texas Lottery Commission Headquarters, as well as two 1:1 workshops.

2.4 INQUIRIES

2.4.1 Written inquiries concerning this RFP will be accepted and responses posted on the Electronic State Business Daily (ESBD), http://esbd.cpa.state.tx.us/, and the Texas Lottery website, www.txlottery.org, according to the timetable established in the Schedule of Events. Inquiries received after the deadlines set in the Schedule of Events may be reviewed by the Texas Lottery, but will not be answered. Any addenda or amendments, whether made as a result of a prospective Proposer's written inquiries or otherwise, will be posted on the ESBD and the Texas Lottery website. It is the responsibility of the Proposer to check these websites for any additional information regarding this RFP.

We have read, understand, and will comply. We submitted questions by the deadline and reviewed all posted responses.

2.4.2 Inquiries shall be submitted by email by the inquiry submission deadline to: contracts@lottery.state.tx.us

We have read, understand, and will comply.

2.4.3 A Proposer shall inquire in writing and should obtain clarification as to any ambiguity, conflict, discrepancy, exclusionary specification, omission or error in this RFP (collectively, "errors") prior to submitting a Proposal, but in no event shall be entitled to additional compensation, relief or time by reason of any error or its later correction. If a Proposer fails to obtain written clarification of any errors, the Proposer shall submit a Proposal at its own risk; and, if awarded a Contract, the Proposer shall be deemed to have waived any claim to contest the Texas Lottery's interpretation thereof.

We have read, understand, and will comply.

2.5 SUBMISSION OF PROPOSAL

2.5.1 Proposals must be delivered to Angela Zgabay-Zgarba at the address provided in Section 2.1 and received no later than the deadline established in the Schedule of Events. Late Proposals will not be considered. No exceptions will be made.

We have read, understand, and will comply.

2.5.2 The Proposer shall submit one (1) signed original and ten (10) copies of its Proposal. For Part 5 only, Proposers shall provide one (1) signed original and two (2) copies of all required HSP documentation. All Proposals submitted must be bound in a three-ring binder, organized and arranged to correspond directly with the numbered sections of this RFP, and all pages must be numbered. For Parts 1, 2 and 3 only, Proposers may provide a blanket acknowledgment and acceptance in lieu of a section-by-section response. For Parts 4, 6, 7 and 8 only, Proposers shall provide a section-by-section response to the RFP. For Part 5, Proposers shall follow the instructions for completing and submitting a HSP.

We have read, understand, and will comply.

2.5.3 If a Proposer is claiming any part(s) of its Proposal is confidential, the Proposer must provide a detailed response to Section 1.7 and mark the material as "Confidential". A Proposer may not amend a commitment to comply with a specific section of this RFP by a later reference back to that section.

We have read, understand, and will comply.

2.5.4 The Proposer's Commitment (Attachment A) and the Background Information Certification (Attachment D-1) shall be signed by an officer or agent of the Proposer with authority to contractually bind the Proposer, and the attachments must be included with the original Proposal.

We have read, understand, and will comply. Please refer to Attachment A for a signed version of The Proposer's Commitment and Attachment D-1 for the Background Information Certification in the Attachments section of this response.

2.5.5 Proposers are required to propose a complete solution, in their Proposal, to the Texas Lottery's requirements. Any items not specifically requested, but integral to the requested services, shall be included in the Proposal and identified in the appropriate sections thereof.

We have read, understand, and will comply.

2.5.6 Proposers responding to this RFP must fully and completely address all goods, services and other requirements described in this RFP. Incomplete or partial Proposals will not be considered. The Proposer shall provide all information that the Proposer believes would be helpful to the Texas Lottery in evaluating the Proposer's ability to fulfill the RFP requirements.

We have read, understand, and will comply.

2.5.7 In addition to the printed Proposal, the Proposer must also submit one copy of the text portion of its Proposal, excluding the Cost Proposal, on a compact disk or USB drive in a searchable PDF file. If there is any disparity between the contents of the printed Proposal and the contents of the Proposal contained in electronic format, the contents of the printed Proposal shall take precedence. The electronic or soft copy required herein will not be accepted in lieu of the signed original and copies as required in Section 2.5.2.

We have read, understand, and will comply.

2.5.8 Proposals that have been copyrighted, in whole or in part, by any Proposer are Unacceptable and may be rejected as non-responsive.

We have read, understand, and will comply.

2.6 RESPONSE FORMAT & CONTENTS

The Proposer must demonstrate its understanding of the requested goods and services and must address specifically, in writing, the Proposer's approach to providing each requirement in this RFP. Each Proposal must be organized in the manner described below:

(a) Letter of Transmittal;
(b) Executive Summary;
(c) Section-by-section response to the RFP (see Section 2.5.2 above);
(d) Sealed Cost Proposal (Attachment to the original proposal only);
(e) Proposer's Commitment (Attachment A); and
(f) Background Information Certification (Attachment D-1).

We have read, understand, and will comply.

2.7 LETTER OF TRANSMITTAL

2.7.1 Proposers must submit a Letter of Transmittal that identifies the entity submitting the Proposal and includes a commitment by that entity to provide the goods and services required by the Texas Lottery in this RFP. The Letter of Transmittal must state that the Proposal is valid for one hundred and eighty (180) Days from the Day after the deadline for submitting Proposals. Any Proposal containing a term of less than one hundred and eighty (180) Days for acceptance shall be rejected. The Letter of Transmittal must be signed by a person(s) legally authorized to bind the Proposer to the representations in the Proposal. The Proposer should also indicate, in its Letter of Transmittal, why it believes it is the most qualified Proposer to provide the goods and services required by the Texas Lottery in this RFP.

We have read, understand, and will comply. Please refer to the Letter of Transmittal section of this response.

2.7.2 The Letter of Transmittal must include a statement of acceptance of the terms and conditions set forth in Part 3 of this RFP that will be included in the Contract. If the Proposer takes exception to any of the proposed terms and conditions, those exceptions must be noted in the Letter of Transmittal. Proposers shall provide specific and detailed reasons for each exception, together with suggested alternative language. Vague and general exceptions are not acceptable. Proposers should realize, however, that failure to accept the terms and conditions specified in Part 3 of the RFP may result in disqualification of the Proposal.

We have read, understand, and will comply.

2.8 EXECUTIVE SUMMARY

2.8.1 Proposers must provide an executive summary of their Proposal (excluding cost information) that asserts that the Proposer is providing, in its Proposal, all the requirements of this RFP. If the Proposer is providing goods or services beyond those specifically requested, those goods or services must be identified. If the Proposer is offering goods or services that do not meet the specific requirements of this RFP, but in the opinion of the Proposer are equivalent or superior to those specifically requested, any such differences must be noted in the Executive Summary. The Proposer should realize, however, that failure to provide the goods and services specifically requested may result in disqualification.

We have read, understand, and will comply. Please refer to the Executive Summary section of this response.

2.8.2 The Proposer must demonstrate its understanding of the requested goods and services and must address specifically, in writing, the Proposer's approach to providing each requirement in this RFP.

We have read, understand, and will comply.

2.8.3 The Executive Summary must not exceed five (5) pages and should represent a full and concise summary of the contents of the Proposal.

We have read, understand, and will comply.

2.9 PROPOSER'S CONTRACTING AUTHORITY

The Proposer warrants and represents that the person named on the Proposer's Commitment (Attachment A) has the full right, power and is legally authorized to execute the Contract resulting from this RFP on behalf of the Proposer. Commitments must be unqualified, not limited, and fully commit the Proposer to provide the goods and services required under this RFP.

We have read, understand, and will comply.

2.10 PROPOSER'S COST PROPOSAL

2.10.1 The Proposer must state its pricing for all goods and services rendered during the course of the proposed Contract, including any and all costs involved that are to be paid or reimbursed by the Texas Lottery. The pricing for the required goods and services is to be presented only in the format set forth in Attachment H of the RFP. Pricing information shall include all costs associated with providing the required goods and services and must be submitted in a separate, sealed envelope clearly marked as such, attached to the original Proposal only. No reimbursement is available to the Successful Proposer beyond the amount agreed to be paid for the goods and services provided. Pricing agreed to in any resulting Contract shall be firm and remain constant through the life of the Contract.

We have read, understand, and will comply. Please see our sealed envelope submission, labeled Cost Proposal.

2.10.2 The Proposer shall not disclose its Cost Proposal or other cost information in the body of its written Proposal. Including cost information in the written Proposal may be cause for disqualification.

We have read, understand, and will comply.

2.11 MULTIPLE PROPOSALS

Each Proposer may submit only one Proposal. If a Proposer submits more than one Proposal, all Proposals from that Proposer may be rejected.

We have read, understand, and will comply.

2.12 CHANGES, MODIFICATIONS AND CANCELLATION

The Texas Lottery reserves the right to make changes to and/or cancel this RFP and will post all changes and modifications, whether made as a result of a potential Proposer's written inquiries or otherwise, and cancellation notices on the Electronic State Business Daily and the Texas Lottery websites. **It is the responsibility of the Proposer to check these websites for any additional information regarding this RFP. If the Proposer fails to monitor the ESBD and TLC websites for any changes or modifications to the RFP, such failure will not relieve the Proposer of its obligation to fulfill the requirements as posted.**

We have read, understand, and will comply.

2.13 UPDATES TO INFORMATION SUPPORTING A PROPOSAL

Following the submission of Proposals and prior to the signing of a Contract, the Proposer is under a continuing obligation to notify the Texas Lottery in writing of any updates or changes to information offered in support of its Proposal that might reasonably be expected to affect the Texas Lottery's consideration of the Proposal. Nothing in this section shall be interpreted to permit the unilateral modification by a Proposer of its commitment to provide goods and services described in its Proposal as filed for the cost stated therein.

We have read, understand, and will comply.

2.14 ADDITIONAL INFORMATION

By submitting a Proposal, the Proposer grants the Executive Director the right to obtain any information from any lawful source regarding the past history, practices, conduct, ability and eligibility under the State Lottery Act of the Proposer to supply goods, services and to fulfill requirements under this RFP, and the past history, practices, conduct, ability and eligibility of any director, officer or key employee of the Proposer. By submitting a Proposal, the Proposer generally

releases from liability and waives all claims against any party providing information about the Proposer at the request of the Executive Director. Such information may be taken into consideration in evaluating Proposals.

We have read, understand, and will comply.

2.15 PROPOSAL EVALUATION AND CONTRACT AWARD

2.15.1 The Texas Lottery Commission intends to conduct a fair, comprehensive and impartial evaluation of all Proposals received in response to this RFP using an evaluation committee. The evaluation committee will be selected by the Executive Director and may consist of Texas Lottery employees or outside individuals with expertise in particular areas. In addition, the Texas Lottery's General Counsel, other in-house legal counsel, and outside legal counsel may assist by advising the evaluation committee. Texas Lottery employees and consultants may also assist in the process as technical non-voting members of the evaluation committee.

We have read, understand, and will comply.

2.15.2 Each member of the evaluation committee will independently score each Proposal responsive to this RFP. Evaluation committee members may seek, obtain and consider the opinions of other committee members or subject matter experts (including Texas Lottery staff, staff from other Texas agencies and consultants retained by the Texas Lottery) when evaluating and independently scoring particular areas of the Proposals.

We have read, understand, and will comply.

2.15.3 The evaluation committee may request clarification of information or representations in a Proposal before completing the initial evaluation. Requests for clarification and responses to requests for clarification will be in writing and will become part of the evaluation record.

We have read, understand, and will comply. We look forward to providing any clarification as needed.

2.15.4 The procurement process will be conducted in accordance with 16 TAC § 401.101.

We have read, understand, and will comply.

2.15.5 At a minimum, the factors to be considered by the evaluation committee in evaluating Proposals shall include:

- (i) the proposer's price to provide the goods or services;
- (ii) the probable quality of the offered goods or services;
- (iii) The agency's evaluation of the likelihood of the proposal to produce the desired outcome for the agency, considering, among other criteria:
    - I. the quality of the proposer's past performance in contracting with the agency, with other state entities, or with private sector entities;
    - II. the qualifications of the proposer's personnel;

III. the experience of the proposer in providing the requested goods or services;
IV. the financial status of the proposer; and

(iv) whether the proposer performed the good faith effort required by the HUB subcontracting plan, when the agency has determined that subcontracting is probable.

The evaluation committee also may consider vendor performance reviews maintained by the Texas Comptroller of Public Accounts under TEX. GOV'T CODE ANN. Section 2262.055.

A copy of the scoring matrix is included as Attachment G.

We have read, understand, and will comply.

2.15.6 A written notice of Contract Award will be posted on the ESBD, and sent to all Proposers immediately following execution of the Contract.

We have read, understand, and will comply.

2.16 ORAL PRESENTATIONS AND/OR SITE VISITS

2.16.1 Proposers shall be required to make oral presentations to the evaluation committee. See the Schedule of Events for dates.

We have read, understand, and will comply.

2.16.2 Proposers invited for an oral presentation shall make an oral presentation under the following guidelines:

- 30 minute set-up period
- One hour for the presentation
- 30 minute break
- 30 minute question-and-answer period
- 30 minute tear-down period

Proposers may be required, as part of the presentation, to respond to questions developed by the evaluation committee.

We have read, understand, and will comply.

2.16.3 The oral presentation must substantially represent material included in the original written Proposal, with emphasis placed on the creative response. Proposers will be provided with equal advance notice of oral presentation assignments and guidelines.

We have read, understand, and will comply.

2.16.4 In addition to members of the evaluation committee, Texas Lottery purchasing and contracts staff, legal counsel, together with Texas Lottery employees and consultants assisting in the process as technical non-voting members of the evaluation committee, may be present during the oral

presentations.. Oral presentations will be held at the Texas Lottery Commission headquarters in Austin, Texas, and may be videotaped by the Texas Lottery.

We have read, understand, and will comply.

2.16.5 The Texas Lottery, in its sole discretion, reserves the right to conduct site visits prior to Contract Award.

We have read, understand, and will comply.

2.17 PROTEST PROCEDURE

Any protest shall be governed by TEX. GOV'T CODE ANN. § 466.101 and 16 TAC §§ 401.102-103.

We have read, understand, and will comply.

3 CONTRACTUAL TERMS AND CONDITIONS

Please accept this note as our blanket acknowledgement of Section 3. We have read and understand these requirements. In accordance with the instructions set forth in Section 2.7.2 of the RFP, we have provided an exception summary sheet with our Letter of Transmittal. Please note that there may be additional clarifications we wish to review and discuss. We are eager to work with you and will work efficiently and expeditiously to resolve any questions you may have.

3.1 INTRODUCTION

This part sets forth terms and conditions applicable to the procurement process as well as terms and conditions that will become part of the Contract. The Texas Lottery reserves the right to incorporate additional provisions in the Contract in the best interest of the Texas Lottery.

3.2 GOVERNING LAW AND VENUE

The procurement process, the award procedure, and the Contract shall be governed by, construed and interpreted in accordance with the applicable laws of the State of Texas. Any and all actions or suits brought by a Proposer or any related party regarding this RFP or the Contract shall be brought in the state district court located in Austin, Travis County, Texas. By submitting a Proposal, a Proposer is deemed to waive the right to bring any action in any other court. This section is purely a venue provision and shall not be deemed a waiver of sovereign immunity.

3.3 CONTRACT ELEMENTS

3.3.1 The Contract between the Texas Lottery and the Successful Proposer will follow the general format specified by the Texas Lottery. The Texas Lottery reserves the right to negotiate provisions in addition to those stipulated in this RFP. The contents of this RFP, as modified by published addenda or amendments, and the Successful Proposer's Proposal will be incorporated into the Contract. In the event of any conflict or contradiction between or among these documents, the documents shall control in the following order of precedence: the written Contract, the RFP, and the Successful Proposer's Proposal. Specific exceptions to this general rule may be noted in the Contract.

3.3.2 The Texas Lottery has determined that subcontracting opportunities are probable under this RFP. Therefore, the Texas Lottery requires the submission of an HSP as a part of each Proposal, as discussed further in Part 5 of this RFP. The HSP, if accepted by the Texas Lottery, will become a provision of the Contract.

3.3.3 If any term or provision of this RFP or the Contract is determined by a court of competent jurisdiction to be invalid, void or unenforceable, the remainder of the RFP or Contract shall remain in full force and effect and shall in no way be affected, impaired or invalidated.

3.4 AMENDMENTS

The Contract may be amended only by written agreement signed by both parties.

3.5 NON-WAIVER

The failure of the Texas Lottery to object to, or to take affirmative action with respect to, any conduct of the Successful Proposer which is in violation or breach of the terms of the Contract shall not be construed as a waiver of the violation or breach, or of any future violation or breach. Nothing in this RFP, or the Contract, shall constitute or be construe as a waiver of any of the privileges, rights, defenses, remedies, or immunities available to the Texas Lottery Commission, as an agency of the State of Texas. The failure to enforce, or any delay in the enforcement, of any privileges, rights, defenses, remedies, or immunities available to the Texas Lottery Commission under this contract or under applicable law shall not constitute a waiver of such privileges, rights, defenses, remedies, or immunities, or be considered as a basis for estoppel.

3.6 CLARIFICATION OF LOTTERY'S INTENT

It is the responsibility of the Successful Proposer to address and resolve all questions with the Texas Lottery's designated points of contact, and to achieve a clear understanding of all Texas Lottery requirements during each stage of the Contract term. The Texas Lottery will use reasonable efforts to provide timely responses to questions of policy or procedure as they may affect the Successful Proposer's performance. Key Texas Lottery staff will be available to the Successful Proposer on a reasonable basis, but may not be available on State or national holidays, as defined in Section 662.003 of the TEX. GOV'T CODE ANN., or weekends.

3.7 RELATIONSHIP OF THE PARTIES

The Successful Proposer and the Texas Lottery agree and understand that the Successful Proposer shall render the goods, services and requirements under the Contract as an independent contractor, and nothing contained in the Contract will be construed to create or imply a joint venture, partnership, employer/employee relationship, principal agent relationship or any other relationship between the parties. Employees of the Successful Proposer will not be considered employees of the Texas Lottery within the meaning of any federal, state, or local law, ordinance, or regulation including, but not limited to, laws, ordinances, or regulations concerning unemployment insurance, social security benefits, workers compensation, or withholding requirements. The Successful Proposer shall be responsible for complying with any such laws, ordinances, or regulations, and shall indemnify and hold harmless the Texas Lottery from any costs or damages, including attorney's fees, sustained by the Texas Lottery resulting from the Successful Proposer's breach of its obligations under this section. The Texas Lottery will withhold indemnified losses from payments to the Successful Proposer, or, if no payments are made, the Texas Lottery will make demand of payment of indemnified losses. The Successful Proposer must make payment within thirty (30) Days of the Texas Lottery's demand.

3.8 PAYMENT

3.8.1 All payments will be made in accordance with TEX. GOV'T CODE ANN. ch. 2251 ("Payments for Goods and Services"). The Successful Proposer shall submit invoices in accordance with Section 7.14 and as prescribed by the Texas Lottery. Each invoice shall note the contract number, services rendered and date of services. Invoices may be submitted by mail to the Texas Lottery Commission, P. O. Box 16630, Austin, Texas 78761-6630, Attn: Accounts Payable or by e-mail to AccountsPayable@lottery.state.tx.us. Payments will be made only upon the completion of services or after the delivery of goods authorized in an approved invoice.

3.8.2 Pursuant to TEX. GOV'T CODE ANN. § 2251.025, interest is not due on a payment until it becomes "overdue." A payment is not "overdue" until the 31st day after the latter of: (1) the date the Texas Lottery receives the goods covered by the contract; (2) the date the performance of service under the contract is completed; or (3) the date the Texas Lottery receives an invoice for the goods or services. TEX. GOV'T CODE ANN. § 2251.021. Services are "completed" when accepted by the Texas Lottery.

3.8.3 The Successful Proposer acknowledges that the State of Texas requires consistent, high quality performance during the entire term of any Contract resulting from this RFP and during any transition to an alternate or successor provider. The Successful Proposer agrees that to ensure such consistent, high quality performance, and an orderly transition to a new vendor, the Texas Lottery may withhold the last two (2) payments due during the last year of any Contract resulting from this RFP (the "Hold Back"). In the event that the Successful Proposer fully and completely performs all of its duties under any Contract resulting from this RFP, and a successful transition to an alternative provider is completed, then upon such completion the Texas Lottery shall pay the Hold Back to the Successful Proposer. In the event that the Successful Proposer fails to fully and completely perform all of its duties under any Contract resulting from this RFP, or the transition to an alternative vendor is unsuccessful, and such failure is proximately caused in whole or part by any act or omission of the Successful Proposer, the Texas Lottery shall be entitled to retain the Hold Back or such portion as the Executive Director deems equitable.

3.8.4 The Successful Proposer agrees that if the Texas Comptroller of Public Accounts is prohibited from issuing a warrant to the Successful Proposer under Section 403.055 of the TEX. GOV'T CODE ANN., any payments owed to the Successful Proposer under the Contract will be applied towards the debt or delinquent taxes that the Successful Proposer owes the State of Texas until the debt or delinquent taxes are paid in full.

3.9 ASSIGNMENTS

3.9.1 No right or obligation of the Successful Proposer under the Contract may be assigned by the Successful Proposer without the prior written approval of the Texas Lottery, and in the event of any such approval, the terms and conditions hereof shall apply to and bind the party or parties to whom the right or obligation is assigned as fully and completely as the Successful Proposer is hereunder bound and obligated. No assignment shall operate to release the Successful Proposer from its liability

for the timely and effective performance of its obligations hereunder. Assignments made in violation of this provision shall be null and void.

3.9.2 Subject to the limitations on assignment contained herein, the Contract shall inure to the benefit of, and be binding upon, the successors and assigns of the respective parties hereto.

3.10 SUBCONTRACTING

3.10.1 If any part of the Contract between the Texas Lottery and the Successful Proposer is to be subcontracted, the Successful Proposer must obtain prior written approval from the Texas Lottery, and the Subcontractor must comply with all applicable requirements of the Texas Lottery. The Texas Lottery reserves the sole right to require the Successful Proposer to terminate any Subcontractor with or without cause.

3.10.2 In the event the Texas Lottery approves of the use of any Subcontractor under an approved HUB Subcontracting Plan in accordance with Part 5, the Successful Proposer is not relieved of its responsibility and obligation to meet all the requirements of this RFP.

3.10.3 The Texas Lottery will incur no additional obligations and the obligations of the Successful Proposer will not be reduced as a result of any such subcontracts.

3.10.4 The Successful Proposer agrees to indemnify and hold the Texas Lottery harmless from all claims and actions of the Successful Proposer's Subcontractors. The Texas Lottery will withhold indemnified losses from payments to the Successful Proposer, or, if no payments are made, the Texas Lottery will make demand of payment of indemnified losses. The Successful Proposer must make payment within thirty (30) Days of the Texas Lottery's demand.

3.10.5 The Successful Proposer's obligation to pay Subcontractors is governed by TEX. GOV'T CODE ANN. § 2251.022 ("Time for Payment by Vendor"), as it may be amended.

3.11 LOTTERY APPROVAL OF STAFFING

3.11.1 The Successful Proposer shall not employ or contract with or permit the employment of unfit or unqualified persons or persons not skilled in the tasks assigned to them. The Successful Proposer shall at all times employ sufficient labor to carry out functions and services in the manner and time prescribed by the Contract. In accordance with TEX. GOV'T CODE ANN. § 466.155, "unfit" is defined as any person convicted of a felony, criminal fraud, gambling or gambling-related offense or a person convicted of a misdemeanor involving moral turpitude whose sentence, parole, mandatory supervision or probation ended less than ten (10) years ago. The Successful Proposer shall be responsible to the Texas Lottery for the acts and omissions of the Successful Proposer's employees, agents (including, but not limited to, lobbyists) and Subcontractors and the Successful Proposer shall enforce strict discipline among the Successful Proposer's employees, agents (including, but not limited to, lobbyists) and Subcontractors performing the services under the Contract.

3.11.2 The Successful Proposer shall provide the Texas Lottery written notification and justification within three (3) Working Days of any changes involving the Successful Proposer's key personnel assigned to the Texas Lottery account. The Successful Proposer shall provide the Texas Lottery with the resume of the person who is to be hired or placed on the Texas Lottery account and must receive written approval from the Texas Lottery prior to the person's working on the account.

3.11.3 Notwithstanding anything herein to the contrary, any person employed by the Successful Proposer shall, at the written request of the Texas Lottery, and within the Texas Lottery's sole discretion, be removed immediately by the Successful Proposer from work relating to the Contract.

3.12 BACKGROUND INVESTIGATIONS

3.12.1 Under TEX. GOV'T CODE ANN. §466.103, the Executive Director of the Texas Lottery is prohibited from awarding a contract for goods or services related to lottery operations to a person or legal entity who would not qualify for a sales agent license under the requirements of Government Code §466.155.

3.12.2 The Texas Lottery Commission may initiate investigations into the backgrounds of (a) the Successful Proposer; (b) any of the Successful Proposer's officers, directors, investors, owners, partners and other principals, as more particularly described in TEX. GOV'T CODE ANN. § 466.155 (collectively, Successful Proposer Principals); (c) any of the Successful Proposer's employees; (d) any of the Successful Proposer's Subcontractors, or any of the Subcontractors' officers, directors, investors, owners, partners, principals or employees (collectively, Subcontractor Personnel); or (e) any other associates of the Successful Proposer it deems appropriate. The Texas Lottery Commission may also request background information for a spouse, child, brother, sister or parent residing as a member of the same household in the principal place of residence of the Successful Proposer, any Successful Proposer Principals, or Successful Proposer employees described above. Such background investigations may include fingerprint identification by the Texas Department of Public Safety, the Federal Bureau of Investigation, and any other law enforcement agency. The Texas Lottery may terminate the Contract based solely upon the results of these background investigations.

3.12.3 The Successful Proposer agrees that, during the term of the Contract and any renewal thereof, it shall be obligated to provide such information about any Successful Proposer Principals, Successful Proposer employees, and Subcontractor Personnel as the Texas Lottery may prescribe. The Successful Proposer also agrees that the Texas Lottery may conduct background investigations of such persons.

3.12.4 Upon notification by the Texas Lottery to the Successful Proposer that the Texas Lottery objects to an employee based on the results of a background investigation, the Successful Proposer shall prevent that employee from working on the Texas Lottery account and shall deny that employee access to the Texas Lottery systems.

3.13 COMPLIANCE

The Successful Proposer agrees to comply with all applicable laws, rules and regulations, including without limitation those involving non-discrimination on the basis of race, color, religion, national origin, age, sex and disability.

3.14 TERM OF CONTRACT

3.14.1 The Contract will commence on the Contract execution date and continue through August 31, 2022, subject to the termination provisions in this RFP and subject to the Texas Lottery being continued and funded by the Texas Legislature.

3.14.2 The Texas Lottery reserves the right to extend the Contract, at its sole discretion, for two (2) additional one-year periods, at the Contract rate or rates as modified during the term of the Contract.

3.14.3 At the end of the initial term or any renewal period, the Texas Lottery, at its sole discretion, reserves the right to extend the Contract for up to three (3) additional months, in one-month intervals, at the Contract rate or rates as modified during the term of this Contract.

3.14.4 At the end of the Contract term, or upon earlier termination under any provision of this Contract, the Successful Proposer shall, in good faith and with reasonable cooperation, aid in the transition to any new arrangement and provider, if requested by the Texas Lottery.

3.15 TERMINATION AT WILL

The Texas Lottery, in its sole discretion, may terminate, in whole or in part, the Contract at will and without cause, upon no less than thirty (30) Days' advance written notice. The Texas Lottery also may terminate the Contract immediately with written notice if the Executive Director, in his or her sole judgment, believes that the integrity or security of the Texas Lottery is in jeopardy and it is in the best interest of the Texas Lottery to do so. The Texas Lottery's right to terminate for convenience the Contract is cumulative of all rights and remedies which exist now or in the future.

3.16 TERMINATION FOR CAUSE

The Texas Lottery reserves the right to terminate the Contract, in whole or in part unless otherwise provided by the Federal Bankruptcy Code or any successor law, upon no less than five (5) Days' notice under any of the following conditions:

a) A receiver, conservator, liquidator or trustee of the Successful Proposer, or of any of its property, is appointed by order or decree of any court or agency or supervisory authority having jurisdiction; or an order for relief is entered against the Successful Proposer under the Federal Bankruptcy Code; or the Successful Proposer is adjudicated bankrupt or insolvent; or any portion of the property of the Successful Proposer is sequestered by court order and such order remains in effect for more than thirty (30) Days after such party obtains knowledge thereof; or a petition is filed against the Successful Proposer under any state,

reorganization, arrangement, insolvency, readjustment of debt, dissolution, liquidation, or receivership law of any jurisdiction, whether now or hereafter in effect, and such petition is not dismissed within thirty (30) Days, or

b) The Successful Proposer makes an assignment for the benefit of its creditors, or admits in writing its inability to pay its debts generally as they become due, or consents to the appointment of a receiver, trustee, or liquidator of the Successful Proposer or of all or any part of its property; or judgment for the payment of money in excess of $50,000.00 (which is not covered by insurance) is rendered by any court or governmental body against the Successful Proposer, and the Successful Proposer does not discharge the same or provide for its discharge in accordance with its terms, or procure a stay of execution thereof within thirty (30) Days from the date of entry thereof, and within said 30-Day period or such longer period during which execution of such judgment shall have been stayed, appeal therefrom and cause the execution thereof to be stayed during such appeal while providing such reserves therefore as may be required under generally accepted accounting principles; or a writ or warrant of attachment or any similar process shall be issued by any court against all or any material portion of the property of the Successful Proposer, and such writ or warrant of attachment or any similar process is not released or bonded within thirty (30) Days after its entry, or

c) A court of competent jurisdiction finds that the Successful Proposer has failed to adhere to any laws, ordinances, rules, regulations or orders of any public authority having jurisdiction, or

d) The Successful Proposer fails to communicate with the Texas Lottery as required by the Contract, or

e) The Successful Proposer fails to remove any person from work relating to the Contract upon written notice from the Texas Lottery, or

f) The Successful Proposer breaches the RFP's standard of confidentiality with respect to this RFP or the goods or services provided thereunder, or

g) The Texas Lottery makes a written determination that the Successful Proposer has failed to substantially perform under the Contract and specifies the events resulting in the Texas Lottery's determination thereof, or

h) The Successful Proposer fails to comply with any of the terms, conditions or provisions of the Contract, in any manner whatsoever, or

i) The Successful Proposer engages in any conduct that results in a negative public impression including, but not limited to, creating even an appearance of impropriety

j) with respect to the Texas Lottery, Texas Lottery games, the Successful Proposer, or the State of Texas.

3.17 TERMINATION RELATED TO AVAILABILITY OF LEGISLATIVE APPROPRIATIONS

All obligations of the Texas Lottery are subject to the availability of legislative appropriations. The Successful Proposer acknowledges the ability of the Texas Lottery to make payments under the Contract is contingent upon the continued availability and authorization for expenditure of funds. The Successful Proposer further acknowledges funds may not be specifically appropriated for the Contract and the Texas Lottery's continual ability to make payments under the Contract is contingent upon the funding levels appropriated to the agency. The Texas Lottery will use all reasonable and lawful efforts to ensure funds are available. The Successful Proposer agrees if future levels of funding for the Texas Lottery are not sufficient to continue operations without operational reductions, the

Texas Lottery, in its sole discretion, may terminate the Contract, either in whole or in part. In the event of such termination, the Texas Lottery will not be considered to be in default or breach under the Contract, nor shall it be liable for any damages or other amounts caused by or associated with such termination. The Texas Lottery shall make reasonable best efforts to provide advance written notice of Contract termination to the Successful Proposer. In the event of termination, the Successful Proposer shall, unless otherwise mutually agreed upon in writing, cease all work immediately. The Texas Lottery shall be liable for payments limited only to the portion of work the agency authorized in writing before the termination date that the Successful Proposer has completed, delivered to the agency, and that is accepted by the agency.

3.18 TERMINATION WITHOUT PENALTY

Pursuant to TEX. GOV'T CODE ANN. § 466.014(c), the Executive Director is permitted to terminate the Contract, without penalty, if an investigation reveals that the Successful Proposer would not be eligible for a sales agent license under TEX. GOV'T CODE ANN. § 466.155.

3.19 NO LIABILITY UPON TERMINATION

If the Contract is terminated for any reason, the Texas Lottery and the State of Texas shall not be liable to the Successful Proposer for any damages, losses, financial obligations, breach of contract, or any other claims or amounts arising from or related to any such termination. However, the Successful Proposer may be entitled to the remedies provided in TEX. GOV'T CODE ANN., ch. 2260.

3.20 WARRANTIES

3.20.1 The Successful Proposer warrants and agrees that it is lawfully organized and constituted under all applicable national, international, state and local laws, ordinances and other authorities of its domicile and is otherwise in full compliance with all legal requirements of its domicile.

3.20.2 The Successful Proposer warrants and agrees that it has the legal authority and capacity to enter into and perform the Contract, and that it has the financial ability to perform its obligations under such Contract.

3.20.3 The Successful Proposer warrants and agrees that it is duly authorized to operate and do business in all places where it will be required to do business under the Contract; that it has obtained or will obtain all necessary licenses and permits required in connection with such Contract; and that it will fully comply with all laws, decrees, labor standards and regulations of its domicile and wherever performance occurs during the term of such Contract.

3.20.4 The Successful Proposer warrants and agrees that it has no present interest and shall not acquire, or assign to any third party, any interest that would conflict in any manner with its duties and obligations under the Contract.

3.20.5 The Successful Proposer warrants and agrees that all goods and services it supplies in its performance under the Contract shall meet the performance standards required thereunder and shall be performed in a prompt, high quality, professional and competent manner using only qualified personnel.

3.20.6 The Successful Proposer warrants and agrees that it shall not take any action inconsistent with any of the terms, conditions, agreements, or covenants set forth in this RFP without the express written consent of the Texas Lottery.

3.20.7 The Successful Proposer warrants that it is eligible for a sales agent license under TEX. GOV'T CODE ANN. § 466.155 (Chapter 466 is also known as the State Lottery Act).

3.20.8 The Successful Proposer warrants and agrees that it shall not sell, assign, lease, transfer, pledge, hypothecate, or otherwise dispose of any component of any goods or system proposed in response to the RFP or any interest therein, or permit any of it to become a fixture or accession to other goods or property.

3.21 SUCCESSFUL PROPOSER SITE VISITS

The Texas Lottery shall have the free and unrestricted right, acting by itself or through its authorized representatives, to enter the premises of the Successful Proposer and any Subcontractors, and to enter any other sites involved in providing goods and/or services under the Contract, to examine their operations and to inspect and copy the records of the Successful Proposer and/or Subcontractors pertaining to goods and services provided under the Contract. The Successful Proposer agrees that the Successful Proposer and its Subcontractors shall implement all reasonable quality control and security procedures requested by the Texas Lottery or representatives as designated by the Texas Lottery. The Texas Lottery will use reasonable efforts not to disrupt the normal business operations of the Successful Proposer (or Subcontractor, as applicable) during site visits announced or unannounced.

3.22 INTELLECTUAL PROPERTY RIGHTS

3.22.1 *Ownership*. As between the Successful Proposer and the Texas Lottery, the Works and Intellectual Property Rights in the Works are and shall be owned exclusively by the Texas Lottery, and not the Successful Proposer. The Successful Proposer specifically agrees that all Works shall be considered "works made for hire" and that the Works shall, upon creation, be owned exclusively by the Texas Lottery. To the extent that the Works, under applicable law, may not be considered works made for hire, the Successful Proposer hereby agrees that the Contract transfers, grants, conveys, assigns, and relinquishes exclusively to the Texas Lottery all right, title and interest in and to the Works, and all Intellectual Property Rights in the Works, without the necessity of any further consideration, and the Texas Lottery shall be entitled to obtain and hold in its own name all Intellectual Property Rights in and to the Works, subject to any exceptions with respect to pre-existing or third party rights as set forth below.

3.22.2 *Ownership of Prior Rights by the Texas Lottery.* All property and tangible or intangible items, including the Intellectual Property Rights therein, that were created, developed or owned by the Texas

Lottery prior to the issuance of this RFP or execution of the Contract (e.g., copyrights, trademarks, etc.) shall continue to be exclusively owned by the Texas Lottery, and the Successful Proposer shall have no ownership thereof, and no rights thereto, other than the limited, non-exclusive right to use such property or tangible and intangible items solely for the purposes set forth in this RFP or the Contract, if any, and only for the duration of such Contract.

3.22.3 *Ownership of Prior Rights by the Successful Proposer.* All property and tangible or intangible items, including the Intellectual Property Rights therein, that were created, developed or owned by the Successful Proposer prior to the issuance of this RFP shall continue to be exclusively owned by the Successful Proposer, and the Texas Lottery shall have no ownership thereof, and no rights thereto, other than the limited, non-exclusive right to use such property or tangible or intangible items solely for the purposes set forth in this RFP or the Contract. All intellectual property relating to the goods and/or services set forth herein or under the Contract, including the Intellectual Property Rights in those goods and/or services, that was created, developed or licensed by the Successful Proposer prior to the issuance of this RFP or the execution of the Contract, or during the term of the Contract, to the extent such intellectual property is not considered "works" as defined above, shall be, and is, licensed to the Texas Lottery on a non-exclusive, perpetual, irrevocable, royalty-free, worldwide basis, to allow the Texas Lottery or its designees to provide, and continue to provide, the goods and services set forth herein or under the Contract, including after the expiration or termination of the Contract.

3.22.4 *Further Actions.* The Successful Proposer, upon request and without further consideration, shall perform any acts that may be deemed necessary or desirable by the Texas Lottery to evidence more fully the transfer of ownership of all Works to the Texas Lottery to the fullest extent possible, including but not limited to the execution, acknowledgement and delivery of such further documents in a form determined by the Texas Lottery. In the event the Texas Lottery shall be unable for any reason to obtain the Successful Proposer's signature on any document necessary for any purpose set forth in the foregoing sentence, the Successful Proposer hereby irrevocably designates and appoints the Texas Lottery and its duly authorized officers and agents as the Successful Proposer's agent and the Successful Proposer's attorney-in-fact to act for and in the Successful Proposer's behalf and stead to execute and file any such document and to do all other lawfully permitted acts to further any such purpose with the same force and effect as if executed and delivered by the Successful Proposer.

3.22.5 *Waiver of Moral Rights.* The Successful Proposer hereby irrevocably and forever waives, and agrees never to assert, any Moral Rights in or to the Works which the Successful Proposer may now have or which may accrue to the Successful Proposer's benefit under U.S. or foreign copyright laws and any and all other residual rights and benefits which arise under any other applicable law now in force or hereafter enacted. The term "Moral Rights" shall mean any and all rights of paternity or integrity of the Works and the right to object to any modification, translation or use of the Works, and any similar rights existing under the judicial or statutory law of any country in the world or under any treaty, regardless of whether or not such right is denominated or referred to as a moral right.

3.22.6 *Confidentiality.* All Works and all materials forwarded to the Successful Proposer by the Texas Lottery for use in and preparation of the Works, shall be deemed the confidential information of the Texas Lottery, and the Successful Proposer shall not use, disclose, or permit any person to use or obtain the Works, or any portion thereof, in any manner without the prior written approval of the Texas Lottery.

3.22.7 *Injunctive Relief.* The RFP and the Contract are intended to protect the Texas Lottery's proprietary rights pertaining to the Works, and the Intellectual Property Rights therein, and any misuse of such rights would cause substantial and irreparable harm to the Texas Lottery's business. Therefore, the Successful Proposer acknowledges and stipulates that a court of competent jurisdiction should immediately enjoin any material breach of the intellectual property, licensing, and confidentiality provisions of the RFP or Contract, upon a request by the Texas Lottery, without requiring proof of irreparable injury as same should be presumed.

3.22.8 *Return of Works.* Upon the request of the Texas Lottery, but in any event upon expiration or termination of the Contract, the Successful Proposer shall surrender to the Texas Lottery all documents and things pertaining to the Works, including but not limited to drafts, memoranda, notes, records, drawings, manuals, computer software, reports, data, and all other documents or materials (and copies of same) generated or developed by the Successful Proposer or furnished by the Texas Lottery to the Successful Proposer, including all materials embodying the Works, any Texas Lottery confidential information, or Intellectual Property Rights, regardless of whether complete or incomplete. This section is intended to apply to all Works made or compiled by the Successful Proposer, as well as to all documents and things furnished to the Successful Proposer by the Texas Lottery or by anyone else that pertains to the Works.

3.22.9 *Successful Proposer's Name or Logo.* The Successful Proposer shall not affix its company name, label, logo, or any other similar identifying information to or on any products, equipment or any other goods provided under the Contract.

3.23 PRE-EXISTING AND THIRD PARTY RIGHTS

3.23.1 To the extent that any pre-existing rights and/or third party rights or limitations are embodied, contained, reserved or reflected in the Works, the Successful Proposer shall either (a) grant to the Texas Lottery the irrevocable, perpetual, non-exclusive, worldwide, royalty-free right and license to (i) use, execute, reproduce, display, perform, distribute copies of, and prepare derivative works based upon such pre-existing rights and any derivative works thereof in connection with the sale, offering for sale, marketing, advertising, and promotion of the Texas Lottery's goods and services, and in all forms of media, media channels and/or publicity that may now exist or hereafter be created or developed, including but not limited to television, radio, print, Internet, and social media (e.g., Facebook, Twitter, YouTube, etc.) and (ii) authorize others to do any or all of the foregoing, or (b) where the obtaining of the aforementioned rights is not reasonably practical or feasible, provide written notice to the Texas Lottery of such pre-existing or third party rights or limitations, request the Texas Lottery's approval of such pre-existing or third party rights, obtain a limited right and license to use such pre-existing or third party rights on such terms as may be reasonably negotiated, and obtain the Texas Lottery's written approval of such pre-existing or third party rights and the limited use of same. The Successful Proposer shall provide the Texas Lottery with documentation indicating a third party's written approval for the Successful Proposer to use any pre-existing or third party rights that may be embodied, contained, reserved or reflected in the Works. The Successful Proposer shall indemnify, defend and hold the Texas Lottery harmless from and against any and all claims, demands, regulatory proceedings and/or causes of action, and all losses, damages, and costs (including attorneys' fees and settlement costs) arising from or relating to, directly or indirectly, any claim or assertion by any third party that the Works infringe any third party rights. The foregoing

indemnity obligation shall not apply to instances in which the Texas Lottery either (y) exceeded the scope of the limited license that was previously obtained by the Successful Proposer and agreed to by the Texas Lottery, or (z) obtained information or materials, independent of the Successful Proposer's involvement or creation, and provided such information or materials to the Successful Proposer for inclusion in the Works, and such information or materials were included by the Successful Proposer, in an unaltered and unmodified fashion, in the Works.

3.23.2 The Successful Proposer agrees that it shall have and maintain, during performance of the Contract, written agreements with all employees, Subcontractors, or agents engaged by the Successful Proposer in performance hereunder, granting the Successful Proposer rights sufficient to support all performance and grants of rights by the Successful Proposer. Copies of such agreements shall be provided to the Texas Lottery promptly upon request.

3.24 REMEDIATION

If the Works or the Intellectual Property Rights therein become the subject of a lawsuit or claim of infringement, or the Successful Proposer becomes aware that such items are likely to become the subject of a lawsuit or claim of infringement, the Successful Proposer shall exercise one (1) of the following two (2) options in order to provide the Texas Lottery with continued and uninterrupted use of the Works and Intellectual Property Rights therein: (a) obtain for the Texas Lottery the right to continue the use of the alleged infringing Works at no additional cost to the Texas Lottery, or (b) obtain alternative, substitute or new Works for the allegedly infringing Works, which are of equivalent or superior quality to the allegedly infringing Works, at no additional cost to the Texas Lottery, and subject to the acceptance of the Texas Lottery in its sole discretion.

3.25 INTELLECTUAL PROPERTY SEARCH

The Successful Proposer, at its expense, shall conduct all appropriate intellectual property searches (e.g., full copyright, trademark or service mark or patent searches) for all proposed Works, to ensure that the proposed Works are protectable by the Texas Lottery and do not infringe the Intellectual Property Rights of any third person or entity. The Successful Proposer holds the Texas Lottery harmless from the infringement of such Works, as set forth above. The Texas Lottery retains the right and option to obtain or secure registration of the Works in its own name, and on its own behalf, without the substantive involvement of the Successful Proposer. The Texas Lottery will withhold indemnified losses from payments to the Successful Proposer, or, if no payments are made, the Texas Lottery will make demand of payment of indemnified losses. The Successful Proposer must make payment within thirty (30) Days of the Texas Lottery's demand.

3.26 PERSONALITY RIGHTS

The Successful Proposer hereby warrants and represents to the Texas Lottery that individuals or characters appearing or depicted in any advertisement have provided their written consent for the use of their persona or personality rights, including name, biographical information, picture, portrait, likeness, performance, voice and/or identity ("Personality Rights"), and have been compensated for

such Personality Rights, if appropriate. If such permission has been obtained for a limited time, the Successful Proposer shall be responsible for any costs associated with claims resulting from the use of the Personality Rights after the expiration of those time limits. The Successful Proposer agrees to hold the Texas Lottery harmless from any claims, including, without limitation, claims for invasion of privacy, infringement of the right of publicity, libel, unfair competition, false advertising, intentional or negligent infliction of emotional distress, copyright or trademark infringement, and/or claims for attorney's fees, resulting from use of the Personality Rights.

3.27 ACCOUNTING RECORDS

The Successful Proposer and its Subcontractors are required to maintain and retain their books, records, information and any and all other supporting fiscal documents relevant to showing any payments under the Contract were expended in accordance with the laws and regulations of the State of Texas, including, but not limited to, requirements of the Texas Comptroller of Public Accounts and the Texas State Auditor. These records shall be available to the Texas Lottery, its internal auditors or external auditors (and other designees) and the Texas State Auditor at all times during the Contract period and for a period of four (4) full years after (i) the expiration date of the Contract, or (ii) final payment under the Contract, whichever is later.

3.28 RIGHT TO AUDIT

The Successful Proposer understands that acceptance of state funds under this Contract acts as acceptance of the authority of the State Auditor's Office to conduct an audit or investigation in connection with those funds. The Successful Proposer further agrees to cooperate fully with the State Auditor's Office in the conduct of the audit or investigation, including providing all records requested. The Successful Proposer will ensure that this clause concerning the State Auditor's Office's authority to audit state funds and the requirement to cooperate fully with the State Auditor's Office is included in any subcontracts it awards. Additionally, the State Auditor's Office shall at any time have access to and the rights to examine, audit, excerpt, and transcribe any pertinent books, documents, audit documentation, and records of the Successful Proposer relating to this Contract for any purpose.

3.29 INDEMNIFICATION

3.29.1 THE SUCCESSFUL PROPOSER SHALL INDEMNIFY, DEFEND AND HOLD THE TEXAS LOTTERY, ITS COMMISSION MEMBERS, THE STATE OF TEXAS, AND ITS AGENTS, ATTORNEYS, EMPLOYEES, REPRESENTATIVES AND ASSIGNS (THE "INDEMNIFIED PARTIES") HARMLESS FROM AND AGAINST ANY AND ALL CLAIMS, DEMANDS, CAUSES OF ACTION, LIABILITIES, LAWSUITS, LOSSES, DAMAGES, COSTS, EXPENSES OR ATTORNEYS' FEES (COLLECTIVELY, "CLAIM"), AND INCLUDING ANY LIABILITY OF ANY NATURE OR KIND ARISING OUT OF A CLAIM FOR OR ON ACCOUNT OF THE WORKS, OR OTHER GOODS, SERVICES OR DELIVERABLES PROVIDED AS THE RESULT OF THE CONTRACT, WHICH MAY BE INCURRED, SUFFERED, OR REQUIRED IN WHOLE OR IN PART BY AN ACTUAL OR ALLEGED ACT OR OMISSION OF THE SUCCESSFUL

PROPOSER, OR A SUBCONTRACTOR OF THE SUCCESSFUL PROPOSER, OR ANY PERSON DIRECTLY OR INDIRECTLY EMPLOYED BY THE SUCCESSFUL PROPOSER OR A SUBCONTRACTOR OF THE SUCCESSFUL PROPOSER, WHETHER THE CLAIM IS BASED ON NEGLIGENCE, STRICT LIABILITY, INTELLECTUAL PROPERTY INFRINGEMENT OR ANY OTHER CULPABLE CONDUCT, WHETHER FRIVOLOUS OR NOT. THE FOREGOING INDEMNITY OBLIGATIONS OF THE SUCCESSFUL PROPOSER SHALL NOT APPLY TO CLAIMS ARISING OUT OF OR RELATED TO THE EXCEPTIONS (Y) AND (Z) SET FORTH IN SECTION 3.23.1 ABOVE.

3.29.2 THE SUCCESSFUL PROPOSER'S LIABILITY SHALL EXTEND TO AND INCLUDE ALL REASONABLE COSTS, EXPENSES AND ATTORNEYS' FEES INCURRED OR SUSTAINED BY THE INDEMNIFIED PARTIES IN: (A) MAKING ANY INVESTIGATION AND IN PROSECUTING OR DEFENDING ANY CLAIM ARISING OUT OF OR IN CONNECTION WITH THE WORKS, OR OTHER GOODS, SERVICES OR DELIVERABLES PROVIDED UNDER THE CONTRACT (INCLUDING BUT NOT LIMITED TO ANY CLAIM THAT ALL OR ANY PORTION OF THE WORKS INFRINGES THE PATENT, COPYRIGHT, TRADE SECRET, TRADEMARK, CONFIDENTIAL INFORMATION, OR OTHER INTELLECTUAL PROPERTY RIGHTS OF ANY THIRD PARTY); (B) OBTAINING OR SEEKING TO OBTAIN A RELEASE THEREFROM; OR (C) ENFORCING ANY OF THE PROVISIONS CONTAINED IN THIS RFP OR THE CONTRACT. THE TEXAS LOTTERY WILL WITHHOLD ALL INDEMNIFICATION COSTS AND RELATED EXPENSES AND FEES (INCURRED OR SUSTAINED BY THE INDEMNIFIED PARTIES) FROM PAYMENTS TO THE SUCCESSFUL PROPOSER UNDER THE CONTRACT, OR IF NO CONTRACT PAYMENTS ARE TO BE MADE, THE TEXAS LOTTERY WILL MAKE DEMAND OF PAYMENT FROM THE SUCCESSFUL PROPOSER OR SEEK RECOVERY AGAINST THE SUCCESSFUL PROPOSER'S PERFORMANCE BOND. THE INDEMNIFIED PARTIES, UPON GIVING NOTICE TO THE SUCCESSFUL PROPOSER, SHALL HAVE THE RIGHT IN GOOD FAITH TO PAY, SETTLE OR COMPROMISE, OR LITIGATE ANY CLAIM UNDER THE BELIEF THAT THE CLAIM IS WELL FOUNDED, WHETHER IT IS OR NOT, WITHOUT THE CONSENT OR APPROVAL OF THE SUCCESSFUL PROPOSER. THE TEXAS LOTTERY HAS SOLE DISCRETION AS TO THE CHOICE AND SELECTION OF ANY ATTORNEY WHO MAY REPRESENT THE TEXAS LOTTERY. TO THE EXTENT THAT THE SUCCESSFUL PROPOSER MAKES ANY PAYMENTS TO OR ON BEHALF OF THE INDEMNIFIED PARTIES UNDER THE CONTRACT, AND TO THE EXTENT PERMISSIBLE BY LAW, THE SUCCESSFUL PROPOSER SHALL BE FULLY SUBROGATED TO ALL RIGHTS AND CLAIMS OF THE INDEMNIFIED PARTIES IN CONNECTION THEREWITH. IN ANY EVENT, THE INDEMNIFIED PARTIES SHALL PROVIDE REASONABLE NOTICE TO THE SUCCESSFUL PROPOSER OF ANY CLAIM KNOWN TO THE INDEMNIFIED PARTIES TO ARISE OUT OF THE CONTRACT.

3.30 INSURANCE

3.30.1 All required insurance must be issued by companies or financial institutions which are financially rated Excellent or better by A.M. Best Company and duly licensed, admitted, and authorized to do business in Texas by the Texas Department of Insurance.

3.30.2 Each insurance policy, except those for crime insurance, workers' compensation, employer's liability and professional liability, must name the Texas Lottery (and its officers, agents and employees) as an additional insured on the original policy and all renewals or replacements.

3.30.3 Each insurance policy except for crime insurance must include a waiver of subrogation in favor of the Texas Lottery, its officers, and employees for any and all insured losses, including bodily injury (including death) and property damage.

3.30.4 The insurance shall be evidenced by delivery to the Texas Lottery of certificates of insurance executed by the insurer or its authorized agency stating coverage, limits, expiration dates, and compliance with all applicable required provisions. Upon request, the Texas Lottery shall be entitled to receive, without expense, certified copies of the policies and all endorsements. Except as otherwise expressly provided herein, required coverage must remain in full force and effect throughout the term of the Contract and any extensions thereof, and provide adequate coverage for incidents discovered after termination of the Contract. Insurance coverage shall not be canceled, non-renewed or materially changed except after thirty (30) Days' notice by certified mail to the Texas Lottery.

3.30.5 The Successful Proposer must submit original certificates of insurance for each required insurance contract, and any renewals thereof, within fifteen (15) Days after Contract execution. Renewal certificates shall be submitted prior to or within fifteen (15) Days after expiration of the existing policy.

3.31 SELF INSURANCE

The Successful Proposer may not elect to provide entirely or in part for the insurance protections described in this RFP through self-insurance. A deductible provision contained in an insurance policy that meets the requirements of this RFP is not considered as self insurance unless the deductible amount exceeds five percent (5%) of the face amount of the insurance policy.

3.32 COMMERCIAL AND GENERAL LIABILITY INSURANCE

The Successful Proposer must maintain general liability insurance coverage with limits of not less than one million dollars ($1,000,000) per occurrence, two million dollars ($2,000,000) aggregate, two million dollars ($2,000,000) products/completed operations aggregate, one million dollars ($1,000,000) personal and advertising injury, fifty thousand dollars ($50,000) damage to premises rented to you, and five thousand dollars ($5000) medical expense each person.

3.33 WORKERS' COMPENSATION & EMPLOYER'S LIABILITY INSURANCE

The Successful Proposer must maintain Workers' Compensation insurance coverage in accordance with statutory limits, and Employer's Liability insurance coverage with minimum limits for bodily injury:

a) $1,000,000 per each accident;
b) by disease, $1,000,000 per employee; and
c) by disease, policy limit $1,000,000.

Coverage must include a waiver of subrogation in favor of the Texas Lottery Commission, its officers and employees.

3.34 PROFESSIONAL LIABILITY (ERRORS AND OMISSIONS) INSURANCE

The Successful Proposer must maintain professional liability (including errors and omissions) insurance coverage including but not limited to loss due to any equipment error, machine error, system down time, communication problems or errors, and any error or omission caused by the Successful Proposer, its officers, employees, agents, or Subcontractors of the Successful Proposer regardless of negligence, with minimum limits of one million dollars ($1,000,000) per occurrence, to be in full force and effect during the term of the Contract, including any extension thereof and one year thereafter. Coverage must indemnify the Texas Lottery for direct loss due to errors and omissions caused by the Successful Proposer, its officers, employees, agents, or Subcontractors of the Successful Proposer regardless of negligence.

3.35 PROPERTY INSURANCE

The Successful Proposer must maintain All Risk insurance on all furniture, fixtures, computer and communications equipment used in operating and supporting the Successful Proposer's operation in an amount equal to or greater than the actual replacement cost thereof. Coverage must include coverage against fire, theft, collision, flood, etc. The Texas Lottery will not be responsible for insuring any equipment or facilities included in or associated with the Successful Proposer's operations.

3.36 CRIME INSURANCE

The Successful Proposer must maintain crime insurance with a limit of not less than one million dollars ($1,000,000) protecting the Texas Lottery against loss of property (including money, securities and Texas Lottery tickets) by robbery, burglary, or theft, or the loss of money, securities or Texas Lottery tickets because of destruction or disappearance and employee dishonesty. This policy shall cover loss of property to the Texas Lottery due to any fraudulent or dishonest act on the part of the officers and/or employees of the Successful Proposer and (through insurance carried by Subcontractors) officers and/or employees of any Subcontractors. Policy(ies) must be endorsed to include third party property.

3.37 PERFORMANCE BOND

3.37.1 The Successful Proposer shall provide an original performance bond (as shown in Attachment F attached hereto and incorporated for all purposes) in the amount of one million dollars ($1,000,000) within fifteen (15) Days of execution of the Contract. Failure to have and keep a bond in place shall constitute a breach of the Contract.

3.37.2 All required bonds must be issued by companies or financial institutions which are financially rated Excellent or better by A.M. Best Company and duly licensed, admitted, and authorized to do business in Texas by the Texas Department of Insurance. The Texas Lottery shall be named as the obligee in each required bond.

3.37.3 The bond must be maintained in full force and effect for the initial term and any renewal term of the Contract. The bond shall be forfeited to the Texas Lottery if the Successful Proposer fails to perform as required by the Contract, pay sanctions or liquidated damages, or indemnify the Texas Lottery. Any alterations to the bond language as shown in Attachment F must be approved in advance by the Texas Lottery.

3.38 DISCLOSURE OF LITIGATION

3.38.1 The Proposer must include in its Proposal a complete disclosure of any material civil or criminal litigation or indictment either threatened or pending involving the Proposer. "Threatened litigation" as used herein shall include governmental investigations and civil investigative demands. "Litigation" as used herein shall include administrative enforcement actions brought by governmental agencies. The Proposer must also disclose any material litigation threatened or pending involving Subcontractors, consultants, and/or lobbyists. For purposes of this section, "material" refers, but is not limited, to any action or pending action that a reasonable person knowledgeable in the gaming industry would consider relevant to any gaming operation or any development such a person would want to be aware of in order to stay fully apprised of the total mix of information relevant to the gaming industry and its operations, together with any litigation threatened or pending that may result in a substantial change in the Proposer's financial condition, as described in Section 4.6.

3.38.2 The Successful Proposer shall be required to file with the Texas Lottery comprehensive monthly reports regarding all threatened or pending litigation involving the Successful Proposer's Texas operations and all threatened or pending litigation that may be considered material to the overall operations of the Successful Proposer.

3.39 CHANGES IN OWNERSHIP

During the term of the Contract or any extension or renewal thereof, the Successful Proposer shall notify the Texas Lottery in writing of any substantial change in the ownership or control of the Successful Proposer as soon as possible, but no later than fifteen (15) Days after its occurrence.

3.40 FORCE MAJEURE / DELAY OF PERFORMANCE

3.40.1 Except as otherwise provided, neither the Successful Proposer nor the Texas Lottery shall be liable to the other for any delay in, or failure of performance of, any covenant contained herein caused by force majeure. The existence of such causes of delay or failure shall extend the period of performance in the exercise of reasonable diligence until after the causes of delay or failure have been removed. For purposes of this RFP and the Contract, "force majeure" is defined as "an act of God or any other cause of like kind not reasonably within a party's control and which, by the exercise of due diligence of such party, could not have been prevented or is unable to be overcome." The Successful Proposer must inform the Texas Lottery in writing within three (3) Days of the existence of any such force majeure or otherwise waives this right as a defense.

3.40.2 The Successful Proposer shall immediately upon discovery notify the Executive Director in writing of any delays in performance regardless of responsibility, fault or negligence. If the Successful Proposer contends that the delay is the responsibility, fault or negligence of Texas Lottery staff, the Successful Proposer must provide written notice within three (3) Days of the discovery, and to the extent possible, identify the event or individual responsible so that the Executive Director may take appropriate action to remedy the situation. Failure to provide such notice to the Executive Director as required in this section shall constitute a waiver of the Successful Proposer's right to assert the Texas Lottery's action/inaction as a defense.

3.41 TAXES, FEES AND ASSESSMENTS

3.41.1 The Texas Lottery shall have no responsibility whatsoever for the payment of any federal, state or local taxes which become payable by the Successful Proposer or its Subcontractors, or their agents, officers or employees. The Successful Proposer shall pay and discharge when due all such taxes, license fees, levies, and other obligations or charges of every nature.

3.41.2 The Successful Proposer shall be responsible for payment of all taxes attributable to the Contract and any and all such taxes shall be identified under the Successful Proposer's federal tax identification number. The Successful Proposer shall pay all federal, state and local taxes of any kind, including without limitation income, franchise, ad valorem personal property, sales, use, lease, payroll, consumption, distribution and storage taxes, for the goods, services and systems relating thereto provided by the Successful Proposer, whether or not such taxes are in effect as of the date the Contract is signed or scheduled to go into effect, or become effective during the initial Contract term and any and all renewal terms, if any.

3.42 NEWS RELEASES

The Successful Proposer shall not issue any news releases or publish information to the public pertaining to this procurement process or the performance of the Contract without prior written approval of the Texas Lottery. For any required disclosure or any public release of information of any kind, including a non-required disclosure, that is under a deadline imposed by any statutory or regulatory authority, the Successful Proposer shall seek approval from the Texas Lottery no less than two (2) Working Days prior to the deadline for the release of the information. In any case in which a

deadline for the release of information exists, approval of the release by the Texas Lottery shall neither be construed as an endorsement of the release, as assent to the content of the release, as an indication of the accuracy of the information in the release, nor as any admission of any kind regarding any subject covered in the release.

3.43 ADVERTISING

The Successful Proposer agrees not to use the Texas Lottery's name, logos, images, nor any data or results arising from this procurement process or the Contract as a part of any commercial advertising, or to promote the Successful Proposer in another jurisdiction's procurement process, without prior written approval by the Texas Lottery.

3.44 HIRING OF TEXAS LOTTERY PERSONNEL

3.44.1 At all times following issuance of this RFP and ending with either the award of a Contract or the rejection of all Proposals, prospective Proposers are prohibited from officially or unofficially making any employment offer or proposing any business arrangement whatsoever to any Texas Lottery employee involved in the evaluation of Proposals, the Contract Award, or contract negotiations. A prospective Proposer making such an offer or proposition may be disqualified from further consideration.

3.44.2 At all times following the issuance of this RFP and ending with either the award of a Contract or the rejection of all Proposals, Proposers shall not engage the services of any State of Texas employee while such person remains employed by the State without the written consent of the Texas Lottery. During the term of the Contract, the Successful Proposer shall not engage the services of any State of Texas employee while such person remains employed by the State without the written consent of the Lottery.

3.44.3 Pursuant to Section 572.069 of the TEX. GOV'T CODE ANN., the Successful Proposer certifies that it has not employed and will not employ a former state officer or employee of the Texas Lottery who participated in a procurement or contract negotiation for the Texas Lottery involving the Successful Proposer before the second anniversary of the date the contract was signed or the procurement was terminated or withdrawn.

3.45 HIRING OF LOBBYIST, CONSULTANT AND/OR ADVISOR; SUPPLEMENTAL INFORMATION

The Proposer shall list the names, addresses and telephone numbers for all lobbyists, consultants, and/or advisors who will perform services related to the Proposer's operations or interests in the State of Texas, pursuant to previously executed contracts, or during the three (3) years prior to the issuance of the RFP, who have performed services related to the Proposer's operations or interests in the State of Texas for the Proposer or any Subcontractors of the Proposer. The Proposer shall immediately notify the Texas Lottery in the event of change of lobbyist, consultant, or advisor information.

3.46 NOTICES

The Proposer shall indicate in its Proposal the name and address of the person to whom any notices shall be given. Notices to the Texas Lottery shall be made by personal delivery or by certified (or registered) mail return receipt requested to the Texas Lottery at the address below unless the Proposer is notified in writing by the Texas Lottery of any change:

Texas Lottery Commission
Attention: Contracts Administration
P.O. Box 16630
Austin, Texas 78761-6630
Fax (512) 344-5058
Contracts@lottery.state.tx.us

3.47 NON-DISCLOSURE

The Successful Proposer shall maintain as confidential, and shall not disclose to third parties without the Texas Lottery's prior written consent, any Texas Lottery information including but not limited to the Texas Lottery's business activities, practices, systems, conditions, products, services, public information and education plans and related materials, and game and marketing plans.

3.48 USUFRUCT

If, for any reason other than breach of contract by the Texas Lottery, the Successful Proposer should lose its ability to service the Contract, the Texas Lottery shall acquire a usufruct in all contractual items owned by the Successful Proposer in conjunction with the Contract and which are necessary to provide such services. Said usufruct shall be limited to the right of the Texas Lottery to possess and make use of such contractual items solely for the use and benefit of the Texas Lottery in operating, maintaining, altering, replacing and improving the programs and systems being used by the Texas Lottery under the Contract. Such usufruct shall be limited in time to the duration of the Contract and any extension thereof, and in scope for programs, systems, and other items being used by the Texas Lottery under the Contract.

3.49 TICKET PURCHASE

3.49.1 In accordance with TEX. GOV'T CODE ANN. § 466.254 (Purchase of Ticket by or Payment of Prize to Certain Persons), no member, officer or employee of the Successful Proposer directly involved in selling or leasing the goods or performing the services that are the subject of the Contract shall purchase a Texas Lottery ticket or be paid a prize in any Texas Lottery game. No spouse, child, brother, sister, or parent of such member, officer or employee who resides in the same household in the principal place of residence of such member, officer or employee (collectively, "Family Members"), shall purchase a Texas Lottery ticket or be paid a prize in any Texas Lottery game. The Successful Proposer shall ensure that these statutory prohibitions are made known to each member, officer and employee of the Successful Proposer, prior to that person becoming involved in selling or leasing the goods or performing the services that are the subject of the Contract. The Successful

Proposer shall require its members, officers and employees to make the statutory prohibition known to Family Members. The Successful Proposer shall promptly notify the Texas Lottery of any violation of TEX. GOV'T CODE ANN. § 466.254.

3.49.2 TLC considers "directly involved" to mean, by way of illustration only, responsible for and/or actively participating in (1) Contract negotiations (including Contract signatories); (2) Contract administration (e.g., regular or direct contact with TLC staff); or (3) Contract performance (including assigned project/team leaders and members and anyone else who oversees or performs the work or provides the services). Again, by way of illustration, support staff (such as clerical, accounting or delivery employees) are not considered to be "directly involved" unless they also serve in the roles listed above for "directly involved" employees.

3.50 LIQUIDATED DAMAGES

3.50.1 *General*. It is agreed by the Texas Lottery and the Successful Proposer that:

1) If the Successful Proposer does not provide or perform the requirements referred to or listed in this RFP or fulfill the obligations of the Contract, damage to the Texas Lottery will result;
2) establishing the precise measure of damages in the event of default by the Successful Proposer may be (i) costly, (ii) time consuming, or (iii) difficult or impossible to calculate;
3) the liquidated damage assessments contained herein represent a good faith effort to quantify the damages that could reasonably be anticipated at the time of execution of the Contract;
4) the damages set forth herein are just and reasonable;
5) nothing contained in this section shall be construed as relieving the Successful Proposer from performing all Contract requirements whether or not said requirements are set forth herein; and
6) the Texas Lottery may, therefore, in its sole discretion, deduct damages from the compensation otherwise due to the Successful Proposer. All assessments of damages shall be within the sole discretion of the Texas Lottery.

3.50.2 *Liquidated Damages Assessment.* Once the Texas Lottery has determined that liquidated damages are to be assessed, the Executive Director or Executive Director's designee shall notify the Successful Proposer of the assessment(s). Failure to notify does not impact the Texas Lottery's assessment of damage and is not a condition precedent thereto. The Texas Lottery will withhold liquidated damages from payments to the Successful Proposer, or, if no payments have been made, the Texas Lottery will make demand of payment of liquidated damages. The Successful Proposer must make payment within thirty (30) Days of the Texas Lottery's demand. In the event the Successful Proposer fails to pay within the thirty (30) day period, the Texas Lottery may make a claim for payment against the performance bond, with or without notice to the Successful Proposer.

3.50.3 *Failure to Assess Liquidated Damages.* The failure of the Texas Lottery to assess liquidated damages in any instance where the Texas Lottery is entitled to liquidated damages pursuant to the terms of this RFP or Contract shall not constitute waiver in any fashion of the Texas Lottery's rights to assessment of liquidated damages.

3.50.4 *Severability of Individual Liquidated Damages Clauses.* If any portion of this liquidated damages provision is determined to be unenforceable, the other portions of this provision shall remain in full force and effect.

3.50.5 *Failure to Permit Examination, Produce Requested/Required Records or Information, or Provide an Answer.* Unless otherwise specified in this RFP or any Contract resulting therefrom, the Successful Proposer must permit an examination, produce requested records or information, or provide an answer in response to a Texas Lottery inquiry within five (5) business days. Failure to respond before the deadline may result in the assessment of liquidated damages in the amount of one hundred dollars ($100) per Day for each Day the examination is not permitted, the information or records are not produced or the answer is not provided.

3.50.6 Failure to Meet Production and/or Media Deadlines. The failure of the Successful Proposer to meet production and/or media deadlines and to adhere to fixed campaign timelines or other events under the Contract may result in the assessment of liquidated damages in the amount of one thousand dollars ($1,000) for each Day of delay, or any part thereof.

3.51 SANCTIONS AND REMEDIES SCHEDULE

3.51.1 *General.* Section 2261.101 of the TEX. GOV'T CODE ANN. requires that all state contracts contain a remedies schedule, a graduated sanctions schedule, or both. Pursuant to that statutory provision, sanctions and remedies will apply for the incidents specified in this section. The sanctions and remedies will be referred to as "sanctions."

3.51.2 *Assessment of Sanctions.* Once the Texas Lottery has determined that sanctions are to be assessed, the Executive Director or Executive Director's designee may notify the Successful Proposer of the assessment(s). Failure to notify does not impact the Texas Lottery's assessment of sanctions and is not a condition precedent thereto. The Texas Lottery will withhold sanctions from payments to the Successful Proposer, or, if no payments are to be made, the Texas Lottery will make demand of payment of sanctions. The Successful Proposer must make payment within thirty (30) Days of the Texas Lottery's demand. In the event the Successful Proposer fails to pay within the thirty (30) day period, the Texas Lottery may make a claim for payment against the performance bond, with or without notice to the Successful Proposer.

3.51.3 *Failure to Assess Sanctions.* The failure of the Texas Lottery to assess sanctions in any instance where the Texas Lottery is entitled to sanctions pursuant to the terms of this RFP or the Contract shall not constitute waiver in any fashion of the Texas Lottery's rights to assess sanctions.

3.51.4 *Severability of Individual Sanctions Clauses.* If any portion of this sanctions provision is determined to be unenforceable, the other portions of this provision shall remain in full force and effect.

3.51.5 *Failure to Disclose Litigation.* The failure of the Successful Proposer to disclose litigation as required by section 3.38 of this RFP may result in the Successful Proposer being assessed sanctions in the amount of one thousand dollars ($1,000) per incident.

3.51.6 *Failure to Obtain Prior Written Approval before Issuing News Release.* The failure of the Successful Proposer to comply with RFP Section 3.42 regarding the issuance of news releases may result in the Successful Proposer being assessed sanctions in the amount of one thousand dollars ($1,000) per incident.

3.51.7 *Purchase of Texas Lottery Tickets.* The failure of the Successful Proposer to comply with RFP Section 3.49 regarding the purchase of Texas Lottery tickets may result in the Successful Proposer being assessed sanctions in the amount of five thousand dollars ($5,000) per incident.

3.51.8 *Failure to Comply with the RFP Code of Conduct Requirements and/or Report Significant Incidents and Anomalies.* The failure of the Successful Proposer to comply with the code of conduct requirements in Section 3.61 of this RFP may result in the Successful Proposer being assessed sanctions in the amount of one thousand dollars ($1,000) per incident. The failure of the Successful Proposer to report all significant incidents and anomalies to the Texas Lottery as required by Section 3.63 of this RFP may result in the Successful Proposer being assessed sanctions in the amount of one thousand dollars ($1,000) per Day for each Day not reported.

3.51.9 *Failure to Notify the Texas Lottery of a Change of Ownership or Control or Change in Financial Condition.* The failure of the Successful Proposer to notify the Texas Lottery of a change of ownership or control or change in financial condition as required by RFP Sections 3.39 and 4.5 may result in the Successful Proposer being assessed sanctions in the amount of one thousand dollars ($1,000) per incident.

3.51.10 *Unauthorized Disclosure.* The failure of the Successful Proposer to comply with the nondisclosure requirement in Section 3.47 of this RFP may result in the Successful Proposer being assessed sanctions in the amount of five thousand dollars ($5,000) per incident.

3.51.11 *Failure to Provide Written Notification of Staffing Changes Timely.* The failure of the Successful Proposer to provide written notification of staffing changes as required by RFP section 3.11 may result in the Successful Proposer being assessed sanctions in the amount of one hundred dollars ($100) per Day for each Day the written notification is not received.

3.51.12 *Failure to Notify the Texas Lottery of changes in Lobbyist Information.* The failure of the Successful Proposer to inform the Texas Lottery of any change of lobbyist information as required by RFP section 3.45 may result in the Successful Proposer being assessed sanctions in the amount of one thousand dollars ($1,000) per Day for each Day that the filing is not provided.

3.51.13 *Failure to Cooperate with and/or Produce Records or Information as part of Background Investigation.* The failure of the Successful Proposer to cooperate with and/or produce records or information as part of a background investigation conducted pursuant to section 4.6 of this RFP may result in the Successful Proposer being assessed sanctions in the amount of one hundred dollars ($100) per Day for each Day the records/information are not produced or answers are not provided.

3.51.14 *Failure to Provide Annual Advertising Plan Timely.* The failure of the Successful Proposer to provide an annual advertising plan as required by Section 7.3 may result in the Successful Proposer being assessed sanctions in the amount of one thousand dollars ($1,000) per incident, plus five hundred dollars ($500) per Day for each Day after the due date until the plan(s) is provided by the Successful Proposer and accepted by the Texas Lottery.

3.51.15 *Failure to Provide Reports Required under RFP Section 7.5 Timely.* The failure of the Successful Proposer to provide reports as required by Section 7.5 may result in the Successful Proposer being assessed sanctions in the amount of five hundred dollars ($500) per incident, plus one hundred dollars

($100) per Day for each Day after the due date until the report(s) is provided by the Successful Proposer and accepted by the Texas Lottery.

3.51.16 *Unauthorized Release of Media Materials.* The unauthorized release of media materials without the Texas Lottery's prior written approval may result in the Successful Proposer being assessed sanctions in the amount of ten thousand dollars ($10,000) per incident.

3.51.17 *Missing/Incomplete Intellectual Property Search.* The failure of the Successful Proposer to adequately conduct an intellectual property search as required by Section 3.25 may result in the Successful Proposer being assessed sanctions in an amount equal to the cost of the Works (whether finished or in production stages) plus any additional expenses associated with expediting the production of replacement Works. The foregoing is in addition to and shall not supplant the other rights and remedies accorded to TLC, or the obligations of the Successful Proposer in the event of a Claim.

3.52 DISPUTE RESOLUTION

The dispute resolution process provided for in TEX. GOV'T CODE ANN., ch. 2260, and 16 TAC Ch. 403 must be used by the Successful Proposer to attempt to resolve any disputes brought by the Successful Proposer arising under this Contract.

3.53 CERTIFICATIONS

3.53.1 Pursuant to TEX. GOV'T CODE ANN. § 466.103, the Executive Director may not award a contract for the purchase or lease of facilities, goods or services related to lottery operations to a person who would be denied a license as a sales agent under TEX. GOV'T CODE ANN. § 466.155. All Proposers must read and be familiar with TEX. GOV'T CODE ANN. § 466.155, attached hereto as Attachment D. All Proposals shall include a completed Background Information Certification Form, attached hereto as Attachment D-1, which certifies that the Proposer has reviewed TEX. GOV'T CODE ANN. § 466.155 and neither the Proposer nor any of the following persons would be denied a license as a sales agent pursuant to said section: (a) Proposer's officers, directors, investors, owners, partners and other principals, as more particularly described in TEX. GOV'T CODE ANN. § 466.155 (collectively, Proposer Principals); or (b) any spouse, child, brother, sister or parent residing as a member of the same household in the principal place of residence of the Proposer or any of the Proposer Principals.

3.53.2 Under Section 231.006 of the TEX. FAM. CODE ANN., the Proposer certifies that the individual or business entity named in the Proposal or Contract is not ineligible to receive the specified grant, loan or payment and acknowledges that the Contract may be terminated and payment may be withheld if this certification is inaccurate. Furthermore, any Proposer subject to Section 231.006 must include names and social security numbers of each person with at least 25% ownership of the business entity submitting the Proposal. This information must be provided prior to Contract Award.

3.53.3 Under § 2261.053 of the TEX. GOV'T CODE ANN., a state agency may not accept a bid or award a contract that includes proposed financial participation by a person who, during the five-year period

preceding the date of the bid or award, has been: (1) convicted of violating a federal law in connection with a contract awarded by the federal government for relief, recovery, or reconstruction efforts as a result of Hurricane Rita, as defined by Section 39.459, Utilities Code, Hurricane Katrina, or any other disaster occurring after September 24, 2005; or (2) assessed a penalty in a federal civil or administrative enforcement action in connection with a contract awarded by the federal government for relief, recovery, or reconstruction efforts as a result of Hurricane Rita, as defined by Section 39.459, Utilities Code, Hurricane Katrina, or any other disaster occurring after September 24, 2005. In submitting a Proposal under this RFP, the Proposer certifies as follows: "Under Section 2261.053 of the Texas Government Code, the contractor certifies that the individual or business entity named in this bid or contract is not ineligible to receive the specified contract and acknowledges that this contract may be terminated and payment withheld if this certification is inaccurate."

3.53.4 The Proposer certifies that: (a) the Proposer has not given, offered to give, nor intends to give at any time hereafter any economic opportunity, future employment, gift, loan, gratuity, special discount, trip, favor, or service to a public servant in connection with the submitted Proposal; and (b) neither the Proposer nor the firm, corporation, partnership, or institution represented by the Proposer, nor anyone acting for such firm, corporation, partnership, or institution has violated the antitrust laws of the State of Texas (TEX. BUS. & COMM. CODE ANN. Sec. 15.01, et seq.), or the antitrust laws of the United States (15 U.S.C.A. Section 1, et seq.), nor communicated directly or indirectly the submitted Proposal to any competitor or any other person engaged in such line of business.

3.53.5 The Proposer certifies that it is in compliance with TEX. GOV'T CODE ANN., Title 6, Subtitle B, Section 669.003, relating to contracting with the executive head of a state agency. If Section 669.003 applies, the Proposer will complete the following information in order for the Proposal to be evaluated:

Name of Former Executive
Name of State Agency
Date of Separation from State Agency
Position with Proposer
Date of Employment with Proposer

3.53.6 By signing this Proposal, the Proposer certifies that if a Texas address is shown as the address of the Proposer, the Proposer qualifies as a Texas Resident Bidder as defined in TEX. ADMIN. CODE, Title 34, Part 1, Chapter 20.

3.53.7 The Texas Lottery is federally mandated to adhere to the directions provided in the President's Executive Order (EO) 13224, Executive Order on Terrorist Financing – Blocking Property and Prohibiting Transactions With Persons Who Commit, Threaten to Commit, or Support Terrorism, effective 9/24/2001 and any subsequent changes made to it via cross-referencing respondents/vendors with the Federal Government's System for Award Management (SAM, https://www.sam.gov/), which is inclusive of the United States Treasury's Office of Foreign Assets Control (OFAC) Specially Designated National (SDN) list.

3.53.8 Pursuant to Section 2155.004 of the TEX. GOV'T CODE ANN., the Proposer has not received compensation from the Texas Lottery for participating in the preparation of the specifications for this RFP and certifies as follows: "Under Section 2155.004, Government Code, the vendor certifies that the individual or business entity named in this bid or contract is not ineligible to receive the specified

contract and acknowledges that this contract may be terminated and payment withheld if this certification is inaccurate."

3.53.9 Pursuant to Section 2252.907 of the TEX. GOV'T CODE ANN., the Successful Proposer is required to make any information created or exchanged with the State pursuant to this Contract, and not otherwise excepted from disclosure under the Texas Public Information Act, available in a format that is accessible by the public at no additional charge to the State.

3.53.10 Pursuant to Section 2270.002 of the TEX. GOV'T CODE ANN., the Executive Director may not award a contract for goods or services unless the contract contains a written verification from the Proposer/Bidder that it: (1) does not boycott Israel; and (2) will not boycott Israel during the term of the contract. By signing and submitting a Proposal, the Proposer certifies that it does not boycott Israel and will not boycott Israel during the term of the Contract.

3.53.11 Under § 2252.152 of the TEX. GOV'T CODE ANN., a state agency may not award a contract to a company engaged in business with Iran, Sudan, or known to have contracts with or provide supplies or services to a foreign terrorist organization. The Proposer certifies it is not ineligible to receive a state contract under § 2252.152.

3.54 PREFERENCES

Any bidder or Proposer entitled to a preference(s) under Texas law shall claim the preference(s) in its Proposal.

3.55 DECEPTIVE TRADE PRACTICES; UNFAIR BUSINESS PRACTICES

The Successful Proposer represents and warrants that it has not been the subject of allegations of Deceptive Trade Practices violations under TEX. BUS. & COM. CODE ANN., Chapter 17, or allegations of any unfair business practice in any administrative hearing or lawsuit and that the Successful Proposer has not been found to be liable for such practices in such proceedings. The Successful Proposer certifies that it has no officers who have served as officers of other entities that have been the subject of allegations of Deceptive Trade Practices violations or allegations of any unfair business practices in an administrative hearing or lawsuit and that such officers have not been found to be liable for such practices in such proceedings.

3.56 IMMIGRATION

The Successful Proposer represents and warrants that it shall comply with the requirements of the Immigration Reform and Control Act of 1986, the Immigration Act of 1990 and the Illegal Immigrant Reform and Immigrant Responsibility Act of 1996 regarding employment of any individual who will perform labor or services under the Contract.

3.57 ELECTRONIC AND INFORMATION RESOURCES ACCESSIBILITY STANDARDS , AS REQUIRED BY 1 TAC CHAPTERS 206 AND 213 (APPLICABLE TO STATE AGENCY AND INSTITUTION OF HIGHER EDUCATION PURCHASES ONLY).

3.57.1 Effective September 1, 2006, state agencies and institutions of higher education shall procure products which comply with the State of Texas Accessibility requirements for Electronic and Information Resources specified in 1 TAC Chapters 206 and 213 when such products are available in the commercial marketplace or when such products are developed in response to a procurement solicitation.

3.57.2 Upon request, but not later than thirty (30) calendar days after request, the Successful Proposer shall provide TLC with a completed Voluntary Product Accessibility Template (VPAT) of the specified product or a URL to the VPAT for reviewing compliance with the State Accessibility requirements (based on the federal standards established under Section 508 of the Rehabilitation Act).

3.58 FALSE STATEMENTS; BREACH OF REPRESENTATIONS

By submitting a Proposal, the Proposer makes all the representations, warranties, guarantees, certifications and affirmations included in its Proposal. If a Proposer signed its Proposal with a false statement or is selected as the Apparent Successful Proposer and signs the Contract with a false statement, or it is subsequently determined that the Proposer has violated any of the representations, warranties, guarantees, certifications or affirmations included in the RFP or the Contract, the Proposer shall be in default and if the determination is made before Contract Award, the Texas Lottery may reject the Proposal or if the determination is made after Contract Award, the Texas Lottery may terminate the Contract for cause and pursue all other remedies available to the Texas Lottery under the RFP, the Contract and applicable law.

3.59 LIMITATION ON AUTHORITY; NO OTHER OBLIGATIONS

The Successful Proposer shall have no authority to act for or on behalf of the Texas Lottery or the State of Texas except as expressly provided for in this RFP or the Contract. The Successful Proposer is not authorized to sign any contract or subcontracts as the Texas Lottery's agent; any such contract or subcontract is invalid and cannot be enforced against the Texas Lottery. The Successful Proposer may not incur any debts, obligations, expenses or liabilities of any kind on behalf of the State of Texas or the Texas Lottery.

3.60 PROPOSER ASSIGNMENT

The Successful Proposer hereby assigns to the Texas Lottery any and all claims for overcharges associated with the Contract arising under the antitrust laws of the United States, 15 U.S.C.A. Section 1, et seq., and the antitrust laws of the State of Texas, TEX. BUS. & COMM. CODE ANN. Sec. 15.01, et seq.

3.61 CODE OF CONDUCT

The Texas Lottery is an extremely sensitive enterprise because its success depends on maintaining the public trust by protecting and ensuring the security of lottery products. The Texas Lottery incorporates the highest standards of security and integrity in the management and sale of entertaining lottery products, and lottery vendors are held to the same standards. Therefore, it is essential that operation of the Texas Lottery, and the operation of other enterprises which would be linked to it in the public mind, avoid not only impropriety, but also the appearance of impropriety. Because of this, the Successful Proposer shall:

a) Offer goods and services only of the highest quality and standards.
b) Use its best efforts to prevent the industry from becoming embroiled in unfavorable publicity.
c) Make presentations in a responsible manner and when it is felt necessary to point out the superiority of its goods or services over those of its competitors, do so in such a manner as to avoid unfavorable publicity for the industry.
d) Avoid activities, operations, and practices that could be interpreted as improper and cause embarrassment to the Texas Lottery and/or to the industry.
e) Report security problems or potential security problems with any services provided pursuant to this RFP immediately and only to the Texas Lottery.
f) Otherwise comply with the State Lottery Act (TEX. GOV'T CODE ANN., Ch. 466) and Texas Lottery rules, procedures and policies.
g) Provide best practices related to security and integrity standards within the industry.

3.62 CONTACT WITH TEXAS LOTTERY COMMISION

3.62.1 Employees, Subcontractors and agents of all prospective Proposers and employees, Subcontractors and agents of the Successful Proposer may not offer or give a gift to a Texas Lottery employee. For purposes of this section, "gift" has the meaning as defined in TEX. GOV'T CODE ANN. § 467.001(4) and as may be subsequently changed or amended by acts of the Texas Legislature.

3.62.2 Employees, Subcontractors and agents of all prospective Proposers and employees, Subcontractors and agents of the Successful Proposer should not engage in nonprofessional socialization (socialization outside of a work context) with a Texas Lottery employee. There may be circumstances, however, in which nonprofessional socialization is acceptable, for example, because of family relationships, common acquaintances, or common outside activities. The restrictions on nonprofessional socialization are not meant to apply to unplanned, incidental social contact. In such circumstances, employees, Subcontractors and agents of all prospective Proposers and employees, Subcontractors and agents of the Successful Proposer should not discuss Texas Lottery business with any Texas Lottery employee.

3.62.3 Professional socialization at activities such as industry trade conferences and site visits is permitted.

3.63 INCIDENTS AND ANOMALIES

The Successful Proposer shall report immediately all significant incidents and anomalies to the Texas Lottery, followed by a written report to be submitted within one workday of the incident or anomaly.

At a minimum, incident and anomaly reporting shall include a description of the incident, its cause, and corrective action taken. For purposes of this section, "significant" incidents include, by way of illustration only, any occurrence that affects the Texas Lottery, lottery retailers, or players, and deviation from established procedures and those items where sanctions or liquidated damages are applicable.

3.64 U.S. DEPARTMENT OF HOMELAND SECURITY'S E-VERIFY SYSTEM

By entering into this Contract, the Successful Proposer certifies and ensures that it utilizes and will continue to utilize, for the term of this Contract, the U.S. Department of Homeland Security's E-Verify system to determine the eligibility of:

1. All persons employed to perform duties within Texas, during the term of the Contract; and
2. All persons (including subcontractors) assigned by the Successful Proposer to perform work pursuant to the Contract, within the United States of America.

3.65 NON-EXCLUSIVE CONTRACT

The Texas Lottery intends to enter into a non-exclusive contract with the Successful Proposer to provide the services described in this RFP and expressly reserves the right to engage other vendor(s) to perform similar services and/or to conduct such services itself.

3.66 SURVIVAL

Provisions of this RFP which of their nature and effect are necessary to enable the Lottery to function normally and to meet all of its obligations shall survive any termination of the Contract. These provisions include, but are not limited to, all of the warranties and representations and any provision that by its terms provides for applicability beyond the end of any Contract period.

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SECTION 4
REQUIRED INFORMATION

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SECTION 4
REQUIRED INFORMATION

4 REQUIRED INFORMATIION

4.1 EXPERIENCE OF PROPOSER

4.1.1 Each Proposer should state why it believes it has the required experience to provide the goods and services required under this RFP. Proposers must demonstrate an understanding of Texas as a minority-majority state as well as the ability to effectively reach and speak to all Texans (ages 18+).

We have read, understand, and will comply. Please see our response to why we believe we have the required experience as requested in this RFP as well as our understanding of Texas as a minority-majority state in section 7.1.1 and 7.1.2, respectively.

4.1.2 Each Proposer shall provide descriptions for all engagements of comparable complexity and sensitivity to the requirements of this RFP that have been conducted within the past five (5) years. The descriptions shall be detailed and cover the contracts the Proposer and any subcontractors have had and all experience similar to this Contract, including but not limited to:

a) Size of contract (including value).
b) Reason for contract termination/expiration, if contract is no longer in effect.
c) Types of services directly provided by the Proposer and whether the Proposer was the contractor or subcontractor.
d) Term and type of contract, including effective dates.
e) Any problems encountered.

We have read, understand and will comply with these requirements. See our response to Section 4.1.2 on the following page. However, as stated in Section 1.7.1, we have marked the following pages "Confidential" specifically as they relates to client budgets and spending. This information is confidential and proprietary and shall not be disclosed, duplicated, used or displayed in whole or in part for any other purpose other than to evaluate this proposal.

Per Sec. 552.104 EXCEPTION: INFORMATION RELATED TO COMPETITION OR BIDDING within the Texas Public Information Act, if this client information was made public, it could give advantage to a competitor or bidder. This information shall not be disclosed, duplicated, used or displayed in whole or in part for any other purpose other than to evaluate this proposal.

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RESPONSE TO SECTION 4.1.2

CONFIDENTIAL

Confidentiality Claimed
§552.104/552.110

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§552.104/552.110

4.1.3 The Proposer shall state whether or not any of the following have occurred during the last five (5) years:

a) The Proposer has had a contract terminated, and if so, shall provide full details, including the other party's name, address and telephone number.
b) The Proposer has been assessed any penalties or liquidated damages under any existing or past contracts and if so, note the reason for and the amount of the penalty or liquidated damages for each incident.
c) The Proposer was the subject of (i) any disciplinary action for substandard work and unethical practices or (ii) any order, judgment or decree of any federal or state authority barring, suspending or otherwise limiting the right of the Proposer to engage in any business, practice or activity.
d) The Proposer has been involved in any litigation related to contract performance.

To the knowledge of Young & Rubicam Inc., doing business as Y&R Austin:

(a) no client contracts with Young & Rubicam Inc. ("Y&R") have been terminated for cause unilaterally by any client in the past five (5) years;
(b) Y&R has not been assessed any penalties or liquidated damages under contracts effective within the past five (5) years;
(c) Y&R has not been the subject of any disciplinary action for substandard work or unethical practices, or of any judgment or decree of a federal or state authority barring, suspending, or otherwise limiting the right of Y&R to engage in any business, practice, or activity; and
(d) Y&R has not been involved in any litigation related to contract performance.

4.2 PROPOSER REFERENCES

A minimum of five (5) verifiable references must be provided that include contact person, name of company, phone and e-mail address. Proposers' references shall include references for which the Proposer has provided similar services as described in Part 7 of this RFP within the last five (5) years. The Texas Lottery reserves the right to verify all information in the Proposal submitted by the Proposer and seek other information it deems necessary to conduct a thorough review.

We have read, understand, and will comply. Please see references below for Y&R, TDW+Co, Asher Media and Red Velvet Events.

Y&R

NAME AND TITLE	ADDRESS	CONTACT INFORMATION
U.S. Navy Date of Service: 2015 – Present Description of Services: Integrated marketing communication campaigns supporting recruitment and brand building. From a more micro perspective, we are managing all marketing and communications to recruit general enlisted, officer and specialty segments (like nukes, doctors, chaplains, etc.) for Navy		

recruitment. This includes general awareness-building tactics like broadcast, TV, radio, print and outdoor to more engagement and education-driving tactics like events, digital, social, PR and direct marketing both nationally and locally. Additionally, we are re-platforming and launching a new Navy.com, while also providing front-end and back-end development for their leads tracking system called Nalts. We have data and analytics people on board developing ROIs and in real time making recommendations on optimization of our marketing tactics. Finally, we are managing the flow through of leads to a Y&R-tasked subcontractor who maintains the call center and performs a blue printing process that pre-qualifies leads before they are passed thru to Navy Recruiters to follow up on.		
Captain Dave Bouve *W CAPT NRC HQ, N9*	n/a	david.w.bouve@navy.mi (901) 874-9388
Dell Technologies Date of Service: 2009 – Present Description of Services: Agency of Record. Including Strategy & Insights, Brand Analytics & Intelligence, Communications Planning, Digital Strategy (social/content), Creative & Production (video, print, digital, social, content/dynamic content, CRM/direct), Website Design, Low-Cost Production, Cross-Channel Integration & Leadership.		
Allison Dew *Senior VP End User Computing Marketing*	One Dell Way RR1 Round Rock, TX 78682	Allison.Dew@dell.com (512) 923-9047
Dell Technologies Description of Services: Agency of Record. Including Strategy & Insights, Brand Analytics & Intelligence, Communications Planning, Digital Strategy (social/content), Creative & Production (video, print, digital, social, content/dynamic content, CRM/direct), Website Design, Low-Cost Production, Cross-Channel Integration & Leadership.		
Elizabeth Matthews *Senior VP Global Brand and Creative*	One Dell Way RR1 Round Rock, TX 78682	Elizabeth.Matthews@dell.com (512) 739-5197
RetailMeNot Date of Service: 2016 – Present Description of Services: Services include Strategy & Insights, Brand Analytics & Intelligence, Communications Planning, Brand Design, Creative & Production (video, OOH, digital, social, content).		
Marissa Tarleton *Chief Marketing Officer*	301 Congress Ave #700 Austin, TX 78701	mtarleton@rmn.com (512) 914-2692
U.S. Census Date of Service: 2016 – Present Description of Services: Strategy & Insights, Brand Analytics & Intelligence, Communications Planning, Digital Strategy (social/content), Creative & Production (video, print, digital, social, content, CRM/direct), Website Design, Cross-Channel Integration & Leadership.		
Steven Buckner *Assistant Director of Communications*	4600 Silver Hill Road Suitland, MD 20746	Stephen.L.Buckner@census.gov (301) 763-3586

TDW+Co

NAME AND TITLE	ADDRESS	CONTACT INFORMATION
U.S. Census Bureau Date of Service: 2016 – Present Asian Agency of Record: Services include market research and cultural insights to the Asian and Asian-American community in preparation for the 2020 Census including quantitative and qualitative data compilation, analysis and reporting, and audience segmentation. Other focuses will include media planning (traditional, grassroots, digital media), creative services including concepting, branding and production, transcreation/translation, and community outreach and engagement on a national scale.		
Kendall Johnson *Census 2020 Integrated Communications & Partnerships Program Manager*	4600 Silver Hill Road Washington, DC 20233	kendall.b.johnson@census.gov (240) 417-4705
Verizon Date of Service: 2012 – 2016 Multicultural Experiential, Social and Digital Agency: Services included market research and cultural insights to the Hispanic/Latino, Asian, and African-American consumer segments, leveraging experiential and social media engagement ideation and concepting, development, activation and executions to drive overall brand affinity, retail traffic and sales in key multicultural target regions. Scope included full execution of all experiential elements from ideation to execution/staffing including creative services, booth kit design and production (including engagement activities leveraging innovative technology) and social platforms, VR/AR. Additional creative services include retail merchandising and design, social media/influencer video, microsite design and development, digital ad display design and production, event production and staffing, and Spanish, Chinese and Korean translation/transcreation services.		
Jose Gutierrez *Former National Associate Director of Multicultural Marketing*	1 Verizon Way Basking Ridge, NJ (Former HQ address)	josedgr1@gmail.com (949) 379-9367
Western Union Digital Date of Service: 2015 – 2016 Services included consulting, market research, concepting, translation/transcreation, branding, copywriting, graphic design, video production, VR technology, website development, experiential, influencer engagement, social media. Focused on the Hispanic/Latino, Asian, and African-American consumer segments, and subsegments within Asian.		
Bobby Fan *Director of Marketing*	185 Berry St #1600 San Francisco, CA 94107 (Former WU address)	Bhsfan@gmail.com (905) 886-1727
PG&E Date of Service: 2014 – Present Services include consulting, market research, concepting, translation/transcreation, branding, copywriting, graphic design, radio, display ads, DJ endorsements, search ads, direct mail, and video production, media strategy, planning and buying for both broadcast and digital, experiential/outreach, social media, corporate communications. Target audiences included general market and multicultural, including Hispanic/Latino, Asian, and African-American, and subsegments within the Asian audience.		
Fiona Chan	77 Beale St.	fxcm@pge.com

Principal, Corporate Communications	San Francisco, CA 94105	(415) 973-7835
Radiant Consulting Date of Service: 2014 – Present At Waste Management: Services included consulting, translation/transcreation, photography, graphic design, research (focus groups and interviews), customer service representative training, events outreach, ethnic media outreach, creative development including TV and radio. At Radiant Consulting: Services include priming on government projects with Radiant as a sub and partnering as joint ventures or subs for various government projects.		
Candy Castellanos *Principal* *(Former Senior Manager, Public Education and Outreach at Waste Management)*	5322 162 Place SW Edmonds, WA 98026	cvc@ignitepositivechange.com (206) 427-1248

Asher Media, Inc./Avalanche Media Group, LLC

NAME AND TITLE	ADDRESS	CONTACT INFORMATION
UT Health Northeast (formerly The University of Texas Health Science Center at Tyler) Date of Service: 2013 – Present Scope of Services: Strategic media planning and buying for hospital's branding and service line campaigns. Efforts included media research, media strategy development, negotiation of media placements with local TV and radio stations, newspapers, digital and out-of-home vendors, as well as digital campaign optimization, and post-buy analysis.		
Rhonda Scoby *Chief Public Affairs and Marketing Officer*	11937 US Hwy 271 Tyler, TX 75708	Rhonda.scoby@uthct.edu (903) 877-7077
Texas State Technical College Date of Service: 2015 – Present Scope of Services: As Media AOR for TSTC, Asher Media is responsible for strategic plan development and buying for TSTC's 10 statewide campuses. Targeted efforts include negotiation of TV/cable, radio, out-of-home, print and digital (display, social, search, audio and video), as well as research, analytics and budget reconciliation.		
Nick Alvarado *Vice President Communication and Creative Services*	3801 Campus Drive Waco, TX 76705	nick.alvarado@tstc.edu (254) 867-2026
North Texas Tollway Authority Date of Service: 2016 – Present Scope of Services: Asher Media is responsible for all media strategy and execution to increase TollTag penetration throughout DFW. Key initiatives focus on increasing traffic on major toll roads, growing registration for the TollPerks loyalty program, selling specialty TollTags and driving customers into TollTag stores.		
Randy Evans *Senior Marketing Manager*	5900 West Plano Parkway	Revans@ntta.org (214) 224-2249

	Plano, TX 75093	
Wingstop DFW Co-op Date of Service: 2003 – Present Scope of Services: Asher Media (2003 – 2012) and Avalanche Media Group (2013 – present) have provided strategic media planning and buying for all Wingstop locations in the Dallas-Ft Worth market, creating preference and consideration of the brand. Media tactics have included TV/cable, radio, DJ endorsements, print, digital, out of home, sports sponsorships and a customized student athlete scholarship sponsorship with a local television affiliate.		
Rex Heckelman *President*	5150 Locust Grove Road Garland, Texas 75043	vpr450@msn.com (972) 896-7292
Mustang Heritage Foundation Date of Service: 2015 – Present Scope of Services: Strategic media planning and buying for all Mustang Heritage Foundation's campaigns. These include media research, media strategy development, negotiation of media placements with local radio stations, newspapers, magazines, digital and out-of-home vendors, as well as digital campaign optimization, and post-buy analysis.		
Matt Manroe *Director of Marketing*	PO Box 979 Georgetown, TX 78627	matt@mustangheritagefoundation.org (512) 415-5354

Red Velvet Events

NAME AND TITLE	ADDRESS	CONTACT INFORMATION
BP3 Date of Service: 2012 – Present Scope of Services: Red Velvet Events was responsible for BP3 Schlumburger (2012), BP3 Company All Hands (2012 – 2014), BP3 Las Vegas (2013 – 2014), and BPM Camp (2013, 2015 – 2017).		
Krista White *Vice President, Marketing*	7000 N. MoPac Expy Suite 450 Austin, TX 78731	kwhite@bp-3.com (512) 600-3239 Ext. 273
Capital Factory Date of Service: 2012 – Present Scope of Services: Red Velvet Events was responsible for Startup Crawl – Fall Crawl (2012-2017), Start up Crawl – SXSW (2012-2017), Startup Texas Reception @ Capital Factory (January 2013), Capital Factory Demo Day (March 2013), Capital Factory & CNN – SXSW (March 2013), SXSW Dinner (March 2013), President Obama Event (May 2013), Austin 100 Program Book Design (2016-2017), Capital Factory Conference (2016).		
Josh Baer *Executive Director*	701 Brazos St Austin, TX 78701	joshuabaer@capitalfactory.com (512) 696-0414
NORCAL Group Date of Service: 2012 – Present Scope of Services: Red Velvet Events was responsible for NORCAL Elite (2016 – 2017) and NORCAL Annual Seminar (2012 – 2015).		

Kendra Kunz Heredia *Agency Development Coordinator*	6034 W Courtyard Dr #310, Austin, TX 78730	kheredia@norcal-group.com (512) 879-5153
SailPoint Date of Service: 2013 – Present Scope of Services: Red Velvet Events was responsible for SailPoint Navigate Conference (2013 – 2017), SailPoint EMEA Road Show (2014), SailPoint Corporate Branding (March – June 2015), SailPoint Summer Party (June 2015), SailPoint Holiday Party (December 2015), SailPointSales Kickoff (2017), SailPoint Navigate Europe (2016 – 2017).		
Jessica Leef *Senior Global Events Manager*	11305 4 Points Dr Bldg 2-100, Austin, TX 78726	jessica.leef@sailpoint.com (512) 346-2000
The Mrs. Date of Service: 2014 – 2015 Scope of Services: Red Velvet Events was responsible for The Mrs. Band Launch (2014), The Mrs. at BlogHer (2014), The Mrs. for Univision (2014), The Mrs. Tour (2014-2015), The Mrs. in NYC (2015), The Mrs. Just Keep Livin' Foundation Fundraiser (2015)		
Andra Liemandt *Drummer and Founder*	4516 Island Cove, Austin, TX 78731	andra@themrs.com (512) 771-6690

4.3 CONTACT PERSON

4.3.1 Each Proposer shall provide the name, address, telephone number, and email address of a person to contact concerning questions regarding its Proposal.

Jennifer Wilson
206 E. 9th St., Ste. 1600
Austin, Texas 78701
Phone: 512-372-6606
jennifer.wilson@yr.com

4.3.2 Each Proposer shall provide the name, address, telephone number, and email address of a person to contact (if different than the person identified in section 4.3.1) concerning the Contract.

Jennifer Wilson
206 E. 9th St., Ste. 1600
Austin, Texas 78701
Phone: 512-372-6606
jennifer.wilson@yr.com

4.4 CONFLICT OF INTEREST

4.4.1 The Proposer must disclose any actual, potential or perceived conflict of interest relative to the performance of the requirements of this RFP. The Proposer must disclose any personal or business

relationship of (a) itself; (b) any of its principals, officers, directors, investors, owners, partners, and employees (collectively, Proposer Personnel); (c) any spouse, child, brother, sister, or parent residing as a member of the same household in the principal place of residence of any Proposer Personnel; (d) any affiliate; or (e) any Subcontractor with (1) any employee or representative of the Texas Lottery (including the Texas Lottery Executive Director and its commissioners) or (2) the Lottery's vendors with contracts over $100,000. The list for all Texas Lottery contracts over $100,000, including major and prime contracts, is regularly updated at the following website link: http://www.txlottery.org/export/sites/lottery/About_Us/Doing_Business_with_TLC/Contracts_Over_$100x000/.

Additionally, any such relationship that might be perceived or represented as a conflict must be disclosed. Failure to disclose any such relationship may be a cause for disqualification of a Proposal.

We have read, understand, and will comply. We confirm that there is no conflict.

4.4.2 This is a continuing disclosure requirement. The Proposer shall disclose to the Texas Lottery in writing any actual, potential or perceived conflict of interest, relative to the performance of the requirements of this RFP, prior to Contract Award and for the Successful Proposer after Contract Award, at the time the conflict is identified. Failure to promptly notify the Texas Lottery may be a cause for rejecting the Proposal.

We have read, understand, and will comply.

4.5 FINANCIAL SOUNDNESS

4.5.1 Each Proposer must provide evidence of financial responsibility and stability for performance of the Contract and must demonstrate the ability to finance the project described in its submission.

We have read, understand, and will comply.

4.5.2 Each Proposer shall provide evidence of financial responsibility and stability based on any and/or all of the following:

1. If the Proposer is the sole source of financial resources, the Proposer must submit financials showing the Proposer's ability to finance the project on its own with current resources;
2. If the Proposer is the subsidiary of a parent corporation and the parent corporation is providing financial resources or assurance, the parent corporation must complete Attachment B, and the Proposer must submit financials for both the Proposer and the parent;
3. If the Proposer is a joint venture or a group of affiliated companies, the Proposal must include financials for each member or affiliate of such joint venture or group, as applicable.

If 1, 2 or 3 applies, then the Proposer shall submit the following documentation with its Proposal:

a) Copies of audited financial statements and/or complete tax returns for each of the Proposer's (and its parent corporation, if applicable, or joint venture member or affiliate, if applicable) two (2) most recently ended fiscal years; and/or
b) If documentation under (a) is not available, the Proposer shall provide other proof of financial assurance.

4. If the Proposer is relying on financial resources other than items 1 through 3 above, then the Proposer shall submit the following documentation with its Proposal:
    a. Other proof of financial assurance that is verified by a third party financial institution. Examples of such items are as follows:
        i. Unaudited financial statements accompanied by a line of credit from a third party financial institution stating the credit amount and available balance.
        ii. Unaudited financial statements accompanied by a bank statement provided by a third party financial institution confirming the Proposer's average bank balance for at least the previous six (6) months.
        iii. Any other financial information Proposer would like to be considered.

Young & Rubicam Inc. is part of the WPP group of companies. WPP is a public holding company listed on the NASDAQ in the U.S., as well as on the London Stock Exchange. Therefore, our group is subject to the provisions of Sarbanes-Oxley and securities disclosure laws/restrictions; this prohibits us from supplying revenue and other financial data that is not publicly available. Financial statements for our ultimate parent company, WPP, may be accessed online at www.wppinvestor.com. Additionally, please reference Annual Reports 2015 and 2016 on the USB submitted, file names: WPP_AR_2016_Annual_Report & WPP_AR_2015_Annual_Report, respectively. The WPP 2017 Annual Report is expected to publish in May 2018.

4.5.3 If the information in Section 4.5.2 is not available at the time of submission, the Proposer shall provide other proof of financial responsibility acceptable to the Texas Lottery prior to the deadline for submission of Proposals.

We have read, understand, and will comply.

4.5.4 The Texas Lottery reserves the right to require any additional information necessary to determine the financial responsibility and stability of the Proposer.

We have read, understand, and will comply.

4.5.5 The Proposal must include a certification that the Proposer will notify the Texas Lottery of a change in financial condition during the Contract term and any renewal thereof. If a Proposer experiences a substantial change in its financial condition prior to the award of the Contract, or if the Successful Proposer experiences a substantial change in its financial condition during the term of the Contract or any extension thereof, the Texas Lottery must be notified of the change in writing at the time the change occurs or is identified. Failure to notify the Texas Lottery of such substantial change in financial condition will be sufficient grounds for rejecting the Proposal or terminating the Contract. For the purposes of this section, examples of a substantial change in financial condition are events such as insolvency, bankruptcy or receivership.

We have read, understand and will comply. We agree to notify the Texas Lottery of any changes to our financial condition as defined in Section 4.5.5.

4.6 BACKGROUND INVESTIGATIONS

4.6.1 **Vendor Background Investigation.** Under TEX. GOV'T CODE ANN. § 466.103, the Executive Director of the Texas Lottery is prohibited from awarding a contract for goods or services related to lottery operations to a person or legal entity who would not qualify for a sales agent license under the requirements of § 466.155.

The Texas Lottery Commission may initiate investigations into the backgrounds of (a) any Apparent Successful Proposer; (b) any of the Apparent Successful Proposer's officers, directors, investors, owners, partners and other principals, as more particularly described in TEX. GOV'T CODE ANN. § 466.155 (collectively, Apparent Successful Proposer Principals); (c) any of the Apparent Successful Proposer's employees; (d) any of the Apparent Successful Proposer's Subcontractors, or the Subcontractors' officers, directors, investors, owners, partners, principals or employees (collectively, Subcontractor Personnel); or (e) any other associates of the Apparent Successful Proposer it deems appropriate. The Texas Lottery Commission may also request background information for a spouse, child, brother, sister or parent residing as a member of the same household in the principal place of residence of the Apparent Successful Proposer, any Apparent Successful Proposer Principals, or Apparent Successful Proposer employees described above. Such background investigations may include fingerprint identification by the Texas Department of Public Safety and the Federal Bureau of Investigation, and any other law enforcement agency.

The Apparent Successful Proposer shall be obligated to provide such information about any Apparent Successful Proposer Principals, Apparent Successful Proposer employees, and Subcontractor Personnel as the Texas Lottery may prescribe. The Apparent Successful Proposer also agrees that the Texas Lottery may conduct background investigations of such persons. The Texas Lottery may reject a Proposal and/or terminate the Contract based solely upon the Apparent Successful Proposer's failure to provide information to complete a background investigation or the results of these background investigations.

We have read, understand, and will comply.

4.6.2 **Contractually Defined Vendor Principal(s) Background Investigation.** The Texas Lottery may initiate background investigations on the Apparent Successful Proposer Principals who will be directly involved in selling or leasing the goods or performing the services that are the subject of this RFP or the Contract. This includes any oversight function performed by such individuals. For purposes of this section and the attachments, these individuals are called "contractually defined vendor principals."

We have read, understand, and will comply.

4.6.3 **Vendor Employee Background Investigations.** The Successful Proposer agrees that, during the term of the Contract and any extension thereof, it shall be obligated to provide such information about any principals, employees, and Subcontractor Personnel as the Texas Lottery may prescribe. The Successful Proposer also agrees that the Texas Lottery may conduct background investigations of such persons. The Texas Lottery will conduct vendor employee background investigations on any of the Successful Proposer's principals, employees, and Subcontractor Personnel who meet one or more of the following criteria:

- they perform services that may impact the security and integrity of the core gaming business as determined by the Texas Lottery;
- they provide audit, financial, legal, or compliance services;
- they provide goods and/or services that control or monitor access to lottery premises;
- they have unescorted access to TLC facilities; and/or
- they have direct access to TLC information systems.

We have read, understand, and will comply.

4.6.4 **Apparent Successful Proposer.** If requested by the Texas Lottery, the Apparent Successful Proposer may be required to complete and return the following forms within ten (10) Working Days, or as otherwise directed by the Texas Lottery, after the written Announcement of the Apparent Successful Proposer is issued:

a. Vendor Background Investigation Form (Attachment E).
b. Certified List of Vendor Principals Form (Attachment E-1).
c. Certified List of Contractually Defined Vendor Principals Form (Attachment E-2).
d. Consent to Background Investigation and Release of Personal Information Form (Attachment E-4). A separate form shall be completed for each vendor principal included on *Attachment E-2 Certified List of Contractually Defined Vendor Principals Form* and each vendor/Subcontractor employee included on *Attachment E-3 Vendor Employee Background Investigation List.*
e. Vendor Employee Background Investigation List (Attachment E-3).

We have read, understand, and will comply.

4.7 DISCLOSURE OF INTERESTED PARTIES

4.7.1 Pursuant to Section 2252.908 of the TEX. GOV'T CODE ANN., a governmental entity or state agency may not enter into certain contracts with a business entity unless the business entity submits a disclosure of interested parties (Form 1295) to the governmental entity or state agency at the time the business entity submits the signed contract to the governmental entity or state agency. The Texas Ethics Commission has adopted rules requiring the business entity to file Form 1295 electronically with the Ethics Commission (See https://www.ethics.state.tx.us/legal/ch46.html).

We have read, understand, and will comply.

4.7.2 If requested by the Texas Lottery, the Apparent Successful Proposer may be required to complete and file the Form 1295 with the Ethics Commission after the written Announcement of the Apparent Successful Proposer is issued and prior to contract execution.

We have read, understand, and will comply.

SECTION 5
HISTORICALLY UNDERUTILIZED BUSINESS (HUB) PARTICIPATION

Y&R ATX

5 HISTORICALLY UNDERUTILIZED BUSINESS (HUB) PARTICIPATION

5.1 HSP REQUIREMENT

The Texas Lottery has adopted the rules promulgated by the Comptroller of Public Accounts (CPA) regarding Historically Underutilized Businesses (HUBs) in 34 Texas Administrative Code (TAC) §§ 20.281 – 20.298 (See http://texreg.sos.state.tx.us/public/readtac$ext.ViewTAC?tac_view=5&ti=34&pt=1&ch=20&sch=D&div=1&rl=Y). By submitting a Proposal, the Proposer certifies that it has reviewed 34 TAC §§ 20.281 - 20.298. Rule 20.285 addresses the specific requirements of Historically Underutilized Business subcontracting plans (HSPs).

We have read, understand, and will comply.

5.2 HSP SUBMISSION AND TEXAS LOTTERY REVIEW

5.2.1 All proposals must include an HSP (Attachment C, including Method A or B, if applicable) in the format required by the Comptroller of Public Accounts. Proposers may access the HSP forms on-line at the following CPA website link: https://www.comptroller.texas.gov/purchasing/vendor/hub/forms.php. The forms must be printed, signed and submitted with your Proposal. The HSP is a pass/fail requirement. PROPOSALS THAT DO NOT INCLUDE A COMPLETED HUB SUBCONTRACTING PLAN PREPARED IN ACCORDANCE WITH 34 TAC §20.285 SHALL BE REJECTED AND WILL NOT BE EVALUATED.

We have read, understand, and will comply. Please refer to our HUB Subcontracting Plan binder as detailed in 2.5.2.

5.2.2 The HSP form is provided in Attachment C of this RFP. To determine whether a Proposer has performed a good faith effort in preparing its HSP as required by the Comptroller's HUB rules, the Texas Lottery may request clarifications, if necessary. The HSP will be reviewed based on the Proposer's submission and any clarifications requested by the agency.

We have read, understand, and will comply. Please refer to our HUB Subcontracting Plan binder as detailed in 2.5.2.

5.3 ASSISTANCE FOR PREPARATION OF HSP

5.3.1 *Pre-Proposal Conference.* Proposers are encouraged to attend the pre-Proposal conference, which will include a brief overview of the HSP requirements. Proposers may ask questions at the pre-Proposal conference regarding the HSP. A copy of the TLC's Pre-Bid/Proposal Conference Booklet regarding HSP requirements is available on the agency's website at: http://www.txlottery.org/export/sites/lottery/About_Us/Doing_Business_with_TLC/Procurement/

Proposers should review the HSP booklet thoroughly to ensure they fill out and submit all forms correctly.

We have read, understand, and will comply. We attended the Pre-Proposal Conference at the Texas Lottery Commission headquarters.

5.3.2 *HSP Quick Check List and HUB Subcontracting Opportunity Notification Form.* Attached to this RFP are an HSP Quick Check List (Attachment C-1) prepared by the Texas Comptroller and a HUB Subcontracting Opportunity Notification Form (Attachment C-2). Attachment C-1 is intended to assist Proposers in preparing the HSP forms, but is not required to be submitted with Proposals. Proposers are encouraged to use Attachment C-2 when sending notice of subcontracting opportunities.

We have read, understand, and will comply.

5.3.3 *Additional TLC Assistance.* As stated above, if an HSP is rejected, the Proposal will be disqualified and will not be considered.

Therefore, Proposers are strongly encouraged to start preparing HSP forms as soon as possible and take advantage of the following TLC assistance. Please note there are deadlines associated with this process and Proposers have a limited amount of time to cure any deficiencies.

- Written questions regarding the HSP can be submitted at any time up until the Proposal deadline. The TLC will compile and post a separate HSP question-and-answer document on the TLC website. The document will be updated as questions are submitted. **It is the Proposer's responsibility to check the TLC website for this information.**
- The TLC will conduct one-on-one HSP workshops with Proposers upon request. The workshops will cover detailed information on how to complete the HSP forms. Workshops must be concluded by the date and time listed in the Schedule of Events. Workshops may be conducted in person or via telephone conference. **Proposers are responsible for contacting the Texas Lottery to schedule a workshop during the specified time period. Proposers may schedule a workshop either before or after the Pre-Proposal Conference.**
- The TLC will review and provide individual written feedback on draft HSP forms submitted by Proposers. Draft HSP forms must be submitted by the date and time listed in the Schedule of Events. Upon request, the TLC may also provide verbal feedback.

Note that "draft HSP forms" consist only of the forms included in Attachments C, C-1 and C-2 of the RFP and documentation related to performance of the good faith effort. In reviewing draft forms, the TLC will not comment on responses to Part 5 or to any other sections of the RFP, even if they are referred to in the HSP forms. Proposers are instructed not to submit any other portions of their Proposal to the TLC as part of the draft HSP.

One-on-one workshops and the TLC's review of draft HSP forms do not guarantee that the HSP submitted with the Proposal will pass.

We have read, understand, and will comply. We submitted written questions and attended two 1:1 workshops.

5.4 REQUIREMENTS FOR COMPLETING THE HSP FORMS

5.4.1 TLC's HUB Participation Goal. The goods and/or services requested in this RFP are classified in the category of Other Services Contracts. The agency's HUB participation goal for this RFP is 26%.

We have read, understand, and will comply.

5.4.2 Requirements of the HUB subcontracting plan. Each Proposer shall complete the HSP forms prescribed by the Comptroller (Attachment C) and provide the following:

A. a certification the Proposer has made a good faith effort to meet the requirements of 34 TAC § 20.285;
B. the names of the subcontractors that will be used during the course of the Contract;
C. the expected percentage of work to be subcontracted; and
D. the approximate dollar value of that percentage of work.

Each Proposer shall provide all documentation required by the agency to demonstrate the Proposer's compliance with the good faith effort requirements prior to Contract Award. If a Proposer fails to provide supporting documentation (phone logs, fax transmittals, electronic mail, etc.) by the deadline specified by the agency, the Proposal shall be rejected for material failure to comply with TEX. GOV'T CODE ANN. §2161.252 (b).

We have read, understand, and will comply. Please refer to our HUB Subcontracting Plan binder as detailed in 2.5.2.

5.4.3 **Proposer Intends to Subcontract**

Proposers who intend to subcontract any portion of the Contract must indicate in the HSP form that they intend to subcontract, and must perform one of the three good faith effort methods identified below.

- **Method A (1): Using 100% HUB Subcontractors.** Proposer will use only Texas-certified HUBs for all identified subcontracting opportunities.
- **Method A (2): Meeting the Specified HUB Contract Goal.** Proposer will meet the HUB contract goal by using only Texas-certified HUBs with whom the Proposer has contracted for five years or less.
- **Method B: Good Faith Effort Outreach.** Proposer will perform good faith effort outreach for each identified subcontracting opportunity by contacting at least three Texas-certified HUBs and two trade organizations or development centers that serve members of the HUB groups. **Proposers using this method must perform the outreach even for areas where a Proposer has a pre-existing subcontracting relationship.**

PROPOSERS WHO INTEND TO SUBCONTRACT, AT A MINIMUM, MUST USE ONE OF THE METHODS OUTLINED ABOVE. FAILURE TO DO SO WILL RESULT IN DISQUALIFICATION.

We have read, understand, and will comply.

5.4.4 **Proposer Does Not Intend to Subcontract**

Proposers who intend to fulfill the entire Contract using only their own existing resources and employees, without subcontracting, should check the appropriate box in Section 2 of the HSP form and complete Sections 3 and 4 of the form.

The Proposer must explain how all functions of the Contract will be performed without the use of Subcontractors and should refer to Section 3 of the HSP form.

We have read, understand, and will comply.

5.5 SUBCONTRACTING OPPORTUNITIES

5.5.1 The Texas Lottery has identified the following potential subcontracting opportunities under this RFP. Proposers intending to subcontract any must perform the good faith effort detailed in the HSP instructions and include a compliant HSP with the Proposal.

We have read, understand, and will comply.

5.5.2 After Contract Award, for any services denoted with an asterisk and in bold/blue font below that the Successful Proposer intends to subcontract, the Successful Proposer shall be required to perform the good faith effort and select a minimum of three potential subcontractors and, per section 7.13.2, obtain at least three competitive bids for expenditures that exceed $5,000.

CLASS 037: AMUSEMENT, DECORATIONS, ENTERTAINMENT, GIFTS, TOYS, ETC.

Item Numbers and Commodity Descriptions:

***037-25**	**Carnival and Fair Equipment: Inflatables, Bounce Houses, Interactive Games**
***037-52**	**Novelties, Promotional and Specialty Products, Including Biodegradable**
***037-78**	**Souvenirs and Prizes: Promotional, Advertising, etc.**

CLASS 559: MASS TRANSPORTATION, RAIL VEHICLE PARTS AND ACCESSORIES

Item Numbers and Commodity Descriptions:

***559-70**	**Signage: Destination, Routing and Advertising**

CLASS 578: MISCELLANEOUS PRODUCTS (NOT OTHERWISE CLASSIFIED)

Item Numbers and Commodity Descriptions:

***578-83**	**Store Fixtures and Display Hardware, Retail**

CLASS 715: PUBLICATIONS, AUDIOVISUAL MATERIALS, BOOKS, TEXTBOOKS, PREPARED MATERIALS ONLY

Item Numbers and Commodity Descriptions:

***715-30**	**Display, Exhibit, and Promotional Materials**

CLASS 801: SIGNS, SIGN MATERIALS, SIGN MAKING EQUIPMENT, AND RELATED SUPPLIES

Item Numbers and Commodity Descriptions:

***801-58**	**Signs: Billboard, Advertising, etc.**

CLASS 915: COMMUNICATIONS AND MEDIA RELATED SERVICES

Item Numbers and Commodity Descriptions:

915-01	Advertising Agency Services
915-04	Advertising Services, Outdoor Billboard, etc.
***915-06**	**Audio Production Services**
915-08	Audio Media Duplicating Services, Including Cassettes, CD ROMs, Tapes, etc.
915-09	Audio and Video Production Services
915-10	Advertising Digital
915-14	Broadcasting Services, Radio
915-15	Broadcasting Services, Television
915-26	EDI, Electronic Data Interchange, VAN, Value Added Network Services
***915-27**	**Editorial Services**
***915-42**	**Film, Slide and Tape Production Services**
915-48	Graphic Arts Services, Not Printing
915-58	Mailing Services: Addressing, Collating, Packaging, Sorting and Delivery
915-59	Mail Services, Express
915-71	Newspaper and Publication Advertising, Non-legal
***915-72**	**Photography Services, Not Including Aerial Photography**
***915-74**	**Radio Commercial Production Services**
***915-78**	**Television Commercial Production Services**
***915-82**	**Video Production Services**
915-90	Video Media Duplicating and Production Service, Including CD ROMs, Tapes, etc.
915-96	Web Page Design, Management and Maintenance Services

CLASS 918: CONSULTING SERVICES

Item Numbers and Commodity Descriptions:

918-07	Advertising Consulting
918-76	Marketing Consulting

CLASS 920: DATA PROCESSING, COMPUTER PROGRAMMING, AND SOFTWARE SERVICES

Item Numbers and Commodity Descriptions:

920-28	Emergency Back-up, Disaster Recovery Services and Facilities for Data Processing

CLASS 958: MANAGEMENT AND OPERATION SERVICES

Item Numbers and Commodity Descriptions:

958-84	Social Media Management Services

CLASS 961: MISCELLANEOUS SERVICES, NO. 1 (NOT OTHERWISE CLASSIFIED)

Item Numbers and Commodity Descriptions:

961-04	Artists: Digital, CAD, Disc Jockey
961-49	Legal Services, Attorneys
961-53	Marketing Services, Including Distribution, Public Opinion Surveys, Research, Sales Promotions, etc.
***961-66**	**Sign Making and Painting Services**
961-71	Talent Agency Services
961-73	Theatrical Services, Including Costume Design and Creation, Production, Scenery, Design, Stage, etc.
961-75	Translation Services, All Languages

CLASS 962: MISCELLANEOUS SERVICES, NO. 2 (NOT OTHERWISE CLASSIFIED)

Item Numbers and Commodity Descriptions:

***962-05**	**Amusement and Entertainment Services, Including Performing Arts, Professionals and DJ Services**
962-24	Courier/Delivery Services, Including Air Courier Services
***962-60**	**Party, Holiday, and Event Decorating and Planning Services**
***962-86**	**Transportation of Goods, Shipping and Handling, and Other Freight Services**

CLASS 965: PRINTING: PREPARATIONS, ETCHING, PHOTOENGRAVING, PREPARATION OF MATS, NEGATIVES AND PLATES AND PRINTING SERVICES

Item Numbers and Commodity Descriptions:

965-15	Artwork, Camera Ready
965-46	Graphic Design Services for Printing
965-70	Pre-Press: Color Separations, Composite Film, Stripping, Chromolin or Match-Print Proof, etc.

CLASS 966: PRINTING AND TYPESETTING SERVICES

Item Numbers and Commodity Descriptions:

***966-25**	**Digital Printing**
***966-57**	**Graphic Design Services for Printing**
965-70	**Pre-Press: Color Separations, Composite Film, Stripping, Chromolin or Match-Print Proof, etc. Colors, No. 4 Color Processes or Large Solids or Close Registration; up to 11 x 17 In.: Brochures, Newsletters, Covers, Posters, etc.**
***966-60**	**Offset Printing, Large Production Runs (Quan. up to 100,000); 4 Color Process or Close Registration Required: Color Brochures, Maps, etc.**
***966-84**	**Silk Screen Printing**
***966-86**	**Specialty Printing: Die Cutting, Laser, Plastic, Thermography, etc., Folders, Invitations, Tabs, Binders, Banners, Banner Displays, etc.**

CLASS 971: REAL PROPERTY RENTAL OR LEASE

Item Numbers and Commodity Descriptions:

971-70 Storage Space Rental or Lease

The potential subcontracting opportunities listed above may or may not be areas that a Proposer would subcontract, depending on that Proposer's existing resources, employees, and business model. Further, Proposers are not limited to the list above, and may identify additional areas of subcontracting. Proposers who intend to subcontract are responsible for identifying all areas that will be subcontracted and shall submit a completed HSP demonstrating evidence of good faith effort in developing that plan.

We have read, understand, and will comply.

5.5.3 A list of HUB vendors registered with the Comptroller of Public Accounts (CPA) for the subcontracting opportunities identified above is included under the HUB/CMBL tab of this RFP. This list is provided as a resource to assist Proposers in preparing and submitting a HSP. The Texas Lottery Commission does not endorse, recommend or attest to the capabilities of any company or individual listed. Note that currently active certified HUBs will have a status code of "A." All other status codes indicate that a vendor is inactive or not a HUB.

We have read, understand, and will comply.

5.5.4 Please refer to the HUB/CMBL Directory Instructions and HUB Vendor Reference Lists under the HUB/CMBL tab of this RFP to locate potential HUB Subcontractors.

We have read, understand, and will comply.

5.6 POST CONTRACT AWARD

5.6.1 Notification of Subcontractors

Following Contract Award, the Successful Proposer must provide notice to all subcontractors (HUBs and Non-HUBs) of their selection for the awarded Contract. The Successful Proposer is also required to provide a copy of each notice to the agency's point of contact for the Contract no later than ten (10) Working Days after the Contract is awarded. Proposers should refer to Section 4 of the HSP form for additional information about this requirement.

We have read, understand, and will comply.

5.6.2 HSP Changes

Following Contract Award, any proposed changes to the HSP must be submitted, in writing, by the Successful Proposer to the Texas Lottery for prior review and must be approved by the Texas Lottery in writing before becoming effective under the Contract.

We have read, understand, and will comply.

5.6.3 HSP Reporting

Following Contract Award, if the Successful Proposer is subcontracting, the Successful Proposer shall maintain business records documenting compliance with the HSP and shall submit a monthly compliance report in the format required by the Texas Lottery. The monthly compliance report shall be submitted to the Texas Lottery by the 10th of the following month or on the date requested by the agency's HUB Coordinator or his/her designee. The submission of the monthly compliance report is required as a condition of payment.

We have read, understand, and will comply.

SECTION 6
ADVERTISING AGENCY STAFFING REQUIREMENTS

Y&R ATX

SECTION 6
STAFFING REQUIREMENTS

6 ADVERTISING AGENCY STAFFING REQUIREMENTS

6.1 AD AGENCY STAFFING

6.1.1 It is crucial that the Successful Proposer and the team assigned to work on the Texas Lottery account demonstrate the experience and skills required to effectively reach and communicate with the diverse population of Texas including expertise marketing retail products across all advertising media and retail placement channels. Proposers shall provide detailed résumés for all personnel who will be assigned to the Texas Lottery account.

We have read, understand, and will comply. See our response to Section 6.1.1 on the following pages.

RESPONSE TO SECTION 6.1.1

A tailor-made team

To serve the Texas Lottery based on the scope of services defined in Section 7, we've built an integrated, best-in-class team. You'll see by the resumes provided, that our skilled and talented staff has a diverse array of experience and meets all of the requirements defined in the RFP. Additionally, while we've created a team that we believe can efficiently deliver on your ask, we can scale teams as necessary to ensure we are meeting expectations.

Our team was assembled to:

1) Align with the Texas Lottery Commission's core values of integrity and responsibility, innovation, fiscal accountability, customer responsiveness, teamwork, and excellence;
2) Deliver on your mission to generate revenue for the State of Texas through the responsible management and sale of entertaining lottery products; and
3) Offer strategic capabilities to meet the goals of the required scope of services as outlined in this RFP.

While we built this team in response to the Texas Lottery Commission's interests, teams have a long history of successfully working together on innovative campaigns.

STAFFING REQUIREMENTS

Our integrated team includes a partnership of agencies.

Y&R

As part of the WPP network, Y&R operates as a global boutique, addressing local business needs with strategies and objectives that transcend borders. United by a global infrastructure and common tools and technology, our clients have access to people and resources from 189 offices in 93 countries.

The Y&R Austin team will be your lead agency and serve as your single point of streamlined contact to ensure efficiency. In walking distance of the Texas Lottery offices, your dedicated staff looks forward to immersing themselves in the Texas Lottery!

- 2012–2017 Cannes Lions Top Ranking Global Network
- 10 years on *Texas Monthly* Magazine's Best Places to Work list

TDW+Co

TDW+Co is an award-winning, full-service, cross-cultural and multicultural advertising agency. Founded in 2004, TDW+Co's service offerings include brand strategy, creative, digital and interactive, social, experiential, and market research services, including deep dives into the cross-cultural and Millennial consumer. TDW+Co delivers results for Fortune 500 brands in today's ever-changing diverse markets with an attitude of "make it happen" that its client partners have come to expect.

TDW+Co has staff currently embedded with the Y&R Austin team serving Reliant Energy in Texas.

- 2016 Grand Winner/Best Campaign, Portada's Hispanic Advertising & Media Award: Be Futbol, Western Union
- 2016 New Marketer of the Year, Asian American Advertising Federation Creative Excellence Awards: Act to Change, White House Initiative on Asian Americans and Pacific Islanders
- 2016 Finalist, Best Asian Campaign, North American Effie Awards: "I Am" Campaign, Verizon
- 2015 Best Multicultural Event Campaign, EventMarketer Ex Awards: Estadio FiOS
- 2013 Finalist, Best Campaign, Auggie Awards, Augmented World Expo: Digital Lucky Bag, Verizon
- 2013 Silver ADDY Award, American Advertising Federation: "By Singing You Learn to Recycle – Cantando se aprende a reciclar," Waste Management

Asher Media

Asher Media is a best-in-class, HUB-certified, independent media marketing agency that offers clients innovative Unified Media Solutions through consumer-centric, content-focused media campaigns across all

digital and traditional platforms within today's dynamic media marketplace. A combination of experience, resources and relationships provide the highest level of strategic media planning and placement from senior media professionals. An incredible attention to detail and a monthly reconciliation process managed to the penny positions them as a leader among media agencies who work with both public/government and private clients.

Asher Media is based in Dallas and will manage the Texas Lottery Commission media in collaboration with their sister agency, Avalanche Media Group in Austin. Additionally, the Y&R Media Supervisor designated on the staffing plan previously worked at Avalanche Media.

- AWM/Dallas Agency of the Year winner 2 years, nominee 14 years
- AWM/Dallas Agency Regional Buyer of the Year winner 5 years, nominee 11 years
- AWM/Dallas Rookie Spot Broadcast Buyer of the Year, Rising Star winner 3 years, nominee 5 years

Red Velvet Events

A Global Destination Management Company (DMC) Partner, Red Velvet Events is a full-service creative events agency calling Austin, Texas home since 2002. Red Velvet Events helps corporations create international award-winning event experiences of all sizes. Their team's strength is in listening to their client's goals and translating that to an incredible interactive and creative event experience that is fun for the planners, and memorable for the attendees. No event is too small and no budget is too large. Expect to "Outplan. Outplay. Outparty!" when partnering with Red Velvet Events.

- 2016 U.S. Partner of the Year by Global DMC Partner
- 2016 Austin Young Chamber's FAVE Small Business at the FAVE Awards

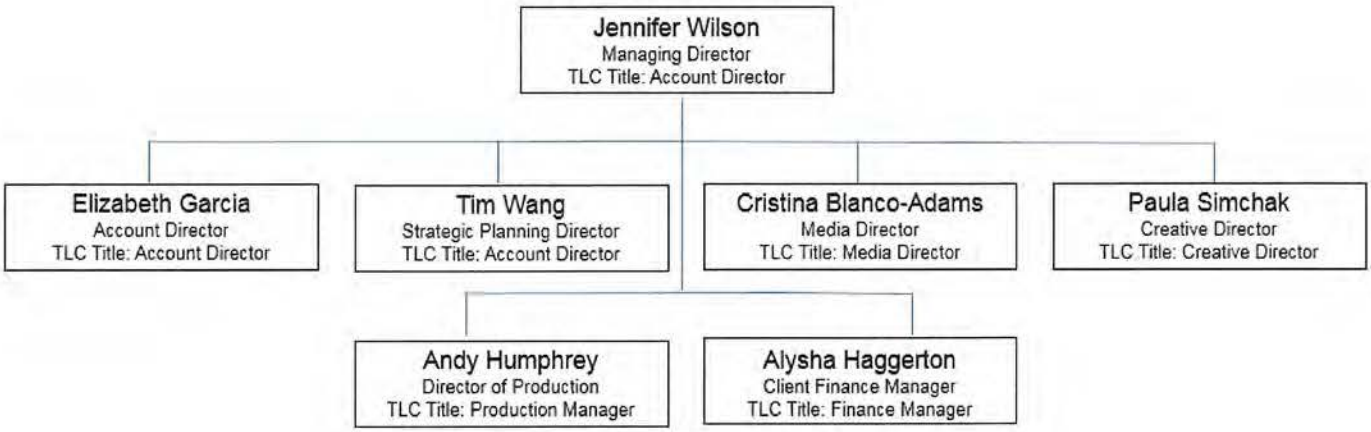
6.1.2 Proposers must provide an organizational chart which identifies all staff who will support the Texas Lottery account. The organizational chart should include the position titles (e.g., account service, media, creative, support staff, etc.), number of positions, and names of all personnel. The organizational chart should include corporate directors and/or officers who will provide direction or oversight to the Texas Lottery account.

We have read, understand, and will comply.

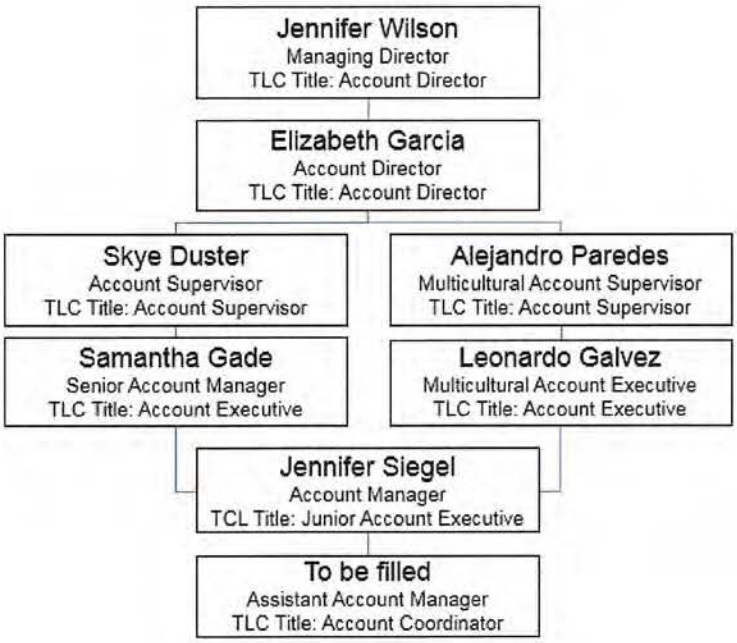
Please find the organizational chart for key management below. Specific departmental organizational charts are on the following pages.

STAFFING REQUIREMENTS

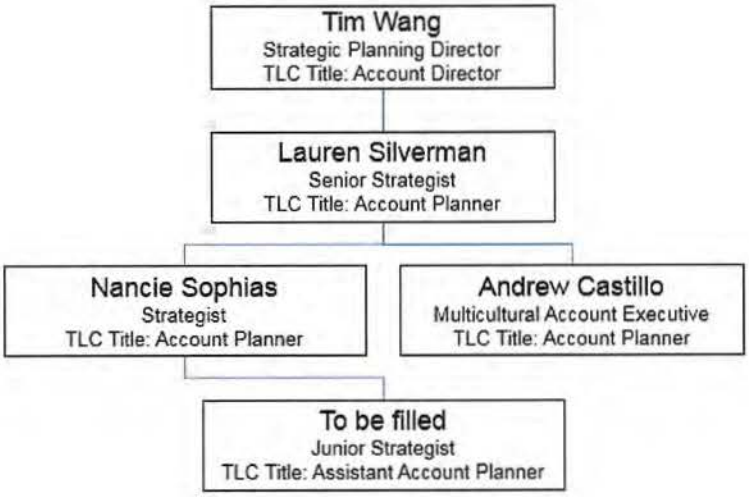
Team Management Organizational Chart



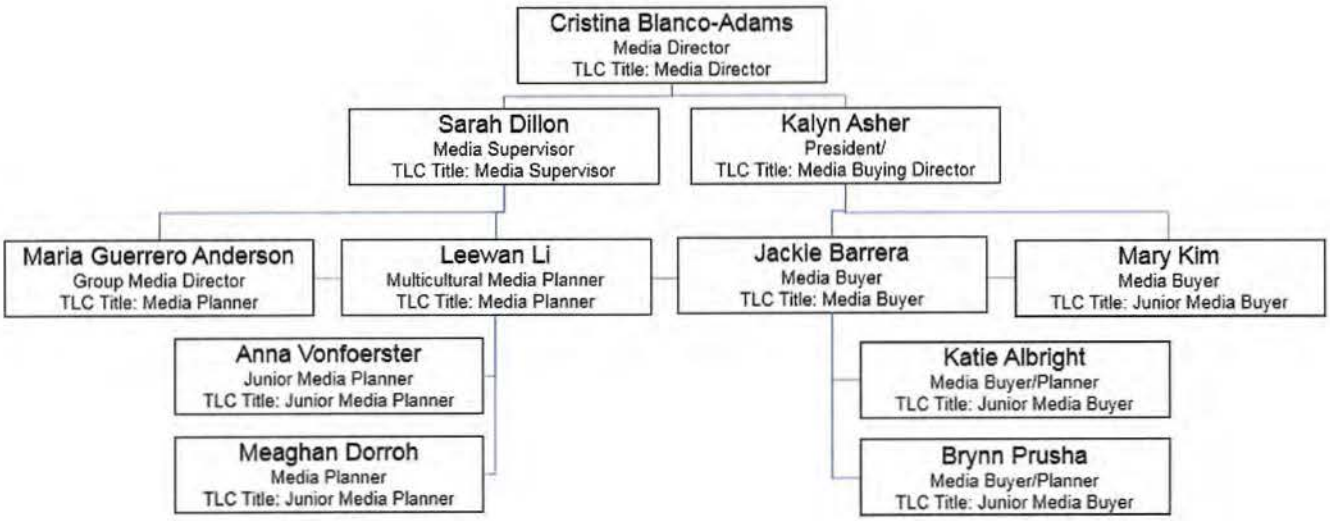
Account Management Organizational Chart



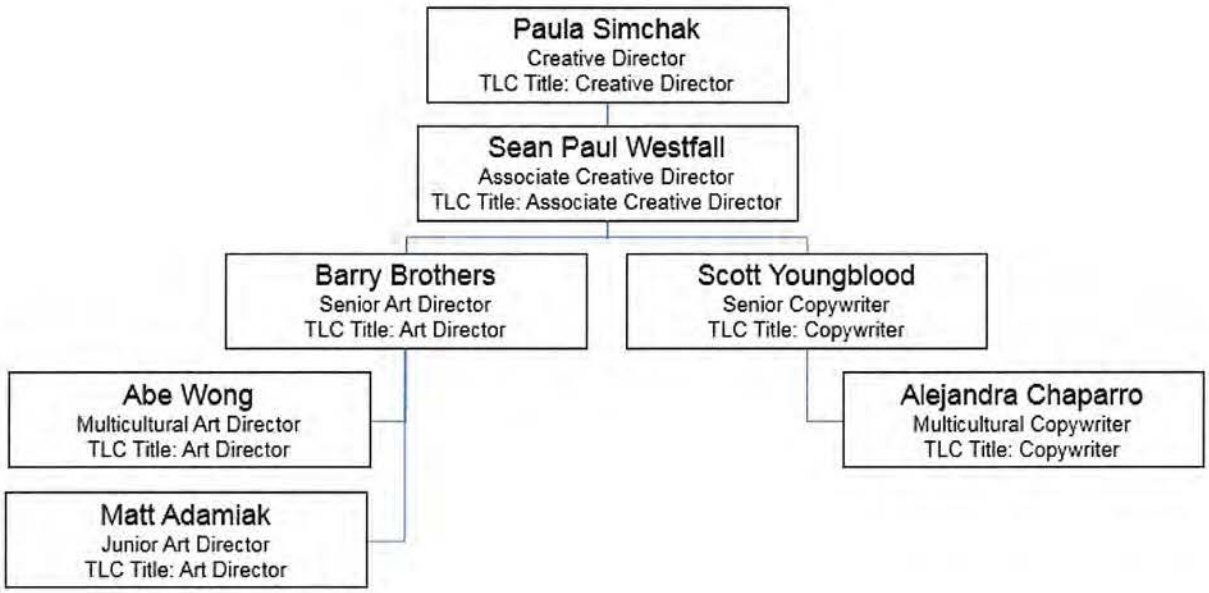
Account Planning Organizational Chart



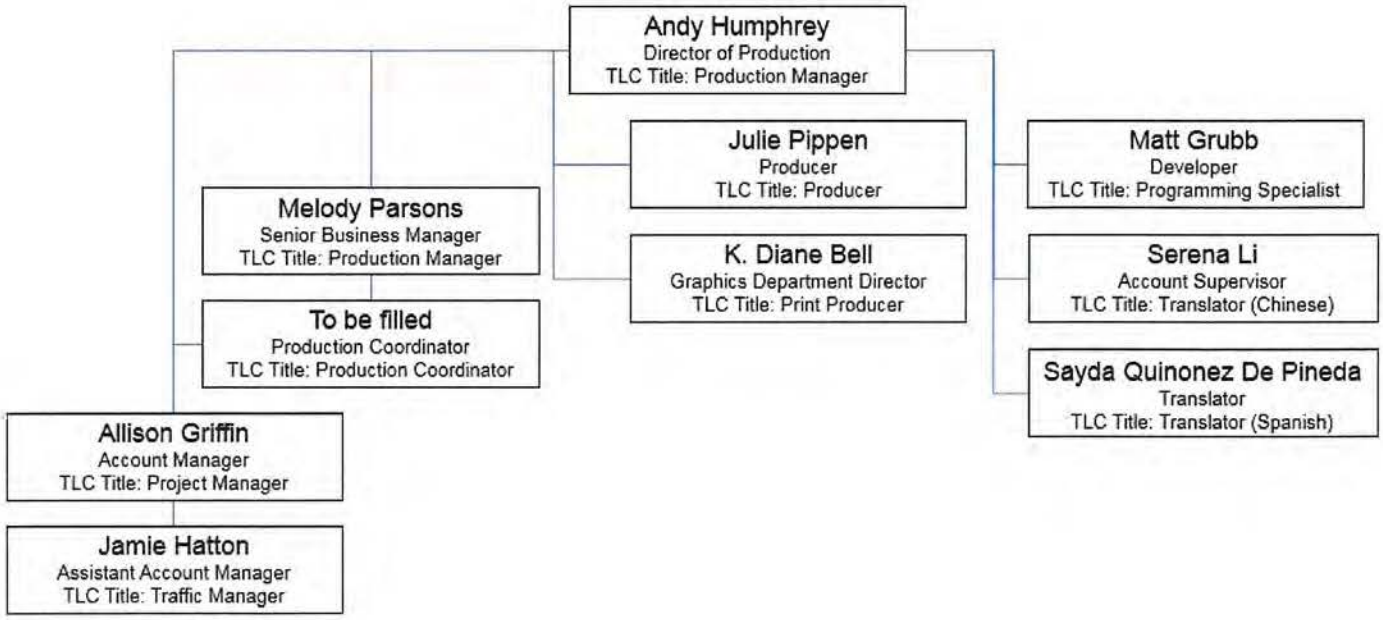
Media Team Organizational Chart



Creative Team Organizational Chart



Production Team Organizational Chart



Experiential Team Organizational Chart

Andy Humphrey
Director of Production
TLC Title: Production Manager

Christa SanFilippo
Experiential Manager
TLC Title: Experiential Manager

Katera Berenet
Associate Program Coordinator, Writer
TLC Title: Experiential Coordinator

Finance Team Organizational Chart

Alysha Haggerton
Client Finance Manager
TLC Title: Finance Manager

Lynn Haten
Billing Manager
TLC Title: Finance Manager

Annie McEuin
Billing Manager
TLC Title: Staff Accountant

Kristynn Bolding
Media Coordinator
TLC Title: Billing Coordinator

6.2 AGENCY STAFF STRUCTURE

6.2.1 Proposers must submit an in-depth staffing plan, by department, for the Texas Lottery account. However, the Texas Lottery is not predisposed to any particular staffing model. Proposers are encouraged to propose staffing plans that offer the best value to the Texas Lottery, both in terms of account service and adequate staffing. If a different individual will not be assigned to each position, the Proposer must explain how service levels will be maintained and staffing needs met. This section identifies the staffing positions that have been previously used for the Texas Lottery account.

We have read, understand, and will comply. See our response to Section 6.1.2 for key management and departmental organizational charts.

6.2.2 Proposers must provide a list of personnel to be assigned to the Texas Lottery account and include resumes for all personnel, including name, title and job description. Lists and resumes provided by Proposers must include, at a minimum, information regarding length of time spent doing present duties or related duties; a description of duties; projects accomplished, including scope and name of customer's company; and relevant continuing professional education. If duties were performed for an employer other than the Proposer, the Proposal must indicate that employer's name.

We have read, understand, and will comply. See our resumes in response to Section 6.2.2 on the following pages.

JENNIFER WILSON

Managing Director at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Account Director

TEXAS LOTTERY COMMISSION RELEVANCE

As your most senior point of contact, Jennifer will ensure that the agency exceeds your expectations. Through regular communication, she will facilitate positive working relationships for all parties and maintain accountability for all aspects of the account. Jennifer works closely with the account and strategy teams to ensure objectives are clear and all client needs are being met.

PROFESSIONAL PROFILE

Jennifer has 17+ years' experience in the advertising industry, working on both consumer and business to business accounts. In her 11 years with Y&R Austin, she has successfully led numerous account teams, managed finances for the agency's largest accounts and worked across all media types including broadcast, video, radio, direct mail, out-of-home and digital. In April 2016, she transitioned into the Managing Director role, leading the Y&R Austin office and driving integration with other Y&R offices. As a fifth-generation Texan, she is deeply familiar with the dynamic and diverse culture of Texas. Jennifer was the most recent winner of the Y&R Austin employee of the year award for her innovation, inspiration and initiative.

CURRENT JOB DESCRIPTION

Jennifer is responsible for all aspects of the Austin office, including oversight of all client departments and financial management, which encompasses profitability and staffing efficiency as well as client relationships. Jennifer also liaises with Y&R North America teams to ensure integration and access to the full network of global best-in-class expertise, tools and research.

WORK HISTORY

Y&R Austin, Managing Director
Clients: Austin Children's Shelter, Mama Fu's, VMware, Dell, AMD, Sybase/SAP, Reliant Energy, Rackspace

- Reliant Energy: Oversees the strategy and creative Agency of Record team, supports all English and Hispanic/Latino market research across Texas, insight development and recommendations; creative ideation and production of creative deliverables, including broadcast, radio, online banners, social video, digital video and out-of-home.
- Rackspace: Manages strategy, media planning, and buying and creative development of large integrated advertising awareness campaign launched in 2016. Work includes strategy development, out-of-home placements, online banners and unique online placements, print advertising and digital video.
- AMD: Leads media strategy, planning and buying for lead-generation campaigns across multiple business units. Advises clients on creative best practice to increase clicks.
- VMware: Spear-headed media strategy, planning and buying for lead-generation campaigns across multiple business units.
- Sybase/SAP: Developed and executed numerous Sybase integrated marketing campaigns including print, online and outdoor advertising, most notably around the Wall Street area, which resulted in tremendous sales growth of their flagship data analytics product.
- Dell: Accountable for retained-agency infrastructure servicing the Dell Global Commercial Channels organization including three global teams. Oversaw all creative deliverables across print, brochures, flyers, posters, animated and live video, sales and marketing toolkits digital and more. Oversaw translations of assets into 13+ languages. In the quarterly cross-Dell agency review process, the Dell Channel/Y&R Austin relationship was consistently rated in the top of all agency performers.
- Austin Children's Shelter: Led agency team supporting development of annual reports, annual fundraising gala event and supporting advertising materials and email communications supporting the annual capital campaign fundraising event.
- Mama Fu's: Managed complete rebranding of Mama Fu's chain of restaurants including internal and external research, development of targeted positioning and messaging, development and production of in-store menus, take-out menus, menu boards and proposed restaurant palette, as well as online and print advertising.

Euro RSCG, Account Supervisor
Client: Pizza Hut

- Managed media plans and direct mail initiatives for corporate and franchise locations in DMAs across the country. Maintained strong relationships with field marketing leaders, corporate contacts, internal agency departments and numerous vendors and franchisees. Provided strategic insight regarding profit driving print, local restaurant marketing and other initiatives. Worked with insights team to drive sales across stores through use of pricing and product testing strategies. Managed execution and billing of 2.55M-piece national coupon calendar initiative. Work included estimation, organization of 250+ restaurant-specific versions, extensive proofing and quality control, detailed client communication, daily communication with multiple vendors and departments, and budget reconciliation.

Y&R Austin (formerly known as SicolaMartin), Account Manager
Clients: Compaq, Novell

- Supported account team in developing detailed project schedules, coordinated status meetings, developed reports, fulfilled media plan including print and digital placements, and supervised interns. Conducted competitive market research and product research. Maintained billing system for $40M account and communicated with client teams weekly regarding estimates, POs and invoicing.

EDUCATION

Bachelor of Science in Advertising
University of Texas at Austin, Austin, TX

CONTINUING EDUCATION

Continued education includes regular attendance at the SXSW Interactive conference as well as training in the Lean Six Sigma methodology (strives to improve performance by systematically removing waste and reducing variation in process)

ELIZABETH GARCIA

Account Director at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Account Director

TEXAS LOTTERY COMMISSION RELEVANCE

Elizabeth brings deep experience working with Texas accounts, processes and regulations, which she gained working on the Texas Tourism account at T:M Advertising. She is highly knowledgeable about the intricate process for media planning and billing per state regulations.

PROFESSIONAL PROFILE

Elizabeth has 11 years' experience working at full-service ad agencies, primarily on rebrand campaigns across a wide range of industries that include technology, consumer goods, insurance, fashion and tourism. In addition to maintaining a clear understanding of the client's goals and marketing objectives across all accounts, she has specific experience with Spanish-language messaging and markets.

CURRENT JOB DESCRIPTION

In her current role as Account Director at Y&R Austin, Elizabeth works with her team to increase awareness of the Rackspace brand, while driving qualified leads farther down the sales funnel. As the brand steward, she manages the internal account and media team to ensure the strategic, creative, and media development and campaign executions achieve the objectives and goals set by Rackspace. In addition to overseeing the brand's advertising campaigns, Elizabeth supervises her team's day-to-day management of the Rackspace account.

WORK HISTORY

Y&R Austin, Account Director
Client: Rackspace
Manages the strategic and creative development for the brand creative refresh including print, digital and social. Works closely with senior leadership at Rackspace to collaborate on strategic and campaign effectiveness. Analyzes and helps to present media team's weekly analysis and monthly optimizations. Oversees the strategic messaging and development of 90-plus pieces of custom content with paid partners. Orchestrates complementary campaigns funded by MDF (Market Development Funds) partners. Creates and manages various scopes to ensure hours and deliverables are on track and notify when appropriate of any potential overages. Recommends and coordinates creative needs with Y&R Austin's sister agency in Germany for a data center brand launch. Supervises the monthly client billing, creates monthly projections, and evaluates and recommends agency resources to help achieve Rackspace internal marketing goals.

GSD&M, Account Supervisor
Clients: Walgreens, ADCOLOR, Avocados from Mexico, RadioShack, L.L.Bean

- Walgreens: Provided strategic and tactical leadership. Managed all client relationships at a director level. Responsible for proactively and effectively selling through strategy, creative work and agency points of view to clients. Directed a cross-functional team to develop and execute campaigns across various media. Mentored and educated team members and clients on industry trends, career growth and competitive advantages. Developed digital and social strategy. Managed the agency's role in qualitative and quantitative research.
- ADCOLOR: Assisted in developing the re-brand strategy and continued to strategically lead them for three years into the relationship. Oversaw creative development and production of all conference and award show materials. Managed day-to-day account operations: primary liaison between client, internal teams and third-party vendors.
- Avocados from Mexico: Oversaw development, production and launch of Super Bowl campaign inclusive of TV, digital and social. Devised a social media strategy that resulted in a 35% increase in sales and a social engagement increase of 5,400%.
- RadioShack: Helped execute research to develop the target audience, brand position and campaign platform for the RadioShack re-brand. Oversaw development, production and launch of RadioShack's integrated Super Bowl campaign, resulting in a Bronze Cannes Lion. Managed the new brand campaign for both English and Spanish U.S. markets including TV, digital, social and radio. Supervised development of the Master Services

Agreement as well as responsible for all RadioShack agency billing and P&L, working closely with the Chief Finance Officer.

- L.L.Bean: Helped craft L.L.Bean's 100th anniversary brand marketing strategy and effectively led creative development and execution across multiple touch points. Developed creative briefs for all store-related advertising. Monitored and optimized digital performance on a weekly basis. Detected ways to streamline workflow while exceeding the demands of the account. Mastered annual production budgets and billings, P&L, profits reporting, staffing plans and scope of work development.

T:M Advertising, Account Executive
Clients: Texas Tourism, EZGO Golf Cars, Bell Helicopter, Nationwide Insurance

- Texas Tourism: Supervised development and execution of the redesigned TravelTex website as well as oversaw day-to-day maintenance for it. Supervised third-party ROI vendor to track leads associated with ordering the Texas State Travel Guide. Mastered annual production budgets and billings and vendor invoices both domestic and international. Assisted in annual media planning and ongoing adjustments and optimizations to digital media plans.
- EZGO Golf Cars, Bell Helicopter, Nationwide Insurance: Managed day-to-day account operations for various digital, broadcast, experiential, OOH and print advertising initiatives. Led development of briefs, guided/motivated teams through development/production, led client meetings and presentations.

EDUCATION

Bachelor of Science, Advertising
University of Texas at Austin, Austin, TX

CONTINUING EDUCATION

Attended SXSW Conference, ADCOLOR conference, Digiday (invite only) Innovation Camp, NMSDC Conference and Business Exchange (National Minority Supplier Development Council)

SKYE DUSTER

Account Supervisor at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Account Supervisor

TEXAS LOTTERY COMMISSION RELEVANCE

Skye is highly knowledgeable about best practices and requirements for developing effective and appropriate messaging and creative for a Hispanic audience — skills she has acquired in her tenure on the Reliant Energy account.

PROFESSIONAL PROFILE

During her 12+ years' experience in the ad industry, Skye has managed accounts across many industries, including tourism, technology, restaurant, retail and entertainment. Over the past five years at Y&R Austin, she has served as the lead on the agency's largest consumer account, Reliant Energy; has led teams on several B2B accounts, including VMware and Dell Global Commercial Channel; and spearheaded the development of AMD's 2015–2016 Corporate Responsibility Summary Magazine. In her previous agency experience, Skye managed Texas-specific and government accounts including Texas Tourism, the Austin Convention and Visitors Bureau, and Army Recruiting.

CURRENT JOB DESCRIPTION

As Account Supervisor on Y&R Austin's Reliant Energy business, Skye oversees the account team, partners with clients and key agency team members to plan successful advertising campaigns, and coordinates with departments across the agency to ensure all work is on strategy, in line with client objectives and within budget. In her current role, she works closely with TDW+Co, Y&R's multicultural partner agency.

WORK HISTORY

Y&R Austin, Account Supervisor
Clients: Reliant Energy, VMware, AMD

- Reliant Energy: Led internal creative, media and production teams as well as external partners (including TDW+Co) to successfully respond to the Reliant Energy RFP, which led to Y&R Austin's win as the lead AOR for all strategy and creative business in 2016. Participated in Reliant client onboarding with multiple agency partners to ensure understanding of Reliant Energy brand, guidelines, past work history and alignment with Reliant Energy on 2017 goals/objectives. Successfully led team in developing Reliant's first-ever Super Bowl Sunday launch campaign, under an extremely aggressive timeline. Campaign launch included strategy, production for multiple TV spots, a photo shoot for *Texas Monthly* Magazine, signage in Texas airports and cities, OOH boards, digital banner ads and radio. All creative was transcreated in partnership with TDW+Co to run in Spanish for the Hispanic/Latino target.

Proof Advertising, Senior Account Executive
Clients: Samuels Jewelers, Moontower Comedy and Oddity Festival, Honeywell Aerospace

- Samuels Jewelers: Led a creative team in rebranding a suite of stores, which included re-naming an existing jewelry line.
- Moontower Comedy and Oddity Festival: Single-handedly managed the advertising campaign development for the launch of the first-ever Moontower Comedy and Oddity Festival in Austin, inclusive of a from-scratch website, radio, video, newspaper ads, festival signage and badges, and guerilla tactics.
- Honeywell Aerospace: Served as the account lead for developing print ads and a digital media campaign for the Honeywell Business Aviation and Defense and Space business units.

T:M Advertising, Account Executive
Clients: Texas Tourism

- Served as the client's day-to-day contact for specific account deliverables, including print magazine sweepstakes, campaign development and creative development and planning for the Texas on Tour experiential marketing campaign. For the annual Texas on Tour

campaign, led planning and creative teams, and partnered with a third-party experiential vendor to develop new creative designs for the tour experiences and to plan for experiences and sponsors across Texas cities involved.

Kolar Advertising, Account Executive
Clients: Austin Convention and Visitors Bureau, Houston Baptist University, Subway Restaurants, Army Recruiting, Meritage Homes

- Austin Convention and Visitors Bureau: Owned and managed projects from start to finish, across the agency teams and with the clients. Led the creative team in redesign of the AustinTexas.org website, inclusive of design and content overhaul, as well as the design of two annual Austin Convention and Visitors Bureau music CDs, inclusive of a multi-page guide insert.
- Houston Baptist University: Served as the account lead to manage creative team on total site redesign and reorganization of all site content. Partnered closely with a third-party developer to recommend page and content consolidation and develop new navigation across full website to aid in user experience.
- Army Recruiting: Supported account team to lead creative team in developing recruitment materials for the U.S. Army, inclusive of videos, recruitment center signage and materials. Partnered with lead Army creative AOR to ensure consistency in materials with the defined Army brand.

EDUCATION

Bachelor of Arts, Advertising
University of Texas at Arlington, Arlington, TX

CONTINUING EDUCATION

Regular attendance at the SXSW Interactive conference

ALEJANDRO PAREDES

Multicultural Account Supervisor at TDW+Co
TEXAS LOTTERY COMMISSION TITLE: Account Supervisor

TEXAS LOTTERY COMMISSION RELEVANCE

As a native of Bogota, Colombia, Alejandro brings intimate familiarity and cultural awareness of the Hispanic/Latino audience to his role as subject matter expert on Hispanic/Latino communications and transcreation for the Reliant Energy account, where he works closely with Y&R Austin to ensure all campaigns are culturally relevant to this segment.

PROFESSIONAL PROFILE

Alejandro has six years of experience in culturally relevant, multicultural marketing at TDW+Co, particularly in Spanish-language and bilingual communications and outreach projects. As an Account Supervisor at TDW+Co, Alejandro leads the agency's Hispanic/Latino practice. Having been with the agency since 2011, he serves as the key point of contact for Reliant Energy, San Francisco Department of the Environment, Pacific Gas and Electric Company and Western Union on advertising campaigns that include broadcast TV and radio, experiential marketing and events.

CURRENT JOB DESCRIPTION

As an account supervisor, Alejandro develops culturally relevant strategies for projects focusing on the Hispanic/Latino target audience. He serves as the main point of contact on key client accounts where he manages campaign progress, strategy and planning in addition to coordinating with partners, developing scope and budgets, and executing team deliverables on multi-tactic campaigns. He works closely with internal teams, including creative, media, experiential and operations, in project planning and in execution. He also supports business development efforts such as participating in pitches and attending industry events.

WORK HISTORY

TDW+Co, Account Supervisor
Clients: Reliant Energy, San Francisco Department of the Environment, Pacific Gas and Electric Company, Western Union

- Reliant Energy: Project lead for TDW+Co's Hispanic/Latino campaign deliverables. Mobilizes internal team to inject cultural nuance into Hispanic/Latino creative strategy, develops creatives, transcreates creative assets and supports with execution. Works closely with partner Y&R Austin and client partners. During Q4 of 2016 and Q3 2017, managed two integrated creative campaigns. Led team to provide cultural strategy to social media, direct mail, search creative, first-ever client offer messaging guides in Spanish and recommendations on go-to-market plans for offers focused on the Hispanic/Latino community.
- San Francisco Department of the Environment: Project lead for multicultural integrated marketing and advertising campaigns. Manages internal teams to concept, adapt/transcreate, and deliver strategies and campaigns reaching San Francisco's diverse residents.
- Pacific Gas and Electric Company: Primary point of contact for two campaigns targeting PG&E's multicultural customers. Campaigns included creative executions in three languages, Spanish, Chinese and Tagalog, and included traditional, social and digital media, as well as experiential.
- Western Union: Cultural advisor for Be Fútbol, an integrated marketing campaign targeting the Hispanic/Latino community that included digital, social, influencer, experiential and traditional elements. Provided strategic feedback on cultural relevance of proposed campaign theme and tactics. Led influencer component of campaign, including research, approach and securing of a world-renowned Mexican soccer star.

TDW+Co, Senior Account Executive
Clients: Verizon, King County Solid Waste Division, Seattle Public Utilities, Waste Management, Public Health – Seattle & King County, King County 911, YMCA of Greater Seattle

- Verizon: Concepted, developed and executed a daylong B2B corporate golf tournament recognizing employees and OEM partners in Irvine, CA.

- King County Solid Waste Division: Project lead for the multi-year "Recicla más. ¡Es Facilísimo!," Hispanic/Latino outreach and engagement for behavior change.
- Seattle Public Utilities: Project lead for the One Less Truck pilot, targeting Spanish- and Vietnamese-speaking residential customers. Coordinated and facilitated public meetings and focus groups.
- Waste Management: Served as project lead in development, transcreation, usability testing, and marketing of Recycling, Compost, and Garbage Guidelines in seven languages. Managed and led internal teams on integrated marketing campaign targeting the Hispanic/Latino community in the two biggest counties in Washington state.
- Public Health – Seattle & King County: Project lead for Dirt Alert, a government program focusing on soil contamination, targeting Hispanic/Latino households based on quantitative research and outreach tactics. Conducted focus groups involving Spanish, Spanish-English bilingual, Korean, and Korean-English bilingual speakers.

EDUCATION

Bachelor of Arts, Business Administration
University of Washington, Seattle, WA

CONTINUING EDUCATION

Regular attendance of industry conferences, including South by Southwest 2017, Portada Multicultural Marketing & Media Conference 2016, Association of National Advertisers Multicultural Marketing & Diversity Conference 2014 – 2016 and Pacific Northwest Social Marketing Association SPARKS Conference 2016

SAMANTHA GADE

Senior Account Manager at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Account Executive

TEXAS LOTTERY COMMISSION RELEVANCE

Samantha's Texas roots, diverse background and experience deploying effective campaigns in multinational, U.S. Hispanic/Latino and General markets make her uniquely suited to manage accounts with numerous touchpoints that launch across multiple languages.

PROFESSIONAL PROFILE

In her 6+ years in advertising, Samantha has worked on accounts that include consumer goods and lifestyle, non-profit advocacy, retail, manufacturing and tech, where she has managed the development, production and delivery of campaigns for B2B, B2C and pro-bono accounts. Samantha has experience launching and managing campaigns in the U.S. Hispanic/Latino market. Born and raised in Texas, Samantha moved to Austin in 2014 and began work at GSD&M. Prior to joining Y&R Austin, she was most recently the Marketing Manager at the YETI Custom Shop. Samantha joined Y&R Austin in January 2017 as the primary client contact for Rackspace, a managed cloud computing company based in San Antonio, Texas.

CURRENT JOB DESCRIPTION

As the primary client contact for Rackspace, Samantha acts as the liaison between the creative teams, the agency and the client marketing department. She manages media delivery, campaign budgets and day-to-day account operations to ensure projects remain on schedule and in budget. Samantha is involved in all Rackspace projects from project initiation in the first client briefing through delivery of media campaigns and reporting during and after the campaign launch.

WORK HISTORY

Y&R Austin, Senior Account Manager
Client: Rackspace
Led cross-functional teams in media, creative and strategy to deliver a 12-month, first-of-its-kind awareness campaign for Rackspace. Managed assistant account manager and media partners from initial strategy briefings, through development, reviews, delivery and performance reporting on over 90 custom content assets ranging from custom video, editorial content, custom web pages, infographics and social. Led market-development partnership campaigns for Rackspace and partners like, VMware and Amazon Web Services. Managed finance process from billing to media and scope of work.

YETI Custom Shop, Marketing Manager
Client: YETI
Established, managed and reported on brand's organic and paid social presence across multiple platforms. Created "Brand U" onboarding material for new hires and brand guidelines that were the first articulation of the brand and its unique differentiators, values, personality and relationship to YETI. Managed sponsored blogger collaborations and reported on KPIs. Managed email marketing from strategy planning, design, copywriting, execution and reporting.

GSD&M, Account Manager
Client: Walgreens
Closely managed a high volume of 360° campaigns concurrently. Acted as day-to-day client contact; managing everything from defining meeting agendas and aligning project schedules to leading client-facing calls and presentations and voicing agency point of view. Managed internal team to produce work that exceeded client expectations.

Ogilvy & Mather, Account Executive
Clients: Philips Consumer Lifestyle: Sonicare and Norelco, Philips Lighting

- All clients: Led agency teams in integrated communications planning across all brands and coordinated ongoing campaign development, statuses and client presentations.
- Philips Lighting: Oversaw full-up production of 360° lighting campaign including TV, print, digital banners and microsite.

BBDO, Global Account Executive
Clients: P&G Gillette Venus, Gillette emerging markets, Autism Speaks (pro-bono)

- P&G Gillette Venus: Managed timelines for Season '14 holistic production and post-production. Trained and managed new Assistant Account Executives. Maintained strong relationships with agency partners and regional and global clients across disciplines. Agency lead on North American multi-media partnerships developing custom creative assets including: advertorials, digital video content and promotional events. Oversaw global adaptations of 2011 Jennifer Lopez for Venus and 2012 Venus & Olay campaigns across Europe, the Middle East, Africa, Asia Pacific, India, Japan and Latin America. Managed launch of Venus Brand in Latin America from brief to production and delivery of TV, print, digital, in-store and PR material. Managed multi-million dollar Global and North American budgets, Global talent usage terms, timely renewals and foreign buy-outs.
- Autism Speaks: Managed timelines and facilitated development, production and delivery of 2013 Autism Awareness integrated campaign targeted to U.S. Hispanic/Latino and African-American parents. Campaign tactics included: bilingual TV (English and Spanish), print, radio, digital and OOH.

EDUCATION

Bachelor of Journalism, Advertising & Public Relations
University of Nebraska, Lincoln, NE

CONTINUING EDUCATION

Attended Social Media Week Austin 2017

LEONARDO GALVEZ

Multicultural Account Executive at TDW+Co
TEXAS LOTTERY COMMISSION TITLE: Account Executive

TEXAS LOTTERY COMMISSION RELEVANCE

Leonardo is a subject matter expert in government work, primarily in the transit industry, as well as a key project lead for TDW+Co's projects in Texas, leveraging Spanish-language marketing and communications to serve Hispanic/Latino consumers statewide.

PROFESSIONAL PROFILE

Leo has more than 10 years' experience in marketing, management, design and production, specializing in the Hispanic/Latino market. His background includes multicultural marketing and bilingual print publication management. Leo is a native of Peru and speaks fluent Spanish as well as Portuguese.

CURRENT JOB DESCRIPTION

Leo has been with TDW+Co since 2015. He serves as the client point of contact and project lead on key client accounts, managing campaign progress, providing strategy and planning, coordinating with vendors and partners, developing scope and budgets, and executing team deliverables on multi-tactic campaigns. His key clients include Reliant Energy, Western Union and Ben Franklin Transit.

WORK HISTORY

TDW+Co, Account Executive
Clients: Reliant Energy, Western Union, Seattle Department of Transportation.

- Reliant Energy: Project support for TDW+Co's Hispanic/Latino campaign deliverables. Works closely with team lead, strategy and creative to inject cultural nuances into creative and deliver Hispanic/Latino creative strategy. Helps creative teams transcreate general market creative assets for broadcast TV and radio, digital banners, social videos and OOH. Works closely with Y&R Austin and client partners.
- Western Union: One of three client leads for Be Fútbol, an integrated marketing campaign targeting Hispanics/Latinos. Managed digital, social and experiential components of campaign. For Western Union's Multi-Corridor Community Engagement, managed activations at cultural festivals for the Hispanic/Latino community.
- Seattle Department of Transportation: Project lead for TDW+Co's work on the Seattle Streetcar, including all multicultural marketing and outreach for the First Hill Streetcar launch (across 10 languages), outreach for the new Center City Connector and copy and translation of the Streetcar website.

Carros Inc., Marketing and Production Manager
Ran daily operations of two weekly publications and a Spanish quarterly business directory. Hired, trained and supervised staff members, handling compensation and evaluation. Developed marketing materials, including sales media kits, posters and brochures. Supervised all aspects of vendor relationships, including procurement and solicitation.

CheckMedia Inc., Production Manager
Managed El Carro magazine's weekly production workflow. Directed design team to facilitate production of company products and marketing materials. Hired and trained bilingual team of graphic designers.

EDUCATION

Bachelor of Science, Management Science
Kean University, Union, NJ

CONTINUING EDUCATION

Currently pursuing a certificate in Project Management from Edmonds Community College. Obtained certificate in web design from University of Washington Continuing Education, and attended the Pacific Northwest Social Marketing Association SPARKS 2016 Conference.

JENNIFER SIEGEL

Account Manager at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Junior Account Executive

TEXAS LOTTERY COMMISSION RELEVANCE

Jennifer is a valued member of the Y&R account service team whose background in creative and content development is matched with experience in managing tight project schedules with multiple touch points and managing budgets across B2B tech, government and non-profit accounts.

PROFESSIONAL PROFILE

Jennifer has three years of experience in the advertising industry. She came to Y&R as an Account Service intern during her graduate program and assisted on clients such as Dell and Dun & Bradstreet. Within a year, she was hired on full-time as an Assistant Account Manager where she continued to refine her integrated marketing and communication skills.

In 2015, Jennifer spent a year at agency lookthinkmake, where she developed communications such as weekly marketing emails, SEM-optimized website copy, and detailed editorial calendars for accounts, including Texas Executive Education. Jennifer also ran the agency's video and production department and produced testimonial and promotional videos for Texas Executive Education. She returned to Y&R in 2016 and has since led client relationships with Dell EMC, NXP and AMD.

CURRENT JOB DESCRIPTION

As an account manager, Jennifer manages the day-to-day client communications with clients and ensures the smooth workflow of media and creative projects while staying within client budgets and standards. She leads creative and media briefings, following up on projects and guaranteeing the timely delivery of all deliverables. She maintains all status reports and budget trackers. Jennifer further supports the Account Director and the rest of the account services team by identifying new business opportunities and making strategic recommendations for all agency clients.

WORK HISTORY

Y&R Austin, Account Manager
Clients: Dell EMC, AMD, NXP

- Dell EMC: Led all creative client projects for the Dell EMC OEM Solutions team and both the Dell EMC Channel and the Dell EMC EMEA Channel. Projects included: development and deployment of and reporting for a monthly social media amplification newsletter for the EMEA Storage marketing team; managing the creation of 150+ copy blocks and 10 direct mail and email templates; overseeing pre-production, production and post for a 20-25 image photoshoot.
- AMD: Worked closely with the Y&R media team to plan and traffic digital campaigns for the commercial and channel marketing teams at AMD.
- NXP: Managed NXP naming project for their new NFMi hearable technology, including partnering with naming expert David Miles, and oversaw the development of an accompanying logo design and tagline.

lookthinkmake, Content Developer
Clients: Texas Executive Education, Fareground Austin, Barton Springs Conservancy, Austin Children's Shelter, The Austonian, Goodnight
Wrote long-form web content, weekly marketing emails and copy for all client print materials. Drafted copy for advertising campaigns, proofed written content and photographed all agency collateral. Managed agency video production and directed, filmed and edited all video projects including video testimonials for Texas Executive Education.

Y&R Austin, Assistant Account Manager
Clients: Dell EMEA Channel, Dell OEM Solutions, Dun & Bradstreet
Supported the account services team by keeping all projects on schedule and budget and by updating the client status reports and action items emails daily.

EDUCATION

Master of Arts, Advertising
University of Texas at Austin, Austin, TX

Bachelor of Arts, Communication
Wake Forest University, Winston-Salem, NC

CONTINUING EDUCATION

Attended the Texas Conference for Women 2017. Member of Young Women's Alliance of Austin, AD2 Austin and Austin Advertising Federation.

TIM WANG

Founder and Principal at TDW+Co
TEXAS LOTTERY COMMISSION TITLE: Account Director

TEXAS LOTTERY COMMISSION RELEVANCE

Tim has worked in multicultural outreach and communications for nearly 16 years. His expertise and insight make him a vital part of our team. He guides the account planners in leveraging both qualitative and quantitative data to develop culturally relevant insights that speak to his clients.

PROFESSIONAL PROFILE

Tim is the founder and principal of TDW+Co, a cross-cultural advertising agency specializing in social, digital and experiential engagement. He thrives on drawing on cultural insights to produce creative ideas that solve problems, connecting brand with communities beyond the traditional norms of consumer engagement. Prior to founding the agency, Tim was executive director of a nonprofit serving Seattle's Chinatown-International District.

CURRENT JOB DESCRIPTION

Tim serves as Chief Strategist and Creative Director for TDW+Co, the agency he founded in 2004 to bridge a communications gap between companies and multicultural communities. He provides vision and direction on overall agency goals, culture and growth opportunities and leads a team across offices in three states. He has led national and regional campaigns that leverage culturally relevant imagery, messaging and interpretation into more than 12 languages. Under his direction, TDW+Co's approach to engaging the quick and ever-changing U.S. market takes into account not only the shifting demographic landscape, but also cultural identification, new technology and consumption of media behavior in the future. Within the agency, Tim's passion is for building a strong and sustainable organizational culture and ensuring that TDW+Co and its network are living out their mission, vision and values every day.

WORK HISTORY

TDW+Co, Founder + Principal

- U.S. Census: Leads all activities for Census 2020 outreach and communications at TDW+Co, the Asian partner in the multi-firm Integrated Communications Contract. Responsible for developing strategy with Census and partner Y&R, building community partnerships, conducting Asian-American community qualitative research, driving and executing segment-specific creative, and providing high-level feedback for Census partners. Manages TDW+Co team from across all departments and all offices to deliver on Census work.
- Reliant Energy: Strategic advisor for TDW+Co's Hispanic/Latino work. Works closely with lead agency Y&R Austin to secure the project in a competitive proposal process, determine scoping and budget, and build a relationship with the client. Works with internal team to deliver campaigns on an as-needed basis.
- Pacific Gas and Electric Company: Strategic advisor for TDW+Co's multicultural projects for PG&E. Built and developed relationships with various teams within PG&E that led to multi-year, multi lingual, multimillion-dollar marketing campaigns. Supported with project conception, development and execution.
- Community Health Plan of Washington: Chief strategist and lead community builder for four-year project to reach the uninsured and underinsured multicultural target audience. Led internal teams to develop messaging, developed transcreated messaging in multiple languages, created an ethnic media advertising plan and built community-based partnerships.
- Coalition of Asian Pacifics in Entertainment: Chief strategist and creative director for the "I Am" Campaign, an award-winning, multi-year, national campaign celebrating Asian American and Pacific Islander Heritage Month. Developed partnerships and strategy for 360° multi-platform, digital, video, social media and grassroots communication plan, including the hashtag #IAm. Leveraged cultural insight to co-produce 28 videos featuring notable AAPI celebrities and influencers, garnering more than 3 million video views and 80 million impressions worldwide.

Chinatown-International District Business Improvement Area, Executive Director
Headed an economic development nonprofit in a traditionally underserved neighborhood. Oversaw all operations of organization, managing staff and engaging 380 business and property owners. Ran organization's programs, fundraised and wrote grants, worked closely with its board of directors, facilitated public involvement, and served as an advocate and voice of the neighborhood.

Chinatown-International District Business Improvement Area, Marketing Programs Manager
Organized, managed and publicized the organization's signature neighborhood events, such as the Summer Festival, Harvest Moon Festival and Lunar New Year Celebration. Solicited and managed the budget of more than $200,000 annually in sponsorships, booth fees and advertising. The events attracted more than 100,000 people to the neighborhood each year.

EDUCATION

Minority Business Executive Program
University of Washington, Seattle, WA

Bachelor of Business Administration
Pacific Lutheran University, Tacoma, WA

CONTINUING EDUCATION

Sits on the Board of Directors for Asian American Advertising Federation. Participated as a final round judge for North America Effie Awards, 2016. Nominated for Puget Sound Business Journal's "40 under 40" in 2016. Attendance at the Association of National Advertisers Multicultural Marketing & Diversity Conference, South by Southwest, 2016 Consumer Electronics Show, CinemaCon and participated in U.S. Census Innovation Lab.

ANDREW CASTILLO

Multicultural Account Executive at TDW+Co
TEXAS LOTTERY COMMISSION TITLE: Account Planner

TEXAS LOTTERY COMMISSION RELEVANCE

Andrew has a proven track record of leveraging both qualitative and quantitative data to help inform campaign strategy that aligns with client goals and objectives. He draws on his experience with video production and social media to develop unique, topical creative for clients.

PROFESSIONAL PROFILE

Andrew has three years of experience in account planning and servicing as well as 13 years of experience in video and multimedia production. He is a multicultural marketing expert with a particular passion for the digital world of photography, video and social media. Andrew joined TDW+Co in 2014.

CURRENT JOB DESCRIPTION

Andrew is an Account Executive for TDW+Co, specializing in event production, social media, and video. He is a primary point of contact for clients on major campaigns, managing client relationships and overarching campaign research, strategy and execution. He plays a key role in conducting initial market research and analysis, laying the groundwork for the agency's strategy and tactic recommendations. He also serves a key role in experiential tactics, providing on-site management and support at activations across the country. A social media subject matter expert, he provides social media strategy and guidance to optimize user engagements. Andrew's key clients include U.S. Bank, Reliant Energy and Verizon.

WORK HISTORY

TDW+Co, Multicultural Account Executive
Clients: Reliant Energy, U.S. Bank, Verizon, Verizon FiOS

- U.S. Bank: Project lead for various campaigns within TDW+Co's work as one of U.S. Bank's AOR. Supported with quantitative and qualitative market research in key DMAs for TDW+Co's Filipino consumer POV for the bank. Managing vendors and video crews to produce original content, such as news segments and a video spot, for ethnic TV stations and U.S. Bank's microsite. Coordinating photoshoots and advising on curating photography content.
- Verizon: Partnered with Millennial influencers with large social media followings to distribute organic content, driving interest in Verizon products and services, through the Social Influencers Program. Managed and coordinated multiple campaigns with a diverse range of influencers and produced end-of-year recap video with animation.
- Verizon FiOS: Coordinated and executed activations in five markets across the country, including Dallas, that increased brand awareness of FiOS services among Hispanics/Latinos. Provided logistics and shipping support as well as managed media and on-site video components.

Kollaboration SF, Media Director, Marketing Chair

- Managed media projects consisting of graphic design, video promos and merchandise. Oversaw branding and marketing materials. Engaged in community events. Produced promo music video.
- Coordinated marketing and branding tactics. Maintained social media outlets. Promoted company events. Directed promotional music video.

San Francisco Film Society
Researched special interest media outlets. Managed press and media communication. Maintained video library, publicity files and project archives. Operated DVD database.

EDUCATION

Bachelor of Arts, Radio-Television-Film
San Jose State University, San Jose, CA

CONTINUING EDUCATION Andrew frequently attends webinars on digital and social media strategy to stay abreast of the latest trends and how they can be applied to advertising.

LAUREN SILVERMAN

Senior Strategist at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Account Planner

TEXAS LOTTERY COMMISSION RELEVANCE

Lauren is well versed in both traditional and non-traditional research methodologies, leveraging her background in statistical analysis to bring her clients insights born out of data applied in strategic and sometimes unexpected ways. Lauren's experience with developing new and innovative research tools adds immense value to the process of understanding new clients and what drives their target market.

PROFESSIONAL PROFILE

Lauren began her career six years ago, as the first female to win a Digital Marketing Fellowship from 360i, recognized by Forrester as one of the most cutting-edge digital agencies in America. She joined the Y&R Austin team in 2016 after living and working in NYC for five years. She offers a fresh perspective on brand building across cutting-edge digital and traditional marketing.

At Y&R, Lauren develops tools at the intersection of storytelling and marketing that translate brand values into adaptable human narratives and that help brands act more like people across touch points by identifying consistent and differentiated personalities.

CURRENT JOB DESCRIPTION

Lauren is the day-to-day strategic lead on key Y&R Austin clients, including Dell Technologies and Reliant Energy. She brings a level of consumer and brand understanding to each of her accounts that allows her to provide unique insight and foresight to push the business into new contexts and create tangible results. She is research ambidextrous and fluent in both quantitative and qualitative methodologies.

WORK HISTORY

Y&R Austin, Senior Strategist
Clients: Dell Technologies, Reliant Energy

- Dell Technologies: Developed the Content Lens: A custom-content planning tool that turns a brand's marketing positioning into a compelling consumer-facing narrative by studying the emotional cues of television, novels, podcasts and news publications that over-indexed with the target audience to infuse the brand narrative with signals built to resonate and drive action.
- Reliant: Created the Movers Strategy: Conducted ethnographic research across Texas, sitting with families and individuals to understand their attitudes towards electricity, how they interacted with energy in their homes, as well as insights in purchase behaviors and barriers to the Reliant brand. The insights gathered during this exercise were applied to a brand building awareness campaign that drove a 60% increase in search traffic for the brand.
- Rackspace: Shifted Rackspace's core offering, via a Brand Repositioning that included a competitive message mapping exercise, customer journey simulation and focus groups to validate communications hypotheses.

360i, Strategist
Clients: Oreo, AB inBev, Subway, Canon, Nespresso

- Wrote the first AB inBev Global Digital Playbook used by over 40 brands in 78 countries. Won the Grand Prix Cannes Lion for Oreo Daily Twist.

360i, Digital Strategy Fellow
Clients: Oreo, Hanes, HBO

- Developed research experience with Crimson Hexigon, Sysomos, Radian6, MRI+, Simmons, LexisNexis, Google Analytics, Google Trends and SPSS, as well as the Jay Chiat award-winning Brand Compass for Navigating Consumer Perception in the Digital Age.

EDUCATION

Bachelor of Science in Creative Advertising and Psychology

Syracuse University, Syracuse, NY

CONTINUING EDUCATION

Attended SXSW in 2017. Currently enrolled in an online Lynda course, *Writing: The Craft of Story*.

NANCIE SOPHIAS

Strategist at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Account Planner

TEXAS LOTTERY COMMISSION RELEVANCE

Nancie has valuable experience in research projects, including a recent project with Y&R North America, Days Out: The Middle, an eXploring project uncovering insights across the U.S. to be used for future campaigns, which included insight into the Hispanic/Latino community.

PROFESSIONAL PROFILE

Nancie has 2+ years' experience in advertising. She joined Y&R in April 2017 as a strategist working across Rackspace, Dell, Reliant and new business. Previously, Nancie was at Starcom, where she worked in business intelligence on the Samsung U.S. account across consumer lines of business, informing media plans across both general population and Hispanic/Latino markets.

CURRENT JOB DESCRIPTION

Nancie helps create campaign strategies that leverage opportunities across the market, audiences, competitors and culture using qualitative, quantitative and third-party research to best meet clients' objectives and inform and inspire the creative team. She works closely with the media team on audience segmentations to ensure the right audience is being reached in a way that aligns with creative. That research is also used to provide clients with thought leadership/POV decks on relevant opportunities in the market for impactful and efficient future campaigns.

WORK HISTORY

Y&R Austin, Strategist
Clients: Dell, Rackspace, Reliant Energy, New Business

- All Clients: Conducts primary qualitative and quantitative and secondary research to understand consumer, company, industry, category and cultural insights. Prepares and delivers competitive and thought leadership POV reports to inform our clients on opportunities within the marketplace. Translates insights from research into a creative brief to inform effective brand positioning and strategy to inspire creative and to meet client objectives. Prepares creative briefs and assists with presentations to both clients and internal team members. Ensures creative target segmentations align with media activations by working closely with both creative and media teams throughout durations of campaign.

Starcom, Business Intelligence Senior Associate
Clients: Samsung, OMEGA Watches

- Samsung: Defined target audiences for optimal reach and campaign resonance for Samsung U.S. launches across lines of business. Applied consumer research across both U.S. general and Hispanic/Latino populations to develop audience profiles for each campaign, articulating human insights, demographic profiles, decision making triggers and media usage of each audience. Collaborated with Tapestry, Starcom's partner multicultural agency, during campaign planning and evaluation of Samsung Mobile Phone line of business. Managed weekly competitive newsletter for Samsung Media team, informing clients of competitor activity and category opportunities. Led monthly competitive reports across lines of business to inform clients on competitive landscape and recognize opportunities to increase share of voice through media planning.
- OMEGA: Served active role in pitching the OMEGA Watches media business, contributing audience profiles, syndicated research and competitive intelligence informing communications strategy.
- Recipient of the Employee of the Month award

EDUCATION

Bachelor of Science, Advertising
Syracuse University, Syracuse, NY

STAFFING REQUIREMENTS

CONTINUING EDUCATION

Active attendee in CEB Iconoculture's Top Trends 2018 webinar, AdWeek's Out of the Office: Insights Through Cultural Immersion, SheSays NY and She Runs It (formally: Advertising Women of New York) seminars, Strategy! Workout work sessions hosted by Open Strategy and Mighty Jungle.

CRISTINA BLANCO-ADAMS

Media Director at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Media Director

TEXAS LOTTERY COMMISSION RELEVANCE

Cristina has deep experience creating successful media strategies and negotiating added-value buys in Texas markets. She is able to leverage her longstanding relationships with media vendors for the benefit of her clients.

PROFESSIONAL PROFILE

Cristina has more than 18 years of experience at Y&R Austin, focusing on strategic media planning, integrated campaign analytics and client services for technology, B2B and consumer accounts on a local, national and global level. She specializes in digital media, demand generation and helping clients shift brand perceptions in the market. Her clients targeting the Texas market have included St. David's, McLane, AMD and Wildlife Rescue & Rehabilitation.

CURRENT JOB DESCRIPTION

Cristina is responsible for managing the media department; collaborating with creative and strategy department heads; providing media consultation and strategy; reviewing data to optimize campaigns for maximum efficiency; negotiating deep discounts and added-value for media buys; maintaining relationships with industry reps and reconciling billing.

WORK HISTORY

Y&R Austin, Media Director
Clients: St. David's, McLane, AMD, Wildlife Rescue & Rehabilitation, NetIQ, Balfour, 3M, Rackspace, VMware, Blu-ray Disc, Citrix, BMC Software, Dell, SAP

- All clients: Plan, negotiate, manage and reconcile multi-million-dollar media budgets reaching local, national and global markets across primarily digital, social, print and outdoor broadcast.
- Rackspace: Negotiated additional $10M in value for Rackspace, yielding 77% of additional campaign value. Doubled unaided awareness for Rackspace by planning and stewarding an integrated 360° campaign, including print, OOH, social, digital, radio and custom content that also leveraged high-impact placements and compelling video pre-roll. This campaign was first of its kind for Rackspace and increasing awareness and shifting perception was a key win.
- NetIQ: Developed a demand-generation campaign for NetIQ focused on content-rich digital programs strategically targeted to their core audience with the requirement to drive revenue. Through closed-loop reporting, identified that this campaign helped to drive $102M in revenue for NetIQ.
- Blue-ray Disc: Helped win the war between HD DVD and Blu-ray Disc through an immersive media plan aimed at driving mass-scale awareness among early adopters and entertainment consumers. The goal was to drive buzz, interest and ultimately website visits. Average daily page views increased 298% and average unique visitors increased 488%.

EDUCATION

Bachelor of Science, Advertising
University of Texas at Austin, Austin, TX

CONTINUING EDUCATION

Regular attendee of SXSW interactive, iMedia Summit, Social Media Week Conferences, Texas Conference for Women and Ad:Tech. Cristina is also trained in the Lean Six Sigma methodology (strives to improve performance by systematically removing waste and reducing variation in process).

KALYN ASHER

President/Owner at Asher Media, Inc.
TEXAS LOTTERY COMMISSION TITLE: Media Buying Director

TEXAS LOTTERY COMMISSION RELEVANCE

Kalyn led Asher Media in proudly serving as the media HUB subcontractor for the Texas Lottery from 2011–2012 providing general market and ethnic-targeted broadcast, out-of-home, digital and print placements across all 21 Texas markets.

PROFESSIONAL PROFILE

Kalyn is President and Owner of Asher Media, Inc. and Avalanche Media Group, LLC. As a skilled media strategist with 27+ years of agency experience, her agencies collectively manage approximately $25 - $50 million each year in paid media (traditional & digital) across a wide range of industries. Asher Media, launched in 1999, and Avalanche Media Group, established in 2012, have more than 30 accounts including state-agency and public-sector clients Dallas ISD, KERA-TV/Radio (PBS), Lamar Institute of Technology, North Texas Tollway Authority, Oncor Electric Delivery, Texas A&M Central Texas, Texas State Technical College and UT Health Northeast. Kalyn frequently travels between Dallas and Austin to work with clients based in both markets.

CURRENT JOB DESCRIPTION

Kalyn is dedicated to customer service and building strong, lasting partnerships. She focuses on staying on the cutting edge of new developments in traditional and non-traditional media. Kalyn also provides strategic oversight of media buying and operations for the Texas Lottery business.

WORK HISTORY

Asher Media, Inc./Avalanche Media Group, LLC President/Owner

Clients: Dallas ISD, KERA-TV/Radio (PBS), Lamar Institute of Technology, North Texas Tollway Authority, Oncor Electric Delivery, Texas A&M Central Texas, Texas State Technical College and UT Health Northeast. Other current clients include Brookfield Residential Properties, Callahan's General Store, Consolidated Restaurant Operations (Cantina Laredo/III Forks, El Chico), Dallas Mavericks, Dallas Zoo, Earth Day Texas, Explore Horizons, Harvest Snaps, Kiolbassa Smoked Meats, Lake Austin Spa Resort, La Madeleine, Mattress Firm, McAlister's Deli, Mount Vernon Nazarene University, Mustang Heritage Foundation, North Texas Food Bank, Santa Rita Ranch, Wingstop, Which Wich Superior Sandwiches.

- Kalyn's numerous accomplishments include starting Asher Media in a small bedroom of her house and growing it to be an award-winning and successful Media Agency for more than 18 years. She started Avalanche Media Group in Austin and AMI Media Services in Dallas in 2012 to round out the Media Agency portfolio. She was named Agency Owner & President of the Year in 2006, 2009 and 2011 for the Dallas chapter of the Alliance for Women in Media. Asher Media received the coveted Agency of the Year award by AWM for 2001 and 2010. She was a North Dallas Chamber Business of the Year Finalist in 2009 and named Vice Chair of the Dallas American Cancer Society Board in 2016 and Chairman in 2017. Kalyn has raised over $120,000 between the three companies in support of the American Cancer Society through Relay for Life in Austin and Dallas. This year Kalyn was proud to be named as a 2017 AAF Dallas Shining Star: 20 Women to Watch in the Dallas advertising community.

Gleason/Calise/Mediawise, Vice President/Media Director

Clients: Don Pablo's, Tia Rosa, Mary Kay, The Cash Store, Dallas Mavericks and The Mattress Firm

Responsible for running MediaWise, a $27 million independent media agency with more than 10 accounts as part of a $65 million, full-service advertising agency.

Tracy-Locke/DDB Needham, Associate Media Director

Clients: Pizza Hut, GTE

- Pizza Hut: Managed the entire $60 million Pizza Hut account
- GTE: As Media Supervisor, managed $20 million of GTE business

EDUCATION

Bachelor of Science, Advertising
University of Texas at Austin, Austin, TX

CONTINUING EDUCATION

Dartmouth Tuck School of Business Executive Program, Fall 2015. Goldman Sachs 10K Small Business Program – attending Spring 2018. Frequently attends Women's Business Council Southwest and Alliance for Women in Media (Austin & Dallas) events in addition to such national industry conferences as the IAB Video Symposium in New York.

SARAH DILLON

Media Supervisor at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Media Supervisor

TEXAS LOTTERY COMMISSION RELEVANCE

Sarah has extensive consumer-based media experience and knowledge, specifically with building Texas brands through effective media strategy and plans. During her time at Avalanche Media, Sarah used target audience research, market research, media usage habit research and psychographics to help inform her strategy and provide efficient, data-driven recommendations to maximize her clients' dollars.

PROFESSIONAL PROFILE

Sarah is a skilled media professional with 11 years of media planning and buying experience. She joined Y&R Austin in March 2017. She drives media strategy, including developing the media approach and plan across all agency accounts. She supervises media managers and assistant media managers in implementation, execution and optimization of media campaigns.

CURRENT JOB DESCRIPTION

Responsible for developing the strategy and media plan, as well as selecting media properties to achieve client marketing goals. Supervises media team members. Presents plans, optimization recommendations and performance reports as needed. Works with both internal account and strategy teams to ensure that media plans are on strategy and adhere to the media brief.

WORK HISTORY

Y&R Austin, Media Supervisor
Clients: Rackspace, AMD, VMware
Responsible for developing the strategy and media plan, as well as selecting media properties to achieve client marketing goals. Supervises media team members. Presents plans, optimization recommendations and performance reports as needed.

Avalanche Media, Media Supervisor
Clients: Wingstop, Brookfield Residential, Mustang Heritage
Developed strategy and media plans. Identified target audiences. Utilized findings to inform media strategy and recommend media plan.

McGarrah Jessee, Media Planner/Buyer
Clients: Frost Bank, Shiner Beers, Costa Del Mar Sunglasses
Managed the planning and implementation of digital and traditional media campaigns exceeding $15M annually. Prepared media recommendations for clients. Negotiated rates, added value and special placements as part of media buys.

LIN Digital, Digital Account Manager/Digital Media Planner
Clients: McDonald's, Wendy's, Blue Cross Blue Shield of North Carolina, The Automotive Advertising Agency
Initially hired as a Digital Media Planner and promoted to Account Manager; became liaison between clients, account service and internal departments. Was responsible for ensuring the successful launch and performance of digital campaigns.

BrivicMedia, Juinior Media Planner/Buyer
Clients: Belmont Village Senior Living, Discovery Green, Methodist Hospital System
Helped create local media campaigns. Created the Sundown at The Grove event in Discovery Green.

EDUCATION

Bachelor of Arts, Advertising & PR
University of Houston, Houston, TX

CONTINUING EDUCATION Attended Forrester B2B Marketing Forum, 2017

MARIA GUERRERO ANDERSON

Group Media Director at Asher Media, Inc.
TEXAS LOTTERY COMMISSION TITLE: Media Planner

TEXAS LOTTERY COMMISSION RELEVANCE

Maria managed both local television and local radio for the Texas Lottery Commission account for three years while at GSD&M and negotiated added value for each buy she worked on. She also managed distribution of TV and radio spots as well as newspaper ads to multiple Texas markets.

PROFESSIONAL PROFILE

Maria has more than 20 years of experience managing high-profile media accounts for national, regional, state and local clients in both media planning and buying. She has experience with all forms of media: television, cable, radio, print, outdoor, online, mobile and social. She has developed and managed budgets from $60K to $150M+ for various clients and successfully negotiated contracts with 20% or more savings. A strategic problem-solver, she is able to quickly onboard clients as a member of each agency's management team.

CURRENT JOB DESCRIPTION

As the Group Media Director at Avalanche Media Group, Maria develops and manages the strategy and investment for multiple clients, including Wingstop, Santa Rita Ranch, Brookfield Residential Properties and McAlister's Deli. Additionally, Maria works with the Buying Department to ensure quality buys are delivered for each client, and she mentors and works with internal teams on new business RFPs for both strategy and investment, especially at the state level.

WORK HISTORY

Avalanche Media Group, LLC, Group Media Director
Clients: Wingstop, McAlister's Deli, Brookfield Residential Properties, Santa Rita Ranch
Manages media strategy and investment.

EnviroMedia, Media Director
Clients: Texas Department of Transportation, Department of State Health Services, North Texas Municipal Water District, Texas Auto Burglary and Theft Prevention
Managed media strategy and investment for Texas Department of Transportation, Department of State Health Services, North Texas Municipal Water District, Texas Auto Burglary and Theft Prevention Authority. Executed television, cable, radio, out of home, print and digital (online/mobile/search) buys for Texas state clients.

CBS Radio Altitude Group, Senior Account Manager
Clients: Walgreens, MasterCard

- Walgreens: Managed $10M local investment for Walgreens.
- MasterCard: Coordinated various Priceless concerts and on-site activations.

GSD&M, Broadcast Buying Director
Clients: AT&T, MasterCard, Small Smiles, Chili's Bar & Grill, Lennox Heating & Air Conditioning, Texas Lottery, Wal-Mart, Texas Tourism, Pearle Vision

- All clients: Streamlined client activity/requests, developing and implementing best practices and guidelines, as well as developing workflows to reduce client costs.
- Texas Lottery: Managed local television and local radio for the Texas Lottery in Dallas, Lubbock and Victoria and negotiated added value in the form of bonus spots and on-air sponsorships for each buy she worked on. Responsible for the distribution of television and radio spots and newspaper ads to more than half of the Texas markets, ensuring the correct creative message ran in each market.
- AT&T: Managed the local investment for Pacific Bell and Ameritech, assisted in the relaunch of each company to a new brand, SBC.

- MasterCard: Worked with various strategy teams to develop the local media plans, providing costs and detailed market information, for the launch of a new debit card.

EDUCATION

Bachelor of Science, Advertising
University of Texas at Austin, Austin, TX

CONTINUING EDUCATION

Current President of the Alliance for Women in Media, Austin Affiliate; Alliance for Women in Media Scholarship Co-Chair 2015-2016; Attended Texas Conference for Women in Austin, Texas 2015, 2016, 2017; Social Media Week February 2017; iMedia Summit 2015

LEEWAN LI

Multicultural Media Planner at TDW+Co
TEXAS LOTTERY COMMISSION TITLE: Media Planner

TEXAS LOTTERY COMMISSION RELEVANCE

Leewan's experience in planning media for diverse, multi-cultural markets and her proven track record of recommending the most efficient, effective media for her clients has earned her a reputation internally as the subject matter expert for multicultural media planning.

PROFESSIONAL PROFILE

Leewan is a media professional with four years of experience in multicultural media. From her deep understanding of the mom-and-pop nature of many ethnic media outlets, to her cultural background to work with those outlets, to her ability to bring value to her clients by negotiating outstanding media rates, Leewan's work is driven by insights and experience as an immigrant from Hong Kong. She values creating dialogue between brands and customers through innovative media strategy, consumer insights and data, teamwork, and new technology.

CURRENT JOB DESCRIPTION

Leewan is a senior media planner at TDW+Co, which she joined in 2013. She serves as a point of contact for clients such as Pacific Gas and Electric Company, Reliant Energy and Verizon, delivering media recommendations, executing and optimizing media campaigns from end to end and working with internal and external teams.

WORK HISTORY

TDW+Co, Senior Media Planner, Media + Events Planner, Media Coordinator
Clients: Pacific Gas and Electric Company, Verizon

- Pacific Gas and Electric Company: Manages $5.2 million total media spend for Low Income Programs, which has led to year-over-year increased enrollment in those programs as well as decreasing cost per acquisition from $311 to $14.75 in three years. Managed the $2.1 million Communities of Color campaign, which targeted seven underserved communities and leveraged 45 digital and traditional media channels.
- Verizon: Created comprehensive digital and social media strategy to drive interest to the Global Ready Challenge, resulting in an estimated 7.3-million earned social media reach and more than 1,300 participants.

EDUCATION

Bachelor of Arts, Communication
University of Washington, Seattle, WA

CONTINUING EDUCATION

Marketing Specialist for Hong Kong Association of Washington

MEAGHAN DORROH

Media Planner at Asher Media, Inc.
TEXAS LOTTERY COMMISSION TITLE: Junior Media Planner

TEXAS LOTTERY COMMISSION RELEVANCE

Meaghan stays abreast of the latest trends and best practices to help develop recommendations and plans that are based in strong research and valuable to her clients.

PROFESSIONAL PROFILE

Meaghan has one and a half years of media experience with research, plan development and execution. She has media planning experience managing local clients in all forms of media: television, cable, radio, print, outdoor and digital.

CURRENT JOB DESCRIPTION

Meaghan provides media recommendations and assists in the planning process for three clients, and completes day-to-day tasks for three additional Avalanche clients. She works collaboratively with media representatives along with Avalanche and Asher Media colleagues to evaluate, create and present media plans that drive client objectives in market.

WORK HISTORY

Avalanche Media Group, Media Planner
Clients: Brookfield Residential Properties, Santa Rita Ranch, Wingstop, McAlister's Deli

Leads and assists in preparing media strategy and managing media investment for Brookfield Residential Properties, Wingstop business for Dallas-Fort Worth, Baton Rouge and El Paso, McAlister's Deli and Santa Rita Ranch. She pulls and analyzes secondary research, gathers planning rates and evaluates media opportunities to support plan objectives. She communicates daily with clients and creative agencies to coordinate creative assets for media vendors, and acts as a point of contact for representatives.

EDUCATION

Bachelor of Science, Public Relations
University of Texas at Austin, Austin, TX

CONTINUING EDUCATOIN

Regularly attends internal and external training with vendors to stay aware of what's happening in the industry. Google Analytics training in progress.

ANNA VONFOERSTER

Junior Media Planner at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Junior Media Planner

TEXAS LOTTERY COMMISSION RELEVANCE

Anna's attention to detail, innovative process improvements and commitment to learning all aspects of the media department have made her a valuable recent addition to the Y&R team.

PROFESSIONAL PROFILE

Anna joined Y&R in October of 2017 after moving to Austin from Michigan, where she worked at an ad agency in ad operations across a variety of accounts, including travel and logistics, non-profits and consumer goods. Her primary role was trafficking within DCM. Since joining the company, she been expanding her understanding of the planning, billing and vendor roles.

While at Y&R Austin, Anna has spearheaded the creation of updated trafficking documents to ensure organization, consistency and further knowledge within the team.

CURRENT JOB DESCRIPTION

As the Assistant Media Manager, Anna's primary goal is to implement a trafficking process for Y&R. Her day-to-day tasks include vendor communications, reporting, trafficking and billing.

WORK HISTORY

Y&R Austin, Junior Media Planner
Clients: AMD, Rackspace
Inputs media plans into Prisma, gathers reporting from ad servers and vendors to create reporting decks that present CTR, impressions, clicks, bounce rate and recommendations for optimization based on the data. Traffics all HTML5, video and static banners via Sizmek and DoubleClick Campaign Manager.

Media Assembly, Ad Operations Associate
Clients: Pulte Homes, UPS Store, Autotrader, Audible, Expedia, Cancer Treatment Center of America, Rotini Pasta

- All clients: Managed all DCM trafficking and reporting for UPS Store, Autotrader, Pulte Homes, Cancer Treatment Center of America, Rotini Pasta, Expedia and Audible. Responsible for QA on all mobile, video, HTML5 and rich media executions to ensure all media ran as planned and purchased. Helped to troubleshoot discrepancies in order to ensure all campaigns ran as planned and purchased and that added value was provided for any discrepancies.
- Pulte Homes: Implemented Google Tag Manager and set-up across all Pulte Homes sites.

EDUCATION

Bachelor of Arts, Media & Information
Michigan State University, East Lansing, MI

CONTINUING EDUCATION

Attendance at SXSW and Sizmek Training. Certified in Google DoubleClick Campaign Manager and Google Tag Manager

JACKIE BARRERA

Media Buyer at Asher Media, Inc.
TEXAS LOTTERY COMMISSION TITLE: Media Buyer

TEXAS LOTTERY COMMISSION RELEVANCE

Jackie has a proven track record of developing strong relationship with media vendors, resulting in successful negotiations with added-value advertising from trade to on-air giveaways, radio remotes, in-arena contesting for major sports teams and social media coverage among other solutions.

PROFESSIONAL PROFILE

Jackie has 16 years of experience in all aspects of video and audio media buying, including execution, maintenance and posting. She coordinates day-to-day operations with the planning and accounting departments, while providing structure for the buying department and directing team efforts to achieve goals and objectives.

CURRENT JOB DESCRIPTION

Jackie oversees the execution and maintenance of all video and audio buys for Asher Media including Cantina Laredo, III Forks Steakhouse, El Chico, Harvest Snaps, McAlister's Deli, Wingstop (DFW, El Paso, Baton Rouge) and Kiolbassa. She extensively researches geographic markets to gain perspective on local business climates. Fully researches geographic markets to gain perspective on local business climates. Trains media assistants on media buying skills, time management and maintenance of media schedules. Develops and implements effective value-added promotions.

WORK HISTORY

Asher Media, Inc., Director of Buying
Clients: Mattress Firm, Texas Lottery, Dallas Mavericks, Mrs. Baird's Bread, TXU Energy, North Texas Food Bank, 2010 NBA All-Star Game, Main Event, Harvest Snaps, Texas State Technical College

- First employee of Asher Media and oversees the media buying team. Created the processes and procedures for our group that ensure consistent, high-quality output.
- Harvest Snaps: Negotiated added value promotion across 20 markets for new product.
- Texas State Technical College: Teamed up with iHeart Media to create an exciting added value sweepstakes concept to supplement the 2016 media campaign.
- Main Event: Developed promotions around annual marketing calendar including radio station hosted events at local stores, on-air contesting/sweepstakes, social media coverage, road-blocking spots in key dayparts and DJ endorsements.

MediaWise, Media Supervisor
Clients: Mattress Firm, Don Pablo's, Dallas Mavericks, Tía Rosa Tortillas, Busy Body
All clients: Supervised all broadcast buys, negotiated on-air schedules and promotions.

JTC Advertising, Senior Media Buyer
Clients: Buick Dealer Groups in Texas, Chicago, Atlanta and Louisiana
All Clients: Planned and bought more than 20 markets for Buick, with an emphasis on Texas markets.

GSD&M, Assistant Media Buyer
Clients: Wal-Mart, Coors Light, Chili's, Macaroni Grill, Pearl Vision, Lennox Heating and Air Conditioning
Began career in the Hispanic/Latino department at GSD&M buying for Coors Light and Wal-Mart. Moved to the general market side and continued to buy for some of the agency's largest accounts, including Chili's, On the Border, Macaroni Grill, Grady's and Pearl Vision.

EDUCATION **Bachelor of Science, Radio-TV-Film**
University of Texas at Austin, Austin, TX

CONTINUING EDUCATION Board member of the Alliance for Women in Media DFW Chapter for four years — three years as Website Chairman and most recently as the Students in Broadcasting Chair heading up the MediaCon Career Fair in Dallas. Attended the IAB Video Symposium in New York in 2014 and 2017. Frequently attend "Lunch and Learn" events through American Advertising Federation and the DFW Interactive Marketing Association.

MARY KIM

Media Buyer at Asher Media, Inc.
TEXAS LOTTERY COMMISSION TITLE: Media Buyer

TEXAS LOTTERY COMMISSION RELEVANCE

When Asher Media first began working on the Texas Lottery Commission account, Mary was a market specialist and made recommendations to increase the radio TRP levels in some of her smaller markets to expand the buys from one-station to multi-station at a minimal cost increase. Mary negotiated a significant amount of savings and custom on-air and on-site promotions at convenience stores for numerous ticket giveaways. She was part of the buying team that introduced integration of general market and Spanish-language television stations on one buy.

PROFESSIONAL PROFILE

Mary has more than 15 years of media experience with plan development and execution with a specialization in broadcast buying. She previously worked on the Texas Lottery account from 2011 to 2012 and has additional experience working on government and state accounts such as North Texas Tollway Authority, Texas Department of Health Services, Dallas Zoo, Earth Day Texas, Texas State Technical College and Texas A&M – Central Texas.

CURRENT JOB DESCRIPTION

Mary provides recommendations and negotiates audio and video buys for Asher Media and Avalanche Media Group clients. She works collaboratively with vendors to create and execute custom promotions and sponsorships. In addition to her buying duties, Mary oversees all broadcast activity for four clients in the Dallas Asher Media office as well as seven clients in the Austin Avalanche Media Group office. She develops, grows and maintains strong relationships with vendors and clients as well as providing mentorship and leadership to the agency's buying team.

WORK HISTORY

Asher Media, Associate Media Director
Clients: Texas Lottery, North Texas Tollway Authority, Don Davis Auto Group, Dallas Mavericks, Dallas Zoo, North Texas Food Bank, Consolidated Restaurant Operations, Harvest Snaps, Earth Day Texas, Oncor, Texas State Technical College, Explore Horizons, Brookfield Residential, Santa Rita Ranch, Which Wich DFW & Austin Co-Ops, Lake Austin Spa, McAlister's Deli, Texas A&M – Central Texas

- Manage a market list of 20+ markets including Texas markets of Dallas-Ft. Worth, Austin and Tyler. Involved in the plan development and execution of campaigns for numerous new agency clients within the past three years. Previously supervised the TXU Energy and Mattress Firm Corporate accounts, overseeing $18M+ in broadcast activity across 25+ markets.
- Texas Lottery: Part of the buying team that introduced the integration of all general market and Spanish-language television stations on one buy when Nielsen rolled out the new methodology of measurement for Hispanic/Latino TV ratings, identifying the impact this change had on cost per points and the percentage of total rating points and dollars that should be allocated to Spanish Language of the overall budget. Ensured that buys were accurate and balanced in all aspects including quality of programming, ratings estimates, daypart mix distribution and spot length distribution. Responsible for accuracy on the back-end including ISCI code verification on invoices, posting of both television and radio schedules and securing under-delivery weight and providing final added value valuations.

Starcom MediaVest Group, Media Buyer
Clients: General Motors South Central Region Co-Ops and Local Marketing Associations (Chevrolet, GMC, Pontiac, Buick, Cadillac, Hummer, Saab brands)
Negotiated and managed $8M in broadcast buys, sponsorships and digital extensions for both general and multi-cultural consumer markets. Presented media opportunities and media execution details at local market Chevrolet and Buick-Pontiac-GMC dealer meetings.

Optimedia, Broadcast Negotiator

Clients: T-Mobile, BMW Southern Region Co-Ops, ServiceMaster, TXU Energy, Western Wireless, Reily Foods, Owens Sausage, Ben Bridge Jewelers, Denny's, New York Life Insurance, Glaxo Smith Kline, Oncor
Negotiated and managed $4M in broadcast media schedules. Oversaw all broadcast media for Western Wireless (30+ markets) and Owens Sausage (10+ markets) including managing multi-market sponsorships

EDUCATION

Bachelor of Science, Advertising
University of Texas at Austin, Austin, TX

CONTINUING EDUCATION

Member of Alliance for Women in Media DFW Chapter, Alliance for Women in Media DFW Chapter Gala Awards Volunteer 2013–2015, Member of DFW Interactive Marketing Association

KATIE ALRIGHT

Media Buyer/Planner at Asher Media, Inc.
TEXAS LOTTERY COMMISSION TITLE: Junior Media Buyer

TEXAS LOTTERY COMMISSION RELEVANCE

Katie works on behalf of clients in education, entertainment, and consumer good to negotiate the best rate and added value on audio and video buys as well as makegoods in situations where there are discrepancies.

PROFESSIONAL PROFILE

Katie has one and a half years of media planning/buying experience including research analysis, plan development and negotiating and buying video and audio. She has experience with all forms of media: television, cable, radio, print, outdoor and digital.

CURRENT JOB DESCRIPTION

Katie assists in the planning process and completes day-to-day tasks for multiple Asher Media clients. She works collaboratively with media representatives, Avalanche and Asher Media colleagues to evaluate, create and present media plans and buys to drive client objectives in market.

WORK HISTORY

Asher Media, Media Buyer/Planner
Clients: Harvest Snaps, Consolidated Restaurant Operations (CRO), Mount Vernon Nazarene University, Which Wich DFW Co-Op, Explore Horizons, Don Davis Auto Group, Texas State Technical College, Oncor Energy, McAlister's Deli, Texas A&M – Central Texas, Earth Day Texas, Wingstop Baton Rouge, Lamar Institute of Technology, Main Event

Currently manages a broadcast market list of 15+ markets including Texas markets of Abilene, Beaumont-Pt. Arthur and Waco-Temple-Bryan. Secures planning rates, pulls and analyzes secondary research and evaluates media opportunities to support plan objectives. She communicates with clients and creative agencies to coordinate creative assets for media vendors and acts as a point of contact for representatives.

EDUCATION

Bachelor of Arts, Advertising
Southern Methodist University, Dallas, TX

CONTINUING EDUCATION

DFW board member for Alliance for Women in Media. Assisted in planning the MediaCon Career Fair in Dallas. Frequently attend "Lunch and Learn" events through the DFW Interactive Marketing Association.

BRYNN PRUSHA

Media Buyer/Planner at Asher Media, Inc.
TEXAS LOTTERY COMMISSION TITLE: Junior Media Buyer

TEXAS LOTTERY COMMISSION RELEVANCE

Brynn is familiar with numerous Texas markets and specializes in buying and planning Hispanic/Latino media in El Paso and Harlingen/McAllen. She is adept at negotiating media and quick to resolve invoice discrepancies.

PROFESSIONAL PROFILE

Brynn brings two and a half years' experience in media buying, planning and campaign maintenance. She began her career at ArcheMedia working as a planner and training in buying, then moved to Asher Media where she added buying to her daily responsibilities. She has experience with all forms of media: television, cable, radio, print, outdoor and digital.

CURRENT JOB DESCRIPTION

Provides media planning recommendations and negotiates audio and video buys for Asher and Avalanche clients. Oversees out-of-home executions for several Asher clients. Collaborates and maintains relationships with all broadcast and digital reps for 15+ markets nationally including Texas markets El Paso and Harlingen/McAllen. Determines best media channels for numerous clients and develops media plans that address client goals.

WORK HISTORY

Asher Media, Media Buyer/Planner
Clients: Mattress Firm Franchises (El Paso, Las Cruces), North Texas Tollway Authority, McAlister's Deli, Wingstop (El Paso), Consolidated Restaurant Operations (CRO), Mustang Heritage Foundation, Texas State Technical College

North Texas Tollway: Plans and maintains digital, out-of-home, terrestrial and streaming aspects of all North Texas Tollway Authority media executions.

Mattress Firm: Plans and negotiates all cable, radio and TV buys for Mattress Firm in two markets. Buys, maintains and posts media buys for 7+ clients in numerous markets including key markets with Hispanic/Latino focus.

ArcheMedia, Media Coordinator
Clients: Bar Louie

Began career conducting market research, maintaining media buys and planning media campaigns across 10+ national markets for Bar Louie Corporate.

EDUCATION

Bachelor of Business Administration, Marketing
University of Oklahoma, Norman, OK

CONTINUING EDUCATION

Alliance for Women in Media DFW Board Member. Member of DFW Interactive Marketing Association.

PAULA SIMCHAK

Creative Director at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Creative Director

TEXAS LOTTERY COMMISSION RELEVANCE

Paula's leadership in the creative team has resulted in creative, attention-grabbing executions across a variety of channels from OOH to TV, social and digital, including unique activation for SuccessFactors, where Paula and her team planned and successfully executed a drum battle between the president of SuccessFactors and a professional drumline in the middle of his keynote presentation at the SuccessFactors Sales Conference.

PROFESSIONAL PROFILE

After roughly 25+ years in marketing, Paula begins each creative undertaking with a deep understanding and appreciation for who the client is, what their goals are and how she can work with them to create powerful work — work that is memorable, measurable and, in some way, a little magical. Since joining Y&R Austin in 2000, Paula has not only written and created materials for all the agency's clients, but also led the creative team as they develop work uniquely specific to a broad range of channels. From broadcast to print, digital, social, experiential and collateral, there is no project too small for her attention. Paula was the proud recipient of the Y&R Austin Employee of the Year award.

CURRENT JOB DESCRIPTION

In her role as Y&R Austin's Creative Director, Paula oversees all creative efforts at the agency, making sure that the work done for every client is on brand, on strategy, and resists the usual in ways that are powerful and persuasive. She oversees all creative deliverables to ensure they meet objectives and goals aligned between client and agency, and that they adhere to brand guidelines and best practices. She and her team also work with Reliant Energy's social media and digital agencies to concept and develop attention-grabbing social videos and digital executions. Paula is involved in all client projects from start to finish and works closely with account, strategy and media teams to help ensure marketing objectives are translated into tangible ideas and deliverables that are unique and hit all client requirements.

WORK HISTORY

Y&R Austin, Creative Director
Clients: Allens Boots, AMD, Asurion, Avaya, Breast Cancer Resource Centers, Citrix, Compaq, CoreLogic, Dell, Dun & Bradstreet, NetIQ, Rackspace, Reliant Energy, SanDisk, The SAFE Alliance, SAP, SolarBridge, St. David's HealthCare, SuccessFactors, Sybase, VMware, Wildlife Rescue & Rehabilitation

- All clients: Responsible for creation of print, radio, direct mail and broadcast for all clients.
- Allens Boots: Led creative team to pitch new creative to Allens Boots, unsolicited, and successfully brought them in as a new client where her team developed several in-store posters, print ads and an OOH billboard.
- AMD: Created AMD's first ever channel toolkit, containing banner ads, screen savers and wallpaper that AMD partners could leverage in messaging to their clients.
- Sybase: Helped oversee transition of Sybase into an SAP company via phased approach that started with integrating updated look and feel, then changing logos and typefaces and finally helping Sybase to completely embrace an entirely new advertising style synonymous with its parent company.
- Reliant Energy: Led creative response team for Reliant Energy RFP, resulting in award of Agency of Record in October 2016, with two campaigns due in January 2017. The new brand campaign as well as the first-ever Super Bowl campaign for Reliant consisted of four days of production to develop five core TV spots, a photo shoot used to develop a full-page spread in *Texas Monthly Magazine*, interior and exterior signage at both Houston airports (Hobby & IAH), a :60 anthem TV spot as well as multiple :30 brand TV spots which ran before, during and after the Super Bowl game in Reliant's key Texas markets, OOH boards around Dallas, Houston and the NRG stadium in Houston, digital banner ads and radio. All creative was later transcreated in Spanish for the Hispanic/Latino target. Recently developed and concepted with art directors for new social media video series.

Lowe Lintas and Partners, VP/Associate Creative Director
Clients: Dell, KPMG, RCN Phone, Cable & Internet
Responsible for creation of print, radio, direct mail and broadcast for all clients. Produced the first-ever broadcast campaign for RCN.

Fox Pavlika & Partners, Sr. Writer
Clients: Berger Mutual Funds, Cunard Cruise Lines, Mary Kay, Manhattan East Suite Hotels, Mutual of New York
Responsible for creation of print ads, radio and direct mail for all clients. Helped launch several new hotel properties for Manhattan East Suites.

Wunderman, Copywriter
Clients: American Express, AT&T, Columbia House, Miller Beer, U.S. Postal Service
Responsible for creation of direct mail campaigns and print ads for all clients.

EDUCATION

Bachelor of Science, Advertising
Bachelor of Arts, English
University of Texas at Austin, Austin, TX

CONTINUING EDUCATION

Member of American Association of Advertising Agencies

SEAN-PAUL WESTFALL

Associate Creative Director at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Associate Creative Director

TEXAS LOTTERY COMMISSION RELEVANCE

Sean-Paul's experience with integrated marketing campaigns for both general and multicultural markets across OOH, digital, broadcast radio and TV, grassroots and experiential marketing and his track record for creating successful behavior-changing campaigns, gives him a unique perspective that allows him to lead and inspire his team to develop high-quality work that speaks to target audiences.

PROFESSIONAL PROFILE

With over 13 years of experience, including three at Y&R Austin, Sean-Paul serves as a supporting lead in the creative department, taking projects into uncharted creative territories. He approaches projects with a rational and innovative mindset using design to bring ideas to life across all advertising mediums. By immersing himself in every account, from project initiation through implementation, Sean-Paul ensures creative excellence among the team, guaranteeing that all work is on brief and on strategy with campaign objectives. Over the course of his career, he has been the recipient of numerous industry creative awards and accolades, including Ads of the World, Austin Addy's and Creativity Online. Sean-Paul is also a recipient of Y&R Austin's Employee of the Year award.

CURRENT JOB DESCRIPTION

As Y&R Austin's Associate Creative Director, Sean-Paul is responsible for the preparation and production of all advertising and marketing concepts. He establishes and maintains high internal quality by leading initial concepting of creative ideas. He manages project timelines and supervises, motivates and inspires art directors, designers and writers, ensuring consistency of strategic branding and meeting clients' standards, on time and within budget. He is involved in all projects from start to finish and works closely with internal team members across account service and strategy to ensure the creative team's work is on brief, with directors and animation houses to bring both live action and animated TV spots to life, with editing studios to select music for TV and radio spots, and he supervises and mentors junior art directors and copywriters.

WORK HISTORY

Y&R Austin, Associate Creative Director
Clients: Allens Boots, AMD, Austin Ad Fed, Asurion, Dell, Dun & Bradstreet, NetIQ, Rackspace, Reliant Energy and VMware

- Reliant Energy: Led creative team in first-ever Reliant Super Bowl campaign. Managed four-day production to develop five core TV spots and a photo shoot to capture photography to develop a full-page spread in *Texas Monthly* Magazine, interior and exterior signage in both Hobby and IAH airports, outdoor city signage, a :60 anthem TV spot as well as multiple :30 brand TV spots which ran before, during and after the Super Bowl game in Reliant's key Texas markets, OOH boards around Dallas, Houston and the NRG stadium, digital banner ads and radio.

Enviromedia, Senior Art Director
Clients: Texas Department of Transportation: Don't Mess With Texas, Click It or Ticket, and Don't Drink and Drive and the Auto Burglary and Theft Prevention Authority. Texas Department of State Health Services: Worth It?, Yes! Quit, and Spit it Out. Galveston Bay, Car2Go, Green Mountain Energy, North Texas Municipal Water District, United States Business Council for Sustainable Development, Oregon State University, Austin Energy, LCRA, America Recycles

- Don't Mess with Texas: Led several creative campaigns, including a campaign aimed at children called "Litter Force" that reduced per capita litter costs from $2.3 to $1.7 million.
- Yes! Quit: Concepted, designed and led creative team in integrated campaign that launched across broadcast TV and radio, digital and grassroots outreach, which contributed to a 36% reduction in smoking rates and a dramatic rise in smoke-free ordinances throughout Texas.

STAFFING REQUIREMENTS

EDUCATION	**Bachelor of Arts, Communication & Design** Texas State University, San Marcos, TX
CONTINUING EDUCATION	Regularly attends SXSW

BARRY BROTHERS

Senior Art Director at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Art Director

TEXAS LOTTERY COMMISSION RELEVANCE

In 2005, Barry worked on concepting and development of TV and print advertising for the Texas Tourism Board that highlighted the variety of attractions Texas has to offer.

PROFESSIONAL PROFILE

Barry is a senior art director with 15 years' industry experience. He started at Y&R in November 2016, working on social, digital and broadcast for Reliant Energy and Rackspace. In the past, he's worked on Walgreens, Marshall's department stores, Newcastle beer, Asics and Bolle. Most recently Barry led the creative team and the spring interns on development for all creative materials to be leveraged for the 2017 gala for Y&R Austin's pro-bono client, The SAFE Alliance. Barry led the team from initial gala theme concepting through development of all related materials from invitations to the website to signage for the event that helped to bring the theme from just an idea to a beautiful event that raised over $1M for The SAFE Alliance. His expertise bringing small ideas to life in big ways has been seen through his work on a variety of clients, from energy providers to consumer goods and B2B tech brands.

CURRENT JOB DESCRIPTION

In his role as Senior Art Director at Y&R Austin, Barry is responsible for conceptualizing and designing integrated campaigns leveraging television, digital and social executions for all clients. Barry mentors junior art directors and interns and is constantly helping them to refine their skills and portfolios. Barry is not only well versed in the brand guidelines of each of his clients, but he consistently integrates feedback received in previous campaigns to ensure all ideas are on message and meet the client's objectives and brand standards.

WORK HISTORY

Y&R, Senior Art Director
Clients: Reliant Energy, Rackspace, Dell EMC

- Reliant Energy: Concepted and developed TV, radio, digital and social executions, within two months of agency briefing for the 2017 brand campaign and first-ever Reliant Super Bowl Campaign. Materials developed consisted of five core TV spots, signage in both Houston airports (Hobby & IAH), a :60 anthem TV spot that aired during the Super Bowl as well as multiple, brand TV spots which ran before, during and after the Super Bowl game in Reliant's key Texas markets, OOH boards around Dallas, Houston and the NRG stadium in Houston, digital banner ads and radio, all of which was later transcreated to Spanish for the Hispanic/Latino market.
- Rackspace: Developed digital executions featuring success stories from some of Rackspace's best-known clients like Yeti Coolers and Sesame Street. Executions performed five times higher than the industry standard, with a click-through rate of .51%.
- Dell EMC: Concepted and art directed 20-image photoshoot for Dell EMC Medium Business marketing team.

GSD&M, Creative Director
Clients: Walgreens, Marshall's, L.L.Bean

- Walgreens: Led creative teams in development of national campaigns for seasonal flu shots, Medicare prescription services, AIDS awareness and Super Bowl snack promotions. Deliverables included television, social media, digital video, radio and microsites.
- Marshall's Department stores: Developed TV, radio and social-branding campaigns reinforcing Marshall's brand promise of providing fashionable clothing for less.
- L.L.Bean: Developed TV, radio and digital executions for free shipping and holiday promotions.

Vitro, Art Director
Clients; Asics, Newcastle beer, Taylor Guitars

- Asics: Developed print, out-of-home, trade show and in-store promotions for new shoe releases. Managed relationships with vendor partners and retailers to create store displays and immersive trade show experiences. In-store shoe reveals involved coordination with retailers across several regions.
- Newcastle beer: Developed TV and out-of-home executions announcing the rebranding of Newcastle beer and introducing the campaign line "The lighter side of dark."
- Taylor Guitars: Developed print-based branding campaigns promoting Taylor's premium line of guitars. Ads ran in trade magazines like *Guitar World* and *Guitar Player* and reinforced Taylor's reputation as a maker of premium-quality guitars.

EDUCATION

Master of Science, Mass Communication
Virginia Commonwealth University, Richmond, Virginia

Bachelor of Science, Journalism & Mass Communications
University of Colorado, Boulder, CO

SCOTT YOUNGBLOOD

Senior Copywriter at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Copywriter

TEXAS LOTTERY COMMISSION RELEVANCE

While working at TracyLocke, Scott had the opportunity to pitch in on several projects for the Texas Lottery Commission where he concepted and wrote copy for point-of-sale materials and broadcast TV and radio for a variety of campaigns, including the launch of Powerball and numerous holiday campaigns.

PROFESSIONAL PROFILE

Scott has worked in advertising as a copywriter for over 10 years and joined Y&R in 2016. He currently dedicates most of his time to projects for Reliant Energy, Rackspace and AMD. His previous experience includes a diverse list of clients including Capital One, Sprite, UPS, Nestle, 7-Eleven and Tabasco. Scott has a passion for learning about technology and social media trends and how they apply to marketing. Most recently Scott helped to concept and write copy for the first social videos series for Reliant, launching in January 2018. His experience with both traditional and emerging media across consumer goods, logistics, energy and B2B tech accounts has given Scott the ability to constantly expand his writing skills and quickly adapt his writing to the brand voice for multiple clients.

CURRENT JOB DESCRIPTION

As Senior Copywriter at Y&R Austin, Scott is tasked with developing smart, strategic, creative ideas that help define the brand voice and drive consumers to action. His current projects span the spectrum from traditional broadcast TV and radio to digital and social. Scott works with account and strategy teams from campaign kickoff, through initial concepting and brainstorming, to final copy delivery. He mentors junior copywriters and interns to ensure all copy is grammatically correct, on brief and strategy, and addresses all client feedback and requirements.

WORK HISTORY

Y&R Austin, Senior Copywriter
Clients: Reliant Energy, Rackspace, AMD, Dell
Helped with creation of TV, radio and OOH for first-ever Reliant Energy Super Bowl campaign. Concepted and launched the TV, radio, OOH and digital copy for Reliant Truly Free Weekends campaign. Created online banner campaign for Rackspace. Developed custom-messaging database for Dell EMC.

Springbox, Associate Creative Director
Clients: Nestle
Led a team in concepting and creating social content for all Nestle regional spring water brands including Ozarka, Poland Spring, Deer Park, Zephyrhills and Arrowhhead.

T3, Senior Copywriter
Clients: Capital One, Sprite, 7-Eleven, UPS
Developed multiple digital and social campaigns for Capital One, including their sponsorship of the College Football Championship and the Final Four. Launched successful Instagram influencer series for Capital One Quicksilver. Oversaw concepting and creation of all content for Sprite social media channels. Assisted in several global digital activations that featured LeBron James and Kobe Bryant. Worked on UPS website and "We Heart Logistics" campaign rollout. Helped with concepting and writing for the 7-Eleven app.

TracyLocke, Copywriter
Clients: Frito-Lay, 7-Eleven, Cargill, Omni Hotels, Tabasco, Texas Lottery Commission
Created in-store seasonal point of sale for numerous Frito-Lay brands. Wrote print and radio campaigns for multiple consumer-facing Cargill brands. Created print campaigns for Omni Hotels. Wrote product copy for all Tabasco flavors with launch of new tagline. Concepted TV, radio and in-store POS for the Texas Lottery Commission with launch of Powerball and various holiday campaigns.

STAFFING REQUIREMENTS

EDUCATION	**Bachelor of Arts, Journalism** University of North Texas, Denton, TX
CONTINUING EDUCATION	Regular attendee of SXSW Interactive, primarily focused on technology and social media trends as they apply to marketing.

ABE WONG

Associate Art Director at TDW+Co
TEXAS LOTTERY COMMISSION TITLE: Art Director

TEXAS LOTTERY COMMISSION RELEVANCE

Abe's passion for multicultural marketing and his ability to lead the creative team to develop work across a variety of touchpoints that successfully speaks to Hispanic/Latino, Asian-American and Pacific-Islander communities, has won him multiple awards at the Portada Media and Advertising Awards, North America Effie Awards, EventMarketer Ex Awards and Association of National Advertisers Multicultural Excellence Awards.

PROFESSIONAL PROFILE

Abe specializes in print, publication, experiential, branding and digital (web/mobile). Currently TDW+Co's associate art director, Abe has 15 years of experience in graphic design, three years of designing for print, and eight years of graphic design in multicultural advertising and marketing. Prior to joining TDW+Co, Abe was a production designer for the *International Examiner*, a freelance designer for The Wing Luke Museum, and lead graphic designer at an e-commerce start-up.

CURRENT JOB DESCRIPTION

In his role as TDW+Co's Associate Art Director, Abe oversees all of the agency's creative initiatives, projects and output — from gathering insights for brainstorming and concepting, to layout and production. He leads work including branding, web design, video, creative support for business development efforts, and experiential design. Many of his projects involve multilingual text and cross-cultural communication, which requires him to have a solid understanding of each client's business goals and creative campaign objectives. He leads a team of graphic designers and copywriters from across the agency's offices and works closely with TDW+Co's account team. Abe's key clients include Reliant Energy, Verizon, and Western Union.

WORK HISTORY

TDW+Co, Associate Art Director
Clients: Reliant Energy, Western Union, Verizon, Pacific Gas and Electric Company

- All Clients: Involved in all creative output produced by TDW+Co, from scoping and concepting to designing and executing.
- Reliant Energy: Creative reviews of Hispanic/Latino assets for Super Bowl campaign.
- Western Union: Microsite, social media posts, online video, TV commercial, a virtual reality game, and other experiential components for Western Union's Be Fútbol campaign.
- Verizon: Microsite, digital and social media, and experiential elements for Verizon's Global Ready Challenge campaign.
- Pacific Gas and Electric Company: Branding, enrollment forms, traditional and digital ads, and experiential elements in three languages for Pacific Gas and Electric Company's Low-Income Programs.
- Website and branding for the White House Initiative on Asian Americans and Pacific Islanders.

Abe Wong Design, Owner
Managed freelance graphic-design projects with new and ongoing small business and nonprofit clients. Negotiated design rates and arranged client meetings throughout the duration of each project.

***International Examiner*, Production Designer**
Print production designer for nonprofit, 12- to 24-page, bimonthly community newspaper. Worked directly with the editor in chief, creative director, and advertising executive to ensure quality control and delivery to print vendor for each newsprint issue.

The Wing Luke Museum, Freelance Exhibit and Publication Graphic Designer

Designed exhibit floor plans featuring multi-media displays, interactive elements, artifacts, text panels and wall treatments. Print materials included brochures, logos, posters, postcards, bookmarks, rack cards, T-shirt designs and catalogs.

BoxWave Corporation, Lead Graphic Designer
Successfully managed fast-paced workflow and personnel for a team of four designers at a corporate start-up, handheld electronics accessories company. Collaborated with the CEO and design team to establish vision, projects and concepts. Managed relationships with clients, affiliates, press/media, and negotiated rates with advertising partners.

EDUCATION

Bachelor of Fine Arts, Visual Communication Design
University of Washington, Seattle, WA

CONTINUING EDUCATION

Participation at the Portada Media and Advertising Awards, North America Effie Awards, EventMarketer Ex Awards, and Association of National Advertisers Multicultural Excellence Awards.

ALEJANDRA CHAPARRO

Copywriter at TDW+Co
TEXAS LOTTERY COMMISSION TITLE: Copywriter

TEXAS LOTTERY COMMISSION RELEVANCE

Through her experience writing for sports pages, consumer goods brands and energy and oil companies, among others, Alejandra is able to easily adapt her writing style in both English and Spanish to meet the needs and brand voice of multiple clients including McDonald's, Chevron, U.S. Postal Service and Reliant Energy.

PROFESSIONAL PROFILE

Alejandra is a seasoned Spanish copywriter, with more than a decade of experience in copywriting for advertising and 15 years of experience in media. She has a passion for infusing cultural insights into her writing for advertising. She is able to write in a variety of Spanish dialects and styles, translate from English to Spanish and vice versa. Alejandra writes content ranging from taglines to long-form articles to social media posts to scripts for TV and radio. Alejandra is originally from Colombia.

CURRENT JOB DESCRIPTION

At TDW+Co, Alejandra serves as the Spanish Copywriter, taking creative briefs and turning concepts into words, with in-language copy as the lead. She works with the accounts and creative teams to put the pieces together, ensuring full understanding of client objectives and campaign strategy, and supports creative with back translation into English to help clients understand her ideas. Alejandra ensures all creative adheres to brand guidelines, is clear and thoughtful, and grammatically correct.

WORK HISTORY

TDW+Co, Spanish Copywriter
Clients: Reliant Energy
Developed in Spanish and back translated a messaging guide for Reliant. Transcreated a direct mailer. Supports transcreation of TV and radio scripts and provides cultural insights and nuances for TDW+Co creatives.

17 Entertainment, Inc., Founder and CEO
Founder of company dedicated to the planning and organization of small, medium and large events for corporate and private clients.

Café Media, Spanish Copywriter/Blogger
Executed Spanish/English original content on health, lifestyle, food and parenting. Produced original Spanish brand editorial pieces for Silk Almond Milk, Disney, Chevron, McDonald's, Stayfree and P&G.

Mundial Sports Network, Managing Editor
Created a digital content strategy for futbolmundial.com and its social media platforms. Edited/proofread content in Spanish for the website. Developed social media strategy. Executed digital advertising campaigns in Spanish for clients (NBC Universo, U.S. Postal Service). Directed a staff of writers.

Captura Group/Be Bravo, Senior Web Content Producer
Created the content strategy for the website ViveMejor.com in Spanish. Wrote and edited original content. Created content for the social media platforms.

TVNotas/Maya Magazines, Reporter-Writer
Conducted interviews and wrote weekly exclusive stories of musicians, celebrities and entertainment topics. Produced photo shoots for celebrities.

El Nuevo Herald, Reporter-Writer

Wrote news and features on entertainment, lifestyle, culture, health, etc.

EDUCATION

Masters, Journalism
Universidad de La Sabana, Chia, Colombia

Bachelor of Arts, Social Communication/TV Production
Pontificia Universidad Javeriana, Bogotá, Colombia

CONTINUING EDUCATION

Mentor for WE NYC, Winner of GLAAD Award, Outstanding Digital Article, 2013, Winner of Premio Galardon a Los Grandes – Outstanding Spanish Journalist, 2009

MATT ADAMIAK

Junior Art Director at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Art Director

TEXAS LOTTERY COMMISSION RELEVANCE

Matt joined Y&R Austin in 2015 after graduating from The University of Texas at Austin. While in school, Matt took part in the Texas Creative program and was an Art Director Mentor in Minutemen Creatives, a student-run creative organization. In 2015, he won a gold ADDY award for a student campaign on Sweet 'N Low, in addition to the Judges' Choice and Best of Show awards.

PROFESSIONAL PROFILE

While at Y&R, Matt has worked with senior creative team members to develop creative for new business pitches, he has mentored multiple design interns, and helped to design print and digital materials for clients that include B2B tech, energy and the agency's pro-bono account, a non-profit organization.

CURRENT JOB DESCRIPTION

Matt concepts and designs for agency clients including Reliant, Dell, Rackspace and AMD. He works with copywriters to develop illustrations, layout, typography and animation, with a specialty in digital and OOH creative, and attends all internal client briefings.

WORK HISTORY

Y&R Austin, Junior Art Director
Clients: Dell, Reliant Energy, AMD, Rackspace, The SAFE Alliance

- Rackspace: Worked with senior creative team members to develop creative that responded to RFP, resulting in Y&R Austin's acquisition of Rackspace as a client.
- Reliant Energy: Concepted, developed, presented and produced one of the 2017 brand launch ads, which was later transcreated for Spanish and earned positive feedback from Reliant Energy customers, including a hand-written note from a customer praising the spot for its cute characters and uplifting message.
- The SAFE Alliance: Mentored design interns and worked with account and creative team to develop event materials for the 2017 SAFE Alliance Gala, including event save-the-date postcard, invitation, event signage, program and live auction guide, raffle ticket, presentation template and live auction paddles, leading to the organization raising $1M the night of the event.

EDUCATION

Bachelor of Science in Advertising
University of Texas at Austin, Austin, TX

CONTINUING EDUCATION

Attended SXSW 2017

ANDY HUMPHREY

Director of Production at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Production Manager

TEXAS LOTTERY COMMISSION RELEVANCE

Andy's expertise in production, with over 23 years of experience in the advertising and marketing industry as well as his training in the Lean Six Sigma process, allows him to quickly and accurately develop project scopes and timelines, ensure process efficiency, and maintain excellent quality control standards for all projects.

PROFESSIONAL PROFILE

Andy has worked on retail, consumer, the State of Texas, utility and technology accounts including: Dell, AMD, Randalls, Whole Foods, McLane, Texas Department of Transportation, Blu-ray, Novell, Citrix, Freescale/NXP, Reliant Energy, Rackspace and Core Logic. Andy has experience in production across all channels including digital, print media, direct mail, tradeshow, in-store, packaging, websites and broadcast. He is an expert at maintaining production budgets, schedules and quality standards on projects/campaigns with budgets in excess of $4M. Throughout each project's lifecycle he interfaces with account, creative, technical teams and clients to ensure a seamless coordination around a shared goal. He leverages his vast experience to prevent predictable issues while employing creative problem-solving skills to overcome unforeseen problems. Andy always tries to keep a positive attitude and look for the best solution to allow for the best possible outcome for his clients and team members.

CURRENT JOB DESCRIPTION

Andy is responsible for assisting account teams in defining scopes for client projects, and once defined, he reviews and approves project timelines based on internal resources and vendor commitments. He prepares pricing for all projects by calculating agency time and securing vendor bids for outside costs. Andy also prepares requests for bids, purchase orders and reviews invoices for all outside work. As a publicly traded company, in addition to our own stringent process guidelines, Y&R Austin is held to all financial process requirements as outlined in Sarbanes-Oxley (SOX). He coordinates with creative and technical teams and vendors to ensure we maintain project timing and budget while delivering the highest-quality work possible.

WORK HISTORY

Y&R Austin, Director of Production
Clients: Dell, Reliant Energy, VMware, AMD, Rackspace
Provides all pricing for client work including production of TV, digital, radio and social media assets as well as strategy and media deliverables. Manages vendors, producers and talent business affairs on day-to-day tasks and overall project timelines and requirements. Maintains project financial and production goals for campaigns with budgets over $4M.

Wallace Computer Services, Production Manager
Clients: Dell, Randalls, Whole Foods, Texas Comptroller
Managed internal team of estimators, planners, CSRs and production personnel in the execution of projects with budgets in excess of $250,000.

EDUCATION

Bachelor of Arts, Psychology
University of Texas at Austin, Austin, TX

CONTINUING EDUCATION

Trained in the Lean Six Sigma methodology (strives to improve performance by systematically removing waste and reducing variation in process).

MELODY PARSONS

Senior Business Manager at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Production Manager

TEXAS LOTTERY COMMISSION RELEVANCE

Melody managed business affairs for the Texas Lottery Commission in her previous role at LatinWorks. She managed talent and residuals negotiations and payments, production contracts, vendor award packages, broadcast estimates, budget forecasts and actualizations as well as script reviews.

PROFESSIONAL PROFILE

Melody is a highly adaptive manager with 30 years' experience in advertising, business affairs, TV/radio production, celebrity negotiations and licensing. As a native Texan and passionate docent for this state, her ideal position is in a bustling and purposeful Texas-based business or facility. She has managed contracts for actors, musicians, production vendors, stock imagery and third-party licenses and third-party rights for broadcast, web and print. She has successfully negotiated $2M+ contracts and secured multi-faceted agreements on behalf of a variety of companies representing a wide spectrum of national industries, while successfully facilitating long-term relationships.

CURRENT JOB DESCRIPTION

Melody manages all business affairs for Reliant Energy and is involved in projects from beginning to end. She manages the contract for Matthew McConaughey, Reliant's spokesperson, works with union and non-union performers for both on screen talent and VO contract negotiations, manages any claims from unions and handles any discrepancies that arise. Melody also manages intellectual property clearances and maintains compliance for all licenses and contracts as well as quality control throughout the account. She helps to estimate talent usage and residuals when projects are initiated, manages ongoing talent and residuals and helps to eradicate inefficiencies in the process.

WORK HISTORY

Y&R Austin, Senior Business Manager
Clients: Reliant Energy
Managed negotiations with multiple licensers to include Marc Anthony's "Vivir Mi Vida" and The Rolling Stones' "Start Me Up" on two Reliant Energy brand spots. Led educational seminar on usage and talent rights for both internal account service members and clients.

Latin Works, Director of Business Affairs
Clients: Domino's Pizza, Lowe's, Marshall's, Anheuser-Busch (Budweiser, Bud Light)
Managed contracts for actors, music, production vendors, stock imagery and third-party licenses. Oversaw a team of seven employees in various disciplines. Initiated production agreements, award packages, estimates, financial forecasts and actualizations. Conducted ongoing process meetings with internal agency teams to ensure that communications and accountability remained consistent agency-wide.

Sanders\Wingo, Director of Business Affairs
Clients: AT&T, Chevrolet, State Farm
Negotiated contracts for actors, music licensing and usage of third-party rights for broadcast, web and print. Executed legal clearances of intellectual properties for national clients including AT&T, Chevrolet and State Farm. Initiated production contracts, vendor award packages, broadcast estimates, budget forecasts and actualizations. Conducted professional education seminars with clients and internal agency teams to diminish legal impediments and increase cost efficiencies when hiring performers and licensing third party rights.

EDUCATION

English Major
Southwest Texas State University, San Marcos, TX

Children's Literature Specialty
University of Dallas, Irving, TX

JULIE PIPPEN

Producer at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Producer

TEXAS LOTTERY COMMISSION RELEVANCE

Julie's major strength is bringing a project in on time and within budget — and usually with a much higher level of talent than the budget bespeaks across broadcast, social and digital productions. She is also an accomplished voiceover talent and vocalist and a member of SAG/AFTRA, so she has a unique understanding of both sides of production.

PROFESSIONAL PROFILE

Julie started her career as assistant to the executive producer of the Academy Awards in 1997 and continued for the next 20 years in radio, television and film production. She has worked on clients from the energy industry to banking, travel and automotive and has led production on award-winning campaigns including Don't Mess with Texas, Don't Drink and Drive, and Click It or Ticket.

CURRENT JOB DESCRIPTION

Julie is currently a Producer at Y&R Austin, where she manages video, live action and animated concept production from initial concepting to talent casting and location scouting, to working hand-in-hand with directors and animators to ensure the approved concept comes to fruition on time and within budget.

WORK HISTORY

Y&R Austin, Producer
Client: Reliant Energy
Manages live action and animated content production for advertising.

Shiny Object, Executive Producer
Clients: Dell, Southwest Airlines, Car2Go, Texas Department of Transportation, Remedy Urgent Care, Amazing.com, AMC Theaters, Ronald McDonald House, Five Star ER
Manages business operations for creative studio specializing in motion content. Supervises design and production teams, job estimation, strategy, scheduling and bookkeeping.

Independent Sr. Commercial Producer
Clients: Sherry Matthews Marketing, HCB Health, GSD&M, McGarrah Jessee, The Butler Bros, Kickskirt Agency, Sanders/Wingo
Manages live action and animated content production for advertising.

Professional Voice Over Talent
Member SAG/AFTRA
Campaigns include 7Eleven, Reliant Energy, HomeAway, Brita, Schlotzsky's, AARP, AT&T, Blue Cross/Blue Shield, Chili's, CitiBank, Curves, Downy, Ford, Kinko's, NASA, Sonic, Southwest Airlines

Sherry Matthews Advocacy Marketing, Director of Creative Services
Director of Broadcast Production Department, supervising film and radio production for state health and human services, public safety and public transportation partners. Some of her award-winning campaigns include Don't Mess with Texas, Don't Drink and Drive, Click It or Ticket, Drive Clean Across Texas, Texas Department of State Health Services and Texas Oncology.

69th Annual Academy Awards, Assistant to the Executive Producer
Responsible for scheduling presenters and performers. Managed production team in the creation of show content. Coordinated press coverage with national media and publicity team. Script supervision. Liaison to director, producer and production teams.

Atomix Animation, Executive Producer

Clients: Disney, Sony Studios/Jeopardy!, Gillette, Daewoo, Warner Bros/Lois & Clark, IMAX
Supervisor and manager for CG and special effects animators. Managing live action and technical animation shoots, editing and post-production.

David Geffen Playhouse, Company Manager
Managed union contracts, travel arrangements, housing and hospitality for resident artists. Director of Audience Development and Community Relations. Supervisor to UCLA film and theater interns.

Lightspan Entertainment, Production Coordinator
Production of interactive CD-ROM series — animation and live action. Oversaw production schedules, casting and sound recordings. Handled housing and travel for international talent.

IT Network, Producer/Voice Talent
Produced and voiced copy for interactive information network. Included writing copy and audio editing for music, television, news, weather, sports and entertainment segments.

EDUCATION

Bachelor of Fine Arts, Theater and Music
Southern Methodist University, Dallas, TX

ALLISON GRIFFIN

Account Manager at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Project Manager

TEXAS LOTTERY COMMISSION RELEVANCE

Allison is an extremely organized account manager who is involved in projects from kick-off through completion and diligently manages project schedules and budgets to ensure all of her projects are done on time and in budget.

PROFESSIONAL PROFILE

Allison began her career in advertising in 2012 at a small advertising agency that she interned for during college. She joined Y&R Austin in 2013 as an assistant account manager, rising to account manager in 2016. In her five years in the advertising industry, she's managed a variety of tech/B2B accounts, and also managed and led all communications with Y&R Austin's pro-bono client (a local animal rehabilitation/rescue organization) for more than two years.

CURRENT JOB DESCRIPTION

As account manager, Allison is responsible for managing multiple client accounts and campaigns from start to finish, nurturing positive client relationships, and working across several departments to ensure client expectations are met.

She consistently stays abreast of changing media and industry tactics to ensure that her clients' brands stay top-of-mind for their audiences. Allison also oversees the day-to-day management of all campaigns, which includes being one of the key contacts for client requests, setting clear/attainable objectives, maintaining accurate schedules/calendars, leading client calls, drafting estimates and scopes of work, analyzing ongoing performance data and providing insightful recommendations for improvement.

WORK HISTORY

Y&R Austin, Account Manager
Clients: SanDisk, NetIQ, VMware, Rackspace, AMD, Wildlife Rescue & Rehabilitation

- SanDisk: Managed ongoing performance of campaigns (including data for search keywords/ad copy, social media engagement/follower data, landing page data), presented analysis reports, managed content calendars and project schedules, was key contact for client requests, assisted in creation of creative briefs, collaborated with clients to define campaign objectives, etc.
- NetIQ: Scheduled interviews with product experts for profile information, managed ongoing schedule changes/updates, kept team on point to meet deadlines, ensured accuracy of creative, managed performance of media campaigns and ensured lead delivery was on track per timeline.
- VMware: Ensured all data was included in annual report, checked media plans to ensure all client-requested filters were in place, monitored media campaigns to ensure lead delivery was on track, reviewed wrap-up campaign reports, updated monthly financial analysis reports and monitored agency time.
- Rackspace: Ensured all materials for a confidential program was received by vendor, reviewed and routed multiple rounds of content, wrote conference reports, one of the key leads for direct client communication.
- AMD: Developed/maintained project schedules, client status reports, financial processes and tasks/due dates for internal departments.
- Wildlife Rescue & Rehabilitation (pro bono): Wrote creative briefs, managed ongoing schedules, facilitated client and vendor communication and managed interactive processes.

Steel Branding, Account Coordinator
Clients (categories): Realty, Restaurant/Fast Food, Healthcare, Government, Education

All clients: Managed/updated ongoing schedules for all clients to ensure due dates were accurate at all times, managed tasks/responsibilities for all internal departments (including any third-party resources/contractors), shadowed account directors on estimate creations before sending to client for signature, kept client job jackets (which included all info for each campaign) updated and organized to be referenced at any time.

EDUCATION

Bachelor of Science in Advertising
University of Texas at Austin, Austin, TX

CONTINUING EDUCATION

Attended SXSW Interactive 2017

JAMIE HATTON

Assistant Account Manager at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Traffic Manager

TEXAS LOTTERY COMMISSION RELEVANCE

Jamie previously worked closely with the Avocados from Mexico team and gained insight into qualitative research methods and communication strategy for Hispanic/Latino audiences as well as learning agency processes for reviewing assets for quality control, maintaining project schedules and routing projects across departments for approval before client reviews.

PROFESSIONAL PROFILE

Born and raised in South Texas, Jamie joined Y&R Austin full-time as an Assistant Account Manager nearly two years ago after interning with the agency during graduate school. As a dual Assistant Account Manager and Strategist, she is responsible for creating client-facing strategic deliverables used to inform future planning efforts and understanding where the client stands in the competitive landscape as well as creating the corresponding scheduling, tracking the work flow, routing and delivery of these assets. With an eye for detail, she tends to be first on routes and is well-versed in her clients' brand guidelines.

CURRENT JOB DESCRIPTION

As an Assistant Account Manager, Jamie owns projects from start to finish — from briefing strategy/creative/media teams and creating schedules/assigning tasks to tracking progress and ensuring on-time completion or delivery of assets. Jamie is also responsible for all administrative duties, which include coordinating meetings, opening jobs and creating status reports. As a strategist, she creates deliverables that involve thorough research, well-thought-out analysis and compellingly packaged insights that are actionable for the client.

WORK HISTORY

Y&R Austin, Assistant Account Manager
Clients: Dell Channel, Dell OEM, VMware, Reliant Energy

- Dell Channel/Dell OEM Solutions: Owned and managed campaigns involving the facilitation of communication between client and the creative team, developing creative briefs, creating and managing timelines, and ensuring all assets were brand-approved and delivered on time.
- VMware: Owned and managed the largest media campaign for two consecutive quarters. Facilitated communication between client and the Y&R Austin media team, reviewing materials, ensuring all materials were delivered on time and preparing weekly status reports.
- Reliant Energy: Own and manage the coordination of the two recurring strategic deliverables including kicking off the project each month/quarter, ensuring deadlines are met, and routing and handling all organizational tasks.

EDUCATION

Master of Arts, Advertising
University of Texas at Austin, Austin, TX
Bachelor of Business Administration, Marketing
University of Texas at Austin, Austin, TX

CONTINUING EDUCATION

Attended Forrester B2B Marketing Conference, October 2017.

K. DIANE BELL

Graphics Department Director at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Print Producer

TEXAS LOTTERY COMMISSION RELEVANCE

Having been at Y&R Austin since 1988, Diane is the agency's longest-standing employee. She has grown with the agency and seen the evolution of technology and process, from paste-up to desktop publishing, faxes to PDFs, and Pagemaker to InDesign. She is the agency's guru of print production and process, which led to her win of the Y&R Austin's Employee of the Year award.

PROFESSIONAL PROFILE

Diane has experience working across both traditional and emerging media and is involved in all print-related projects from client briefing, to concepting and design through print production and logistics coordination through final file delivery. She is constantly staying abreast of new processes and leads trainings for internal team members, including interns, to ensure efficiency and quality control at all stages of the production process.

CURRENT JOB DESCRIPTION

Diane creates, refines and provides final QA for all agency creative deliverables. She maintains fileservers and offline archives and trains coworkers on asset management best practices/standard operation procedures. She works with the creative and account teams to develop and prepare materials for OOH, event stage and booth graphics, corporate identity packages, logos, icon and image libraries, brochures, product sheets, direct and specialty mailings, product packaging and sales kits. Diane also helps with both digital banner ads and email template production.

WORK HISTORY

Y&R Austin, Graphics Department Director
Clients: AMD, BMC Software, Citrix, Compaq, Dell, First American/CoreLogic, Motorola, NetIQ, Rackspace, Reliant Energy, St. David's Hospitals, Sybase, VMware

- AMD: Developed four gaming toolkits which included brochures, flyers, print ads, POS monitors/toppers, print ads, online banner ads and posters.
- Rackspace: Developed and created OOH terminal banners in ATL, DFW and JFK airports as well as mini-spectaculars and dioramas for the airports, developed and prepared materials for NYC Gillig and Gony OOH bus wraps, animated and laid out static and animated banner ads for nine creative concepts at launch and 12 post-launch concepts, laid out creative for *Atlanic* full-page ad with gatefold, *Forbes* sequential series of three ads, *WIRED* gatefold and tablet creative, *Wall Street Journal* full-page and mobile ads as well as print ads for *Bloomberg* and *CNET*.
- Reliant Energy: Laid out Super Bowl creative for OOH airport takeover at IAH, including 10 takeover signs, four digital spectaculars and four exterior signs at IAH, worked on print ads for Texas Monthly, and delivered 18 OOH billboards for the 2017 brand campaign.

SF&Associates, Print Producer
Client: Golden Fried Chicken
Developed ads, POP materials, brochures, posters, billboards. Created tight comps for client approval. Produced mechanicals for offset- and silk-screen printing.

EDUCATION

Bachelor of Fine Arts with Honors
University of Texas at Austin, Austin, TX

CONTINUING EDUCATION

Regularly trains on Lynda.com and Adobe online training and user guides.

MATT GRUBB

Developer at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Programming Specialist

TEXAS LOTTERY COMMISSION RELEVANCE

Matt has a proven track record of successfully executing digital and interactive campaigns from the most complicated microsite and mobile sites, to simple, animated banner ads. He's successfully delivered assets in multiple languages from bilingual (English and Spanish assets) banner ads to both banner ads and a full microsite translated to 13 languages for Dell.

PROFESSIONAL PROFILE

Matt is a web developer with 15+ years of experience, mostly within the advertising/marketing industry. He has experience in web design, UX and UI Design, IA and motion design and related software including Adobe Creative Suite, Microsoft Office/Project, Jira and Basecamp. He is an alumnus of the pre-dot-com-bubble internet when designer/developer was more the norm and when something needed doing you figured out how to do it.

CURRENT JOB DESCRIPTION

Matt is involved in all digital executions for Reliant Energy, Dell, AMD and Rackspace, from briefing through development and execution. He works with account and media teams to ensure creative is developed according to media specs and client-approved briefs and concepts, and he provides recommendations on optimizations and best practices for all digital and interactive assets.

WORK HISTORY

Y&R Austin, Developer
Clients: AMD, CleaResult, Dell, McLane, Reliant Energy, Rackspace, SAP, Sybase and Intertek

- Sybase: Developed information architecture and design, content creation, and target device variant CSS coding for the Sybase MobiSite Mobile website, targeting multiple devices, including responsive CSS and mobile optimized HTML5 video and audio.
- SAP: Worked with outside vendor to develop Best Run Business Profile, a Kohana-MVC-based lead generation application that created custom PDF content based on 10-15 question survey. Incorporated GetText/.po for localization.
- Dell: Leveraged Javascript with companion product selection wizard to create the Dell Monitor Comparison Tool
- Reliant Energy: Worked with Reliant's web team to develop targeted banner ads, using DoubleClick DCM, for Houston, Dallas, Corpus Christi, Laredo and the Rio Grande Valley that allowed for customer zip code input that would later take the customers to a detailed product page of energy plans available in their area.

Refinery, Developer
Started at Refinery after learning HTML from the O'Reilly book. Refinery then became a Certified Microsoft Developer shop, where he got his first exposure to server-side coding with ASP/SQL Server and COM objects (pre .Net). Developed versatile, reusable client-side form validation Javascripts as well as developed bi-lingual capability for Mortgageramp.com.

EDUCATION

Bachelor of Arts, Economics
University of Virginia, Charlottesville, VA

CONTINUING EDUCATION

Consults and supports Austin Tinkering School and Austin Mini Maker Faire.

SERENA LI

Account Supervisor at TDW+Co
TEXAS LOTTERY COMMISSION TITLE: Translator (Chinese)

TEXAS LOTTERY COMMISSION RELEVANCE

A native of China, Serena lived for many years in Katy, TX. She speaks Mandarin and Cantonese Chinese and is a licensed, certified translator by the People's Republic of China Ministry of Education.

PROFESSIONAL PROFILE

Serena is a multicultural marketing expert with more than 16 years' experience: six years of experience in cultural relevancy and transcreation, five years in community engagement and experiential marketing, and five years in advertising. Her competencies include large-scale campaign management, social marketing and engagement, transcreation, and interactive technology integration. She has been with TDW+Co since 2013, where she started as an account coordinator and is now an account supervisor.

CURRENT JOB DESCRIPTION

As Account Supervisor, Serena serves as TDW+Co's lead point of contact on large and complex client campaigns from strategic planning to recap and audit. She serves as key subject matter expert on client accounts and related industries. She also serves as a campaign spokesperson on behalf of the clients. Serena manages and facilitates community engagement and partnerships with multi-ethnic groups. As the in-house Chinese translator, Serena plays a critical role in translating, transcreating or reviewing nearly every deliverable that is needed in Chinese. Her recent translation work includes a new Chinese website for AARP; materials and interpretation services for U.S. Bank Chinese media briefings; tagline and posters for DACA outreach project; and branding, digital ads, and experiential collateral for multiple Verizon campaigns.

WORK HISTORY

TDW+Co, Account Supervisor
Clients: U.S. Bank, Western Union, Verizon

- U.S. Bank: Project lead for Asian Acceleration, a Chinese-targeting campaign. Primary client point of contact, managing campaign strategy and high-level planning, as well as day-to-day account coordination.
- Western Union Digital: Agency lead for all Western Union projects nationally, strategizing, developing and delivering digital, traditional and social media as well as partnership campaigns.
- Verizon: Led multiple traditional, digital, and social media channels. Effectively addressed various operational challenges for the clients, brought cost efficiency across verticals and maximized reach.

EDUCATION

Bachelor of Arts, Business Administration
University of Washington, Seattle, WA

CONTINUING EDUCATION

Chinese Proficiency Test (HSK) Advanced – Ministry of Education, People's Republic of China, Google Tag Manager Fundamentals – Google Analytics Academy, Pacific Northwest Social, Marketing Association SPARKS Conference 2016, 3AF Asian Marketing Summit 2013 – 2016, Guest Speaker – SPIN Academy 2015, Guest Speaker – City of Seattle Community Engagement Best Practices Forum 2014

SAYDA QUINONEZ DE PINEDA

Translator at TDW+Co
TEXAS LOTTERY COMMISSION TITLE: Translator (Spanish)

TEXAS LOTTERY COMMISSION RELEVANCE

Sayda is certified by the American Translators Association as well as the Guatemalan Interpreters and Translators Association.

PROFESSIONAL PROFILE

Sayda has more than 25 years of experience as a Spanish-language translator and 12 years working as a voiceover actress. She works on projects ranging from legal to marketing to military to technical writing to information technology. She also provides voiceover coordination for e-learning, training and books.

CURRENT JOB DESCRIPTION

Sayda currently works as a Spanish to English translator for some of TDW+Co's key projects. Her responsibilities include proofreading, localization, interpretation and project management.

WORK HISTORY

TDW+Co, Translator
Clients: 21 Progress, Washington State Department of Health

- 21 Progress: Translated poster and DVD into Spanish for the Safety First in My Deli campaign.
- Washington State Department of Health: Translated a six-page moderator guide into Spanish, part of a mixed method (qualitative and quantitative) evaluation project for the Department of Health's Office of Immunization and Child Profile Health Promotion mailings. Findings informed the changes that DOH made to its regular, free mailings sent to all Washington State families with children zero to six years old.

Freelance Translator
Worked on projects including a 265-page book by philosopher Eduardo Alexandre Pinto; editor for a Christian magazine on tourism; and e-training in Portuguese and Spanish for the automotive industry on engine use and maintenance. Projects have ranged from legal to marketing to military to technical writing to information technology. Also provides voiceover coordination for e-learning, training and books.

Applied Language Solutions, Project Account Manager
Promolider Internacional, Human Resources Manager
Colegio Juan Gerardi, English Conversation Program Coordinator
Latino Marketing, Human Resources Manager

EDUCATION

Business Administration Association and Office Automation Diploma
Francisco Marroquin University (now known as Galileo University), Guatemala City, Guatemala

English Proficiency Diploma
Guatemalan American Institute

CONTINUING EDUCATION

Licensed legal translator by the Ministry of Education, Government of Guatemala, ProZ.com Certified PRO, works with Trados Studio, MemoQ, Idiom Workbench, X Bench, and other CAT tools.

CHRISTA SANFILIPPO

Experiential Manager at Red Velvet Events
TEXAS LOTTERY COMMISSION TITLE: Experiential Manager

TEXAS LOTTERY COMMISSION RELEVANCE

Christa excels at logistics and operations, and her attention to detail ensures events go smoothly and remain on-budget, from concept to completion.

PROFESSIONAL PROFILE

Christa is a dedicated program manager with more than 15 years of experience in the hospitality and events industry. In addition to her expertise in corporate event planning, she has experience in a range of fields within the industry, including non-profits, banquet venues, hotels and restaurants. She is a well-rounded planner who uses her trademark skills of problem solving, creativity and flexibility to help clients produce stunning corporate events and meetings.

CURRENT JOB DESCRIPTION

Christa creates and coordinates activities related to the development, negotiation, execution and evaluation of experiential events and marketing activations. Her duties include developing budgets, negotiating events and managing event activation deliverables.

WORK HISTORY

Red Velvet Events, Program Manager
Clients: Bishop McCann, SailPoint Technologies, Sirius Decisions

- Bishop McCann: Coordinated with Bishop McCann to handle various events taking place for Genentech Pharmaceuticals conference in Austin, Texas, for 1600 attendees. Logistical Aspects included: All transportation needs, staffing, entertainment, lighting, permitting, catering, activations, décor, furniture rentals and activities.
- SailPoint Technologies: Coordinated directly with SailPoint Technologies to plan their conference for 850 attendees. Logistical aspects included: Registration setup and execution, full production for GS and break outs, hotel room blocks and room setup, food and beverage, dècor, sponsor gifts, speaker awards, sponsor kiosks and lead retrieval management.
- Sirius Decisions: Coordinated with Sirius Decisions to plan their welcome reception and offsite party for 600 attendees. Logistical aspects include: Registration, staffing, décor, lighting, swag giveaways, contest coordination, transportation, permitting, activations, tenting, entertainment, activations and security.

EDUCATION

Executive Masters, Business Administration
Baylor University, Waco, TX

Bachelor of Science, Hotel and Restaurant Management
Fairleigh Dickinson University, Teaneck, NJ

CONTINUING EDUCATION

Attended and led educational session at GDP Peer Exchange Conference. Attended ILEA Day of Education Conference, PCMA Webinars i.e. 'Thought Leader – Leading at the Edge of Chaos'; 'Closing Main Stage – Pitching Disruptive Ideas,' ADMEI Webinars: i.e. Security in Event Management and MPI Educational in person sessions and webinars.

KATERA BERENET

Associate Program Coordinator and Writer at Red Velvet Events
TEXAS LOTTERY COMMISSION TITLE: Experiential Coordinator

TEXAS LOTTERY COMMISSION RELEVANCE

Katera has deep experience coordinating event permits, assisting with on-site event management and activation, and creating a well-rounded experience for her clients and guests, which translates to events that are well-organized and thoughtful.

PROFESSIONAL PROFILE

Katera has three years of industry experience that runs the gamut of branding, non-profit work and corporate events. She channels her background in experiential marketing and design into each corporate event she touches. She has a deep understanding of brand alignment and the necessity of using the subtleties of a brand as fuel for an event. She loves designing spaces that grow from ideations of conversational dialogue.

CURRENT JOB DESCRIPTION

Katera assists with coordinating the activities related to the development, execution and evaluation of experiential events and marketing activations. Her duties include acquiring event permits; securing emcees and/or ambassadors, and promotional giveaways; overseeing set-up and tear-down of event location; ensuring availability of proper equipment and supplies; and coordinating activities. She assists in on-site management of event activation deliverables.

WORK HISTORY

Red Velvet Events, Associate Program Coordinator + Writer
Clients: Ford, PCMA, CFSI

- Ford: Coordinated a three-night incentive trip in multiple venues and locations across Austin and the Texas Hill Country area for 160 international guests. Logistical aspects included: transportation, rentals, staffing, off-site activities, catering, entertainment, activations, permitting and lighting.
- PCMA: Coordinated the opening night reception for 4,000 guests of PCMA Convening Leaders by managing other local destination management companies to streamline an all-inclusive planning process. Logistical aspects included: managing rentals, staffing, entertainment, audio/visual, lighting, permitting, catering, onsite and offsite transportation, venue coordination, overall management.
- CFSI: Coordinated a welcome reception for a conference of 800 attendees in a non-traditional manner that allowed sponsors to set up approachable spaces for face time with guests. Logistical aspects included: rentals, staffing, sponsor management, lighting and vendor-hotel coordination.

EDUCATION

Bachelor of Arts, Public Relations and Advertising
Marquette University, Milwaukee, WI

CONTINUING EDUCATION

Attended four-week Global Brand Tracking Course that tracked products and analyzed cultures in four different European Cities. Attended ADMEI Webinars: i.e. "Targeting Global Audience in Digital Age;" "Awards How-To;" Writing and Journalism Updates and Trends (AP Style Guide) and PCMA Webinars: i.e. "Project Management — Could you just do one more thing?;" "Electrify your events with augmented and virtual reality."

ALYSHA HAGGERTON

Client Finance Manager at Y&R Austin
TEXAS LOTTERY COMMISSION TITLE: Finance Manager

TEXAS LOTTERY COMMISSION RELEVANCE

Alysha's diverse background in finance and passion for optimization of billing processes has gained her a reputation as an efficient, valuable member of the finance team. Prior to joining Y&R Austin, Alysha worked at Humana, where she was appointed as the subject matter expert on Smartview/Hyperion reporting — and was tasked with developing a training and development curriculum for future associates.

PROFESSIONAL PROFILE

During her 15 years in finance and analysis, Alysha has worked in a variety of roles, from an independent consultant for start-ups to internal finance controls within publicly traded entities and as part of sell-side team in a private equity investment bank. She helped to facilitate a spin-off venture from a local, traditional agency to an organization that focused on nonprofit and advocacy organizations, which later pivoted to an experiential event marketing shop.

CURRENT JOB DESCRIPTION

Alysha partners with team leads to provide monthly, quarterly and annual projections on both revenue and staffing. She manages external client and intercompany contracts for application of proper revenue recognition methodology per GAAP and corporate policy. She works with internal and external auditors to ensure compliance with corporate policies. She manages the monthly contract accounting and review process and documents, implements and maintains accounting controls for SOX compliance. She analyzes and optimizes "Work In Progress" balances, revenue and production billings and intercompany revenue transfers. Alysha is the primary point of contact for revenue-related inquiries from financial management, auditors and parent company, Y&R. She reviews and analyzes monthly fee actualizations, consults with the corporate finance group regarding revenue forecasts and improves utilization of financial systems in revenue analysis, client billing and intercompany billing.

WORK HISTORY

Y&R – Client Finance Manager
Spearheaded multi-year media audit to assess client credits and debits on past work to be applied to future/ongoing work or returned to each client. Digitized insertion order balance sheets and included real-time data pulls to facilitate more accurate and timely accruals for the monthly close. Authored lifecycle and process documentation for a more effective workflow between media and finance, and decreased onboarding time of new team members learning these processes. Manage AP and vendor records maintenance for up to 100 vendors across multiple clients.

Humana, Inc., Finance Consultant
Oversight expanded from two to six markets within six months of employment. Incorporated enterprise data pulls into new forecast procedures. Compiled KPI dashboards and succinct analysis for key leaders at corporate and market levels. Appointed as SME on Smartivew/Hyperion reporting.

Forefront Networks, Finance Coordinator
Created pro-forma rollout of digital media and marketing services start-up. Created GL accounts. Built processes for sales contract review, payroll, HR/risk management and benefit coordination. Managed reporting for investor relations, month-end closings, internal MD&A, cash transfers, forecast projections with revenue recognition variances and readiness for audit.

InterMune, Financial Accountant
Retooled an expanded forecast and budget ($24.89M) as a team after FDA approval. Ensured integrity of A/P invoice reconciliation with POs and their financial entries according to SOX; liaison for outside vendors regarding those invoices, credits owed and contract review.

Abshier Webb Donnelly & Baker, Associate

Rose from contractor to sell-side analysis of deals $2-10million. Developed valuation analyses integrating client's operational and financial GAAP data. Completed due diligence and data mining. Marshaled investors through research and created FINRA compliant memorandum.

EDUCATION

Bachelor of Science, Construction Project Management
Texas A&M University, College Station, TX

CONTINUING EDUCATION

Attended General Assembly workshops on Product Management – Spring of 2017 and MakerSquare MakerPrep Coding Camp – Fall of 2015

LYNN HATEN

Billing Manager at Asher Media
TEXAS LOTTERY COMMISSION TITLE: Finance Manager

TEXAS LOTTERY COMMISSION RELEVANCE

Lynn previously worked as a media planner on Texas Lottery, giving her a unique perspective on client billings. She is able to pull from her previous experiences to ensure there are no discrepancies in billing throughout the account.

PROFESSIONAL PROFILE

Lynn has worked at Asher Media/AMI for 14 years and in the advertising industry for 27 years. She began her career in media planning, previously with Temerlin McClain and Berry Brown before joining Asher Media. Her experience at Berry Brown was comprised of planning general market and Hispanic/Latino media for several Quaker Oats brands, including Quaker Chewy Granola Bars, Aunt Jemima and Cap'n Crunch. Her media planning account responsibilities at Asher Media included the Texas Lottery Commission and the Texas Department of State Health Services' "Healthy Texas Babies" campaign.

CURRENT JOB DESCRIPTION

Lynn manages the AMI media operations department, specializing in client billing. She reviews budget summaries for all accounts to ensure accuracy against vendor invoices received.

WORK HISTORY

AMI Media Services, Billing Manager
Clients: All Asher Media and Avalanche Media Group accounts
Oversee entry of vendor invoices and payables, reconciliation of client budget summaries and preparation of client invoices.

Asher Media, Inc., Group Media Director
Clients: Consolidated Restaurant Operations (CRO), Texas Department of State Health Services (DSHS) — Healthy Texas Babies, WARHEADS Candy, Texas Lottery Commission, Wright Brand Bacon
Worked with media planning teams to develop plans for multiple markets, nationally and Texas-specific. Monitored campaigns to ensure accurate delivery on goals and provided wrap-up reporting, as needed.

EDUCATION

Bachelor of Science, Advertising
University of Texas at Austin, Austin, TX

ANNIE MCEUIN

Billing Manager at Asher Media, Inc.
TEXAS LOTTERY COMMISSION TITLE: Staff Accountant

TEXAS LOTTERY COMMISSION RELEVANCE

Annie has ample experience managing finance teams. Her track record for ensuring all her team's billings are on-time and accurate proves that she can oversee accounting functions properly and efficiently.

PROFESSIONAL PROFILE

Annie has four years of experience in advertising and marketing, six years of experience in billing and finance and over 10 years of experience in management. She began her advertising career with Clear Channel Outdoor in local sales, quickly transitioning to a media planning position for all national clients buying in the Dallas, San Antonio and Houston markets. Annie joined the Asher Media team one year ago as the billing/AP manager. Asher Media operations responsibilities include supervising all aspects of invoice reconciliation, payables and managing the operations department workflow.

CURRENT JOB DESCRIPTION

Annie manages the Asher Media Media operations team. She supervises media coordinators in entering invoices for payment and ensures precise delivery from vendors. She reviews all media invoices for accuracy and guarantees timely processing of vendor payments. Annie specializes in placing and tracking all digital orders and works with planning and buying departments for all print, out-of-home and digital buys to make sure accurate orders are placed.

WORK HISTORY

Asher Media, Billing/AP Manager
Clients: Mattress Firm, Dallas Mavericks, North Texas Food Bank, Don Davis Auto, Group, UT Health North East, Texas State Technical College, CRO, Dallas ISD, North TX Tollway Authority, McAlister's Deli, Mustang Heritage Foundation, Texas A&M University – Central Texas, Which Wich

Oversees the media operations coordinators to ensure timely receipt of invoices and accurate entry of orders. Specializes in digital ordering and delivery. Ensures precise and timely processing of payables through accounting.

Clear Channel Outdoor
Clients: Miller/Coors, Apple, Disney, General Motors, Delta Airlines, Coca-Cola, Time-Warner, McDonalds, UFC, Visa, Metro PCS

Planned all Dallas-Fort Worth, San Antonio and Houston out-of-home buys for national clients. Facilitated and delivered all National Sales Group post contract needs for San Antonio, Dallas and Houston market buys. Created and implemented a training program for senior sales executives in Dallas to effectively utilize new software and inventory management tools.

TD Auto Finance
Managed 150+ accounts, regularly collecting over 100% of the company's goal. Co-Chair of the Leadership and Development committee. Assessed training gaps, creating and implementing training opportunities for employee development. Trained and supervised newly hired collections agents.

EDUCATION

Bachelor of Arts, Radio-TV-Film
University of North Texas, Denton, TX

CONTINUING EDUCATION

Google Analytics training in progress.

KRISTYNN BOLDING

Media Coordinator at Asher Media
TEXAS LOTTERY COMMISSION TITLE: Billing Coordinator

TEXAS LOTTERY COMMISSION RELEVANCE

Kristynn works with the finance team to collect, assemble and process invoices efficiently. She's skilled at analyzing research and evaluating media opportunities to support plan objectives.

PROFESSIONAL PROFILE

Kristynn brings one and a half years of experience in advertising and media to the team. She began at Avalanche Media Group assisting with research, plan development and execution. Kristynn then joined AMI Media Services to work with both Asher Media and Avalanche Media Group reconciling invoices and reviewing budget summaries. She has experience planning, managing and reconciling all forms of media including television, cable, radio, print, outdoor and digital.

CURRENT JOB DESCRIPTION

Kristynn is responsible for preparation of print, outdoor and interactive orders to send to media vendors. She resolves vendor invoice discrepancies and ensures accurate delivery of all billings. Kristynn also reviews budget summaries for all Avalanche Media Group accounts.

WORK HISTORY

AMI Media Services, Media Coordinator
Clients: Avalanche Media Group accounts: Brookfield Residential, First Financial Bankshares, North Texas Public Broadcasting (KERA), Kiolbassa Provisions Company, Lake Austin Spa & Resort, Lamar Institute of Technology, McAlister's Deli, Mustang Heritage Foundation, Santa Rita Ranch, Texas A&M University – Central Texas, Wingstop (DFW, Baton Rouge, El Paso), Which Wich Austin. Asher Media accounts: Consolidated Restaurant Operations (CRO), Harvest Snaps, La Madeleine

Works with planning and buying departments through entire life-cycle of the media plan to issue orders for print, out-of-home and digital and reconcile any discrepancies. Communicates with media vendors to secure all necessary documentation to process invoices accurately and timely. Reviews budget summaries for all Avalanche Media Group accounts to ensure accurate billing according to vendor invoicing.

Avalanche Media Group, Media Coordinator
Clients: First Financial Bankshares, Mustang Heritage Foundation, North Texas Public Broadcasting (KERA), Lake Austin Spa & Resort, Which Wich Austin

Assisted in development of media strategy and managing investments in Texas-specific and national markets. Pulled and analyzed secondary research and evaluated media opportunities to support plan objectives. Communicated daily with clients and media vendors to ensure accurate execution consistent with goals. Reviewed media performance to provide wrap-up reporting as necessary.

EDUCATION

Bachelor of Science, Advertising
University of Texas at Austin, Austin, TX

CONTINUING EDUCATION

Participates in internal and external training with vendors to keep abreast of the current industry trends and insights. Google Analytics training in progress.

6.2.3 Account Service Staffing. Proposers shall identify the key personnel who will provide direction or oversight to the Texas Lottery account, at a minimum, to include an Account Director. The Proposer must demonstrate that these individuals have the background and experience required to coordinate the Proposer's activities for the Texas Lottery account, including special projects and activities. The Account Director should have a minimum of five (5) years account service experience, the Account Supervisor should have a minimum of three (3) years account service experience, and Account Executives should have a minimum of one (1) year of experience. Account Service staff may include the following:

- Account Director
- Account Supervisor
- Account Executive
- Junior Account Executive
- Account Coordinator

We have read, understand, and will comply.

6.2.4 Account Planning. Each Proposer must describe the staffing levels and functions of its account planning department, and identify the personnel, including the number of years of experience for each, who will be assigned to the Texas Lottery account. The Account Planner should have a minimum of three (3) years of relevant market analysis experience. Account Planning staff may include the following:

- Account Planner
- Assistant Account Planner

We have read, understand, and will comply.

6.2.5 Media Staffing. Each Proposer must describe the staffing levels and functions of its media department, and identify the personnel, including the number of years of experience for each, who will be assigned to the Texas Lottery account. The Media Director should have a minimum of five (5) years of relevant media experience and the Media Supervisor should have a minimum of three (3) years of relevant media experience. Media staff may include the following:

- Media Director
- Media Supervisor
- Media Planner
- Junior Media Planner
- Media Buyer
- Junior Media Buyer

We have read, understand, and will comply.

6.2.6 Creative Staffing. Each Proposer must describe the staffing levels and functions of its creative department, and identify the personnel, including the number of years of experience for each, who will be assigned to the Texas Lottery account. The Creative Director should have a minimum of five (5) years of relevant creative experience. Creative staff may include the following:

- Creative Director
- Associate Creative Director

- Art Director
- Copywriter

We have read, understand, and will comply.

6.2.7 Production Staffing. Each Proposer must describe the staffing levels and functions of its production department, and identify the personnel, including the number of years of experience for each, who will be assigned to the Texas Lottery account. Production staff may include the following:

- Production Manager
- Producer
- Production Coordinator
- Print Producer
- Traffic Manager
- Project Manager
- Translator
- Programming Specialist

We have read, understand, and will comply.

6.2.8 Experiential Event Staffing. Each Proposer must describe the staffing levels and functions of its experiential department, and identify the personnel, including the number of years of experience for each, who will be assigned to the Texas Lottery account. The Experiential Manager should have a minimum of three (3) years of relevant experiential event and marketing activation negotiation and deliverable management experience. Experiential staff may include the following:

- Experiential Manager
- Experiential Coordinator

We have read, understand, and will comply.

6.2.9 Finance Staff. Each Proposer must describe the staffing levels and functions of its finance department, and identify the personnel, including the number of years of experience for each, who will be assigned to the Texas Lottery account. Finance staff may include the following:

- Finance Manager
- Staff Accountant
- Billing Coordinator

We have read, understand, and will comply.

6.3 AGENCY STAFF POSITION DEFINITIONS

Proposers shall identify all staff who will fill the following positions. If the Proposer plans to subcontract for these services, hourly rates should be included in the cost proposal, Attachment H.

6.3.1 Account Service

Account Director – Serves as the brand steward assisting to determine the Texas Lottery's strategic brand objectives, assessing the brand position, and managing the internal team resources to best service the overall Texas Lottery account. Ensures the timely development and execution of plans, campaigns, and projects to assure goals are achieved. Supervises the development of the advertising activities in accordance with the Texas Lottery's objectives and budget limitations. Provides oversight of all account service staff.

Account Supervisor – Initiates planning that will lead to execution of advertising activities. Consults with creative, media, production and experiential staff to be certain Texas Lottery objectives are clearly understood to develop strategic solutions. Supervises Account Executives.

Account Executive – Manages projects from start to finish and develops a strong working rapport to meet the Texas Lottery's needs and goals on every project.

Junior Account Executive – Provides support to the account service team to ensure projects are on strategy, meet deadlines and are within budget.

Account Coordinator – Provides administrative support to the account service team.

We have read, understand, and will comply.

6.3.2 Account Planning

Account Planner – Leverages industry-available research and other information and inputs to bear on accounts in order to bring a greater degree of consumer insight to advertising.

Assistant Account Planner - Responsible for drafting, preparing and executing elements of the account planning process under the guidance and direction of an account planner.

We have read, understand, and will comply.

6.3.3 Media

Media Director – Oversees management of all media strategies, planning and buying. Presents media plans, as needed, including objectives, strategic research and demographic analysis. Supervises the development and execution of media plans including digital and social.

Media Supervisor– Responsible for all media activities, including developing the media plan and selecting media to achieve marketing objectives within a predetermined budget. Supervises planners and buyers and serves as Texas Lottery contact.

Media Planner – Implements the process and assists with the management of the strategic and tactical execution of all media channels. Evaluates composition of a wide range of media vehicles to determine which would most effectively reach the intended audience.

Junior Media Planner – Responsible for drafting media recommendations and plans; gathering statistics; and studying demographic data and consumer profiles. May also track and analyze advertising expenditures.

Media Buyer – Negotiates with media sales representatives to buy and place advertising for the Texas Lottery, calculates rates and budgets, and ensures that ads appear as specified. Also responsible for negotiating added-value opportunities.

Junior Media Buyer – Assists the Media Buyer with negotiating media, entering rates and makegoods and following up on invoice discrepancies.

We have read, understand, and will comply.

6.3.4 Creative

Creative Director – Oversees all creative projects and staff, and is responsible for the overall quality of work produced by the creative department. Manages creative projects from concept to completion and translates marketing objectives into creative strategies. Leads and directs the creative team in the production of advertising and marketing concepts. Responsible for creative execution across all channels including digital, social and experiential.

Associate Creative Director – Responsible for the preparation and production of advertising and marketing concepts. Establishes and maintains high internal quality by originating creative ideas, managing project timelines, adhering to creative briefs, and ensuring consistency of strategic branding.

Art Director – Develops advertising creative concepts in partnership with Copywriters. Must possess solid understanding of the market dynamics of assigned product(s).

Copywriter – Responsible for original concepts and producing clear, concise and convincing writing with grammatical and material accuracy. Conceives and executes advertising consistent with the agreed strategy.

We have read, understand, and will comply.

6.3.5 Production

Production Manager – Manages production of a variety of projects. Duties include project planning, workflow management, vendor negotiations, cost control, quality control and logistical coordination.

Producer – Responsible for development and coordination of broadcast, digital and social productions.

Production Coordinator – Provides logistical support to production department. Duties may include tracking and scheduling projects and invoice management.

Print Producer – Manages and oversees logistics of printed marketing materials including point-of-sale, out-of-home, signage, press checks, etc. Responsible for developing effective and efficient print solutions while controlling cost and ensuring quality control.

Traffic Manager – Coordinates scheduling, processing and trafficking of advertising and other creative projects. Serves as a liaison between outside vendors and agency departments to coordinate

efficient and timely creative project processing. Responsible for creating project schedules and job estimates, maintaining records of action and work flow on projects, and routing projects for approval.

Project Manager – Oversees the project from inception to completion, including creation of project schedule, managing resources for deliverables and ensuring adherence to the approval process.

Translator – Provides translation services primarily for Spanish with limited translation requirements for Chinese and potential translation for other languages.

Programming Specialist – Provides programming support to execute against marketing goals including the development of microsites, interactive components, etc.

We have read, understand, and will comply.

6.3.6 Experiential

Experiential Manager – Creates and coordinates activities related to the development, negotiation, execution and evaluation of experiential events and marketing activations. Duties may include developing budgets, negotiating events and managing event activation deliverables.

Experiential Coordinator – Assists with coordinating the activities related to the development, execution and evaluation of experiential events and marketing activations. Duties may include acquiring event permits; securing emcees and/or ambassadors, and promotional giveaways; overseeing set-up and tear-down of event location; ensuring availability of proper equipment and supplies; and coordinating activities. May assist in on-site management of event activation deliverables.

We have read, understand, and will comply.

6.3.7 Finance

Finance Manager – Responsible for ensuring the accuracy of all account transactions and the preparation of all financial reports. Maintains adequate controls of receipts and disbursements.

Staff Accountant – Oversees all billings and accounting functions on the account. Billing Coordinator – Collects, assembles and processes invoices, estimates and overall accounting documentation.

We have read, understand, and will comply.

6.4 AGENCY STAFF POSITION CHANGES

The Successful Proposer shall provide the same Account Director and Supervisor for all Texas Lottery projects.

We have read, understand, and will comply.

SECTION 7
SCOPE OF SERVICES

Y&R
ATX

7 SCOPE OF SERVICES

7.1 GENERAL DESCRIPTION OF SERVICES AND REQUIREMENTS

7.1.1 The Successful Proposer must be able to perform the functions of a full-service advertising agency, including, but not limited to, branding, creative concepting, production, planning and buying of broadcast, print, digital, social, out-of-home media, experiential event/marketing activations, and translation services.

We have read, understand and will comply with these requirements. See our response to Section 7.1.1 on the following page. However, as stated in Section 1.7.1, certain pages within section 7.1 are marked "Confidential" as they contain Y&R trade secrets and/or proprietary methodologies and intellectual property.

Per Sec. 552.104 EXCEPTION: INFORMATION RELATED TO COMPETITION OR BIDDING within the Texas Public Information Act, if these proprietary methodologies were made public, it could give advantage to a competitor or bidder.

Furthermore, per Sec. 552.110. EXCEPTION: CONFIDENTIALITY OF TRADE SECRETS; CONFIDENTIALITY OF CERTAIN COMMERCIAL OR FINANCIAL INFORMATION within the Texas Public Information Act, these trade secrets need to remain confidential. This information shall not be disclosed, duplicated, used or displayed in whole or in part for any other purpose other than to evaluate this proposal.

RESPONSE TO SECTION 7.1.1

CONFIDENTIAL

Confidentiality Claimed
§552.104/552.110

7.1.2 The Successful Proposer shall exhibit a thorough understanding of Texas as a minority-majority state and must demonstrate the ability to effectively reach and speak to all adult (ages 18+) Texans.

We have read, understand, and will comply. See our response to Section 7.1.2 on the following pages.

RESPONSE TO SECTION 7.1.2

Minority-Majority Market: The Heart of Texas

At Y&R Austin, we live and breathe the fact that Texas is a minority-majority market. As an agency, we have over 30 years of deep Austin roots and whole-heartedly understand what it means to be Texan. The majority of our employees were born and raised in various parts of the state, and we've spent our careers focused on understanding this unique market, and how we can help businesses build and grow brands here. So, what have we learned from over 30 years of Texas-based research and marketing?

Every shift in the population (whether it's demographic or psychographic) presents new implications for the way we market.

As you know, the population in Texas is booming.

It has been growing at a rapid pace for decades and is projected to double from 27.8 million people to 54.4 million by 2050 (*Austin American-Statesman*, "Texas population could double by 2050," March 5, 2015). This growth significantly outpaces other key states in the U.S.

Percent Change in Population 2010-2016

Source: U.S. Census Bureau, 2000, 2010 Decennial Census and 2016 Population Estimates

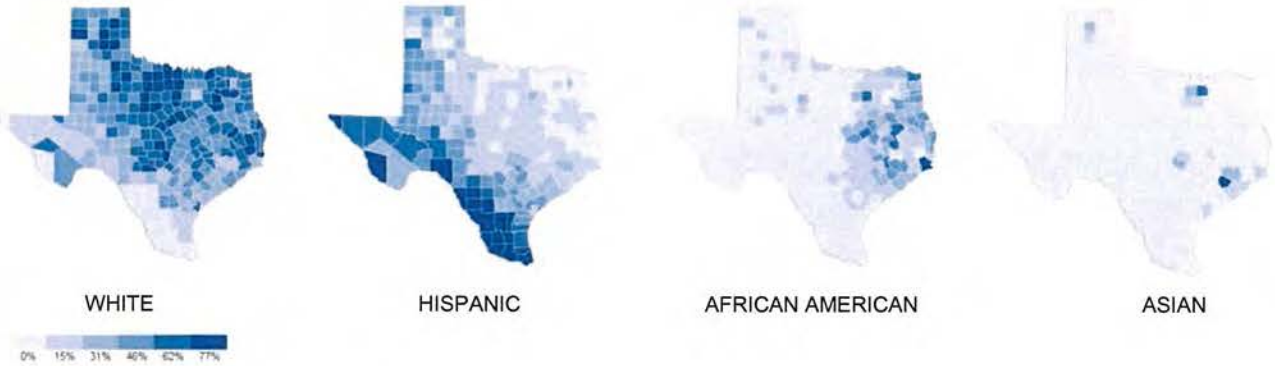
This growth is from a robust and balanced combination of natural increase and net migration.

Each year between 2010 and 2016, Texas has had the nation's largest annual population growth. During this period, the state added about 211,000 people per year through natural increase. As for migration, Texas is a primary destination for both domestic and international migrants. Average annual net domestic migration between 2010 and 2016 was close to 140,000 while net international migration averaged around 82,000 (*Dallas News,* "What San Antonio's Growth Says About the Texas Population Boom," March 22, 2017).

The state's major metropolitan statistical areas (Austin-Round Rock, Dallas-Fort Worth-Arlington, Houston-The Woodlands-Sugar Land and San Antonio-New Braunfels) are leading areas of population growth in Texas.

One of the key drivers of this growth is the expansion of Texas' racially and ethnically diverse populations.

2016 RACE/ETHNICITY BY COUNTY



Source: U.S. Census Bureau, 2016 Vintage Population Estimates

The Hispanic/Latino population represents the largest portion of this population boom.

The Texas Hispanic/Latino population grew 56%, from 6.7 million in 2000 to 10.4 million in 2014 (*Pew Research Center*, "Key Facts About How the U.S. Hispanic Population is Changing," September 8, 2016) and is expected to continue to scale in the coming years.

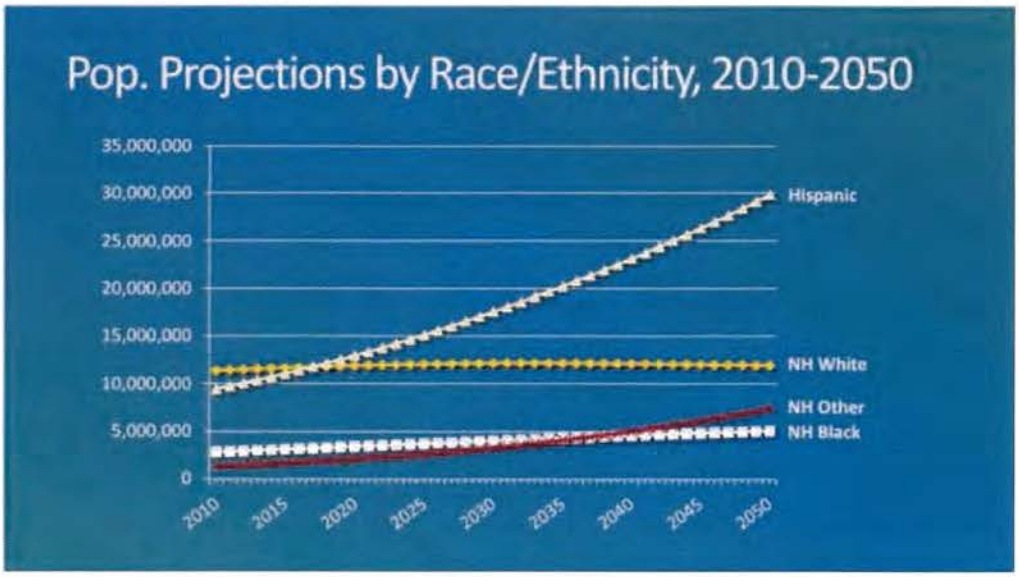


Image credit: Texas Demographic Center / Office of the State Demographer

Based on these trends, we recommend a total-market communications model steeped in multicultural consumer insights.

This means that not only will we always have multicultural specialists seated at the table, we will develop dedicated segment approaches while working in synergy with mainstream plans. True market penetration and relevance comes from mainstream-market thinking that applies a lens of cultural nuance.

Not only do we know where the future of Texas is headed, we know how to talk to them…

Our multicultural specialists, TDW+Co, have extensive experience in understanding the Hispanic/Latino population. It's an understanding that goes far beyond language nuances.

After all, while the Hispanic/Latino community has the Spanish language in common, different segments have differing countries of origin, immigration experiences, language nuances and cultural implications.

For example, immigrants from Peru, Mexico and Panama experience food, music, art and daily life very differently from one another. Here in Texas, any marketing and outreach efforts must take into consideration factors such as place of birth, immigration generation (1st vs. 2nd or later), language capabilities, level of acculturation and regional location. We recognize that Hispanic/Latino communities across Texas can have vastly different experiences. For example, those who live in the border towns may be immersed in both U.S. and Mexican cultures and languages on a daily basis, and those who live deeper in the state may be more acculturated.

At the same time, Hispanic/Latino tradition and generational history are important to the communities in San Antonio, Dallas, Houston, El Paso and other cities. We also acknowledge differences between the cities such as the influence and rise of Tejano music in Corpus Christi and the affluent Hispanic/Latino community in Dallas.

However, we also understand that this audience has more commonalities than it does differences.

The Hispanic/Latino community in general values family, has a strong sense of community and loyalty, yearns and works for a better life, and is passionate about food, art, music and soccer. We also recognize that 80.4% of the Hispanic/Latino population in Texas is either from Mexico or is of Mexican descent; thus, we engage cultural insights in Texas that appeal to this sub-segment but are inclusive of other Hispanic/Latino cultures (*U.S. Census Bureau*, "ACS 5-year Estimates," 2015).

What do we do with all of this insight into the Hispanic/Latino market? We dig into their media behaviors. So we not only know what to say to them, but how to reach them.

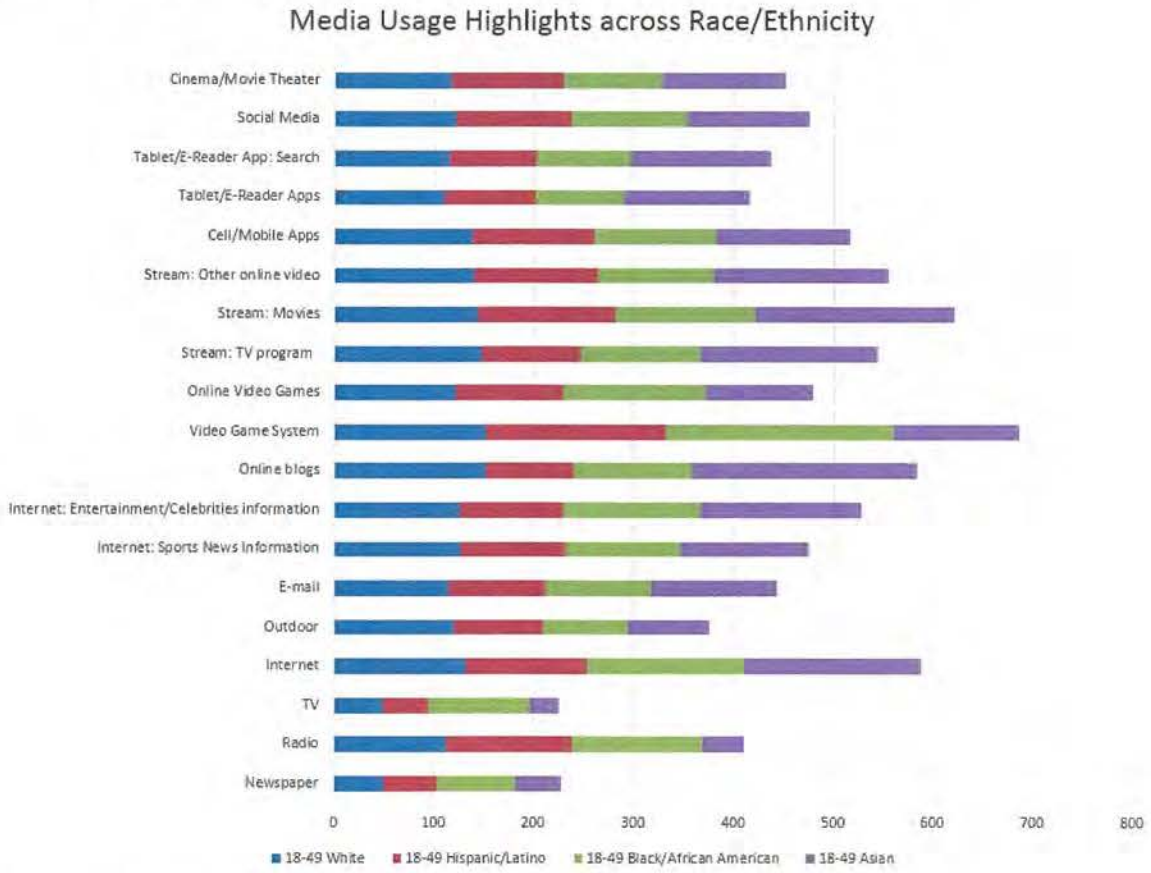
As technology has advanced, consumers are craving the instant gratification that comes with on-demand access to information and services.

When it comes to on-demand content, live video on social media channels like Facebook, Instagram and Snapchat is on the rise, adding noise to an already busy consumer ecosystem. Combined with today's constant use of mobile devices as our primary platforms for content consumption, online video

advertising is becoming essential with industry experts predicting it will double by 2019, making it a $14 billion market (*HispanicAd.com*, "AHAA Predicts Strong Momentum for Hispanic/Mutlicultural Fueled by Digital," January 7, 2017).

In fact, there are segments (especially among young multicultural audiences) who are over indexing in watching TV online or have never had cable and who only use Internet platforms for their viewing experience. For example, video-on-demand subscription penetration (Netflix, Hulu Plus, Amazon Prime) is up 8% year-to-year within Hispanic/Latino households (AHAA, "Hispanic Market Guide," 2017).

As the chart below shows, streaming entertainment is a huge part of consumption. Digital activations are a must-have in a total-market approach to reach all races and ethnicities in Texas. Mobile and social media are also strong across all four of the key demographics.



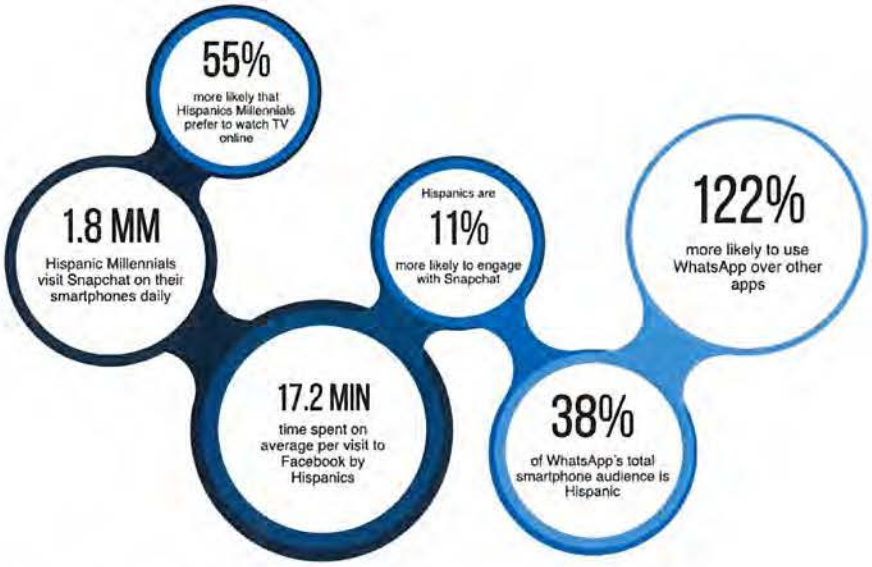
Source: *SimmonsOneView,* 12 Month Summer NHCS Adult Study, 2017.

The keys to a total-market channel approach:

- Prioritizing digital video over TV
- Finding the right social media channels
- Thinking mobile first

These three principles will be guiding lights within our media planning strategy. Focusing on digital video, social and mobile will help us create an intimate connection with our target. While video is a strong vehicle to engage consumers, don't discount the one-on-one interaction provided by messaging.

The visual below illustrates how the Hispanic/Latino population follows and even exceeds the channel trends identified above.



Source: *Nielsen,* "National TV Panel Live Universe Estimate Interval," 2016.

While we always use research to provide insight into our target market, sometimes it's also validation for what we already know.

For those of us who live in Texas, familiarity and understanding of our Hispanic/Latino state-mates is nothing new. It's part of being a Texan.

Although Texas officially became a minority-majority state in 2004, the Hispanic/Latino demographic in Texas has been a core of the state's population for much longer than that. After all, Latinos lived in Texas before Anglos were here. People of Mexican descent in Texas trace their biological origins to the racial mixture that occurred following the Spanish conquest of Mexico in the 1520s.

The blending of the Anglo and Hispanic cultures in Texas is a phenomenon that goes back hundreds of years.

This blending of culture reinforces our recommendation to focus on total-market penetration within Texas.

While our general market approach will reach all ethnic groups, our media plan will mirror the demographics of each DMA. We will use Spanish-language media to more specifically target the Hispanic/Latino community as DMA data dictates. The chart below highlights the percentage breakdown of Texas Hispanic/Latino residents by DMA. Our media plan will reflect the demographic makeup per DMA to extend our reach and coverage. For a market to receive Spanish-language media, we would first consider the market penetration by DMA, as well as confirm that the segment population is over 100,000 as measured by Nielsen.

DMA	Hispanic Population %
Abilene	12%
Amarillo	16%
Austin	28%
Beaumont-Port Arthur	12%
Corpus Christi	57%
Dallas-Ft. Worth	24%
El Paso	63%
Harlingen-McAllen-Brownsville	84%
Houston	33%
Laredo	90%
Lubbock	22%
Odessa-Midland	34%
San Angelo	29%
San Antonio	47%
Sherman-Ada	n/a
Tyler-Longview	9%
Victoria	n/a
Waco-Temple-Bryan	9%
Wichita Falls	6%

Source: *Nielsen,* "Audio and Television Market Population Estimates," released annually.

To provide even more insight into how Hispanic/Latino culture is a core part of the Texas experience, we went right to the source.

We used our proprietary qualitative research process, eXploring, to collect first-hand stories and experiences from Texans across the state. And the stories we uncovered reinforced the truth of how Hispanic/Latino culture is weaved throughout our backgrounds, our memories and even within our everyday lives.

"I grew up right outside San Antonio which is home to the Alamo, 4 Spanish missions, the Institute of Texan Cultures (museum) and Fiesta (an annual celebration honoring

the battle of the Alamo and San Jacinto). With all of these cultural influences, the Mexican-American culture and heritage was a big part of my upbringing and I still consider a part of me as an individual." - Jessa, 39, San Antonio

"I was raised by my niñeras and ranch-hands — I spoke Spanish before I formed English words. My birthdays had custom piñatas to match its theme. My Christmases had tamales and Pan de Polvo. My high school days were smattered with quinceañeras, Ballet Folkloriko, Tejano music and their icons. I sang church songs in Spanish more than in English. I spent winter holidays in Mexico border towns as a break from ranching. Everything from the art in my home, to the language we spoke, food we ate and daily customs were heavily influenced by Mexican people and their culture." - Ava, 36, Kingsville

"Living in Texas, Hispanic culture is hugely present in our everyday lives. From the grocery stores we shop at, to the food we eat, and the festivals and events we attend, the culture is a big part of who we are, whether or not we are Hispanic or Latino ourselves." - Sofia, 34, Austin

"Spanish culture influences everything we do — from a quince for our daughter, talking in Spanglish with our family, and watching the movie 'Coco' while understanding all the Hispanic clichés." - Robert, 41, Dallas

If you're not from Texas, you might not realize how seamlessly Mexican and American traditions and ideas integrate, not only in modern-day Texas, but in the cultural fabric of our great state. From the stores Texans shop at, to the festivals and events they attend, this Tex-Mex culture fusion is an essential part of the Texan identity and spirit. For example, while those from out of state imagine cowboys, they maybe conjure up images of John Wayne or Tony Romo, but Texans know that the icon originates from the Vaquero.

We even see this blending of cultures influencing our educational and school systems.

"We are very much driven by the fact we want all our students to be bilingual, biliterate and bicultural," said Alejandro Góngora, director for bilingual, English-as-a-second-language and migrant programs for the Hays Consolidated Independent School District, in a June, 2017 interview. "The research is very clear on the benefits, whether it's economically, cognitively (or) socially." (*Austin American-Statesman*, "Census: Hays County has 2nd-fastest-growing Latino Population in State," June 22, 2017)

And even our Texas-born celebrities acknowledge they are the product of the blended culture that is Texas. As Tommy Lee Jones put it, "As a child of West Texas, I identify with Hispanic culture every bit as much as I do with North American culture." (*Salon*, "Beyond the Multiplex," December 15, 2005)

These dramatic shifts in the fundamental demographics of the state might make some wonder whether or not we are also seeing a comparable shift in the values of Texans. Are we, as a people, changing in our fundamental beliefs, especially given the influx of immigrants and out-of-state residents? For the answer, we turned again to our proprietary Texas eXploring research.

In collecting stories and experiences from residents across the state, we found that although our population make-up continues to shift, many of the common values that bond and unite Texans remain strong.

At the core of this is Texas pride. No matter who we are — White, Hispanic/Latino, Asian, African-American — we are Texans first. And this came through loud and clear in all of our research.

"There's a real pride in having been raised in Texas. You're happy to say where you come from, you love telling people you grew up here, you wear the state shape on your shirt, on your necklace, on a tattoo. Even as an adventurer and a world traveler, I love to talk to people about my home state. It's a true love and pride that many non-Texans can't understand." - Gina, 34, Austin

"We are raised singing songs about Texas, saying the Texas pledge and learning Texas history. I'd argue that from birth we are indoctrinated in the idea that being Texan comes before being American." - Julia, 26, Corpus Christi

"Being from Texas means you are from the greatest state in the U.S. One unlike any other. One where our schools teach our kids Texas History before we teach them U.S. History. One with bumper stickers that say, "I wasn't born in Texas, but I got here as fast as I could." - Cristina, 50, Austin

"Never meeting a stranger. Even though Texas is HUGE and so diverse, everyone has at least one thing in common — being a proud Texan." - Carlos, 28, Tyler

The pride Texans feel in their state is alive and continues to be passed on from generation to generation.

In schools, kids are required to learn about Texas history and it's the law to pledge allegiance to the Texas flag in addition to the U.S. flag. They're taught that Texas isn't just a home, it's a part of their identity.

So, despite the size of Texas and the changing demographic landscape, this common-bond of Texas pride forged through generations still pervades. It connects Texans on a fundamental level, and we don't see this changing any time soon.

"When a Texan meets another Texan, they immediately forge a common bond. I do not primarily identify myself as an American who lives in Texas, but rather as a Texan who lives in America." - Joseph, 24, El Paso

It's our belief that to build the most effective campaign strategy for the lottery, we need to not only understand the macro state and local-level population shifts that continue to transform the demographic reality of Texas, but also understand the blending of cultures that's fundamental to Texans. The idea of Tex-Mex culture is core to how many of us were raised. It surrounds us in our daily lives and affects how we see the world. We need to understand that despite the continued transformation in Texas' population dynamics, the values and Texas pride that bond the people of our state remain constant.

By capitalizing on the commonalities we share as Texans, we can build more effective creative and media strategies, and maximize the effectiveness of the Texas Lottery marketing efforts.

While the African American population in Texas is not growing at the same pace as other groups, they still represent the third-largest population in the state.

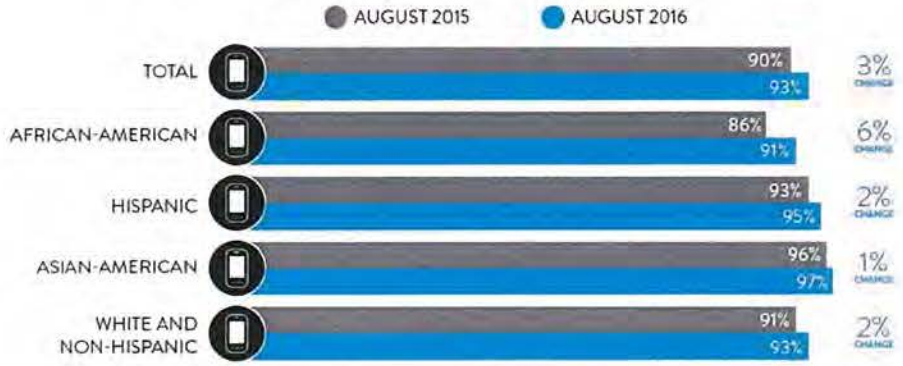
The slower pace of growth compared to the larger population from 1950-2010 indicates a comparative loss of African American population in Texas (*The Institute for Urban Policy Research & Analysis*, "The Lives of Blacks in Texas," 2012). This is important when considering that, as population continues to out-migrate, African-Americans from other places are migrating in, potentially altering how we should be speaking to our consumers in the future.

Inspired in part by an economy that is doing better than many other states and cities in the south with areas of high concentration of African-Americans, Harris County, TX had the highest numerical increase in African-American population in the country from 2013 to 2014 (*Houston Chronicle*, "Texas Economy Behind Black Population Growth, Demographer Says," 2016).

We will reach African-Americans in Texas by leveraging media channels with overlapping usage across segments, since similar channels resonate, and even over-index, within the African-American population as other racial groups in Texas.

With the ever-increasing reliance on mobile devices and the Internet, our media approaches are becoming more and more digital. Interestingly, as shown in the chart below, mobile Internet use is increasing at the greatest rate with African-Americans, over all other groups.

INTERNET PENETRATION AMONG TV HOUSEHOLDS WITH ONE OR MORE SMARTPHONE OR HIGH SPEED INTERNET CONNECTION



Source: Nielsen National People Meter (NPM), based on average scaled installed August 15, 2016 versus August 15, 2015 among households with one or more smartphone or high speed internet connection.

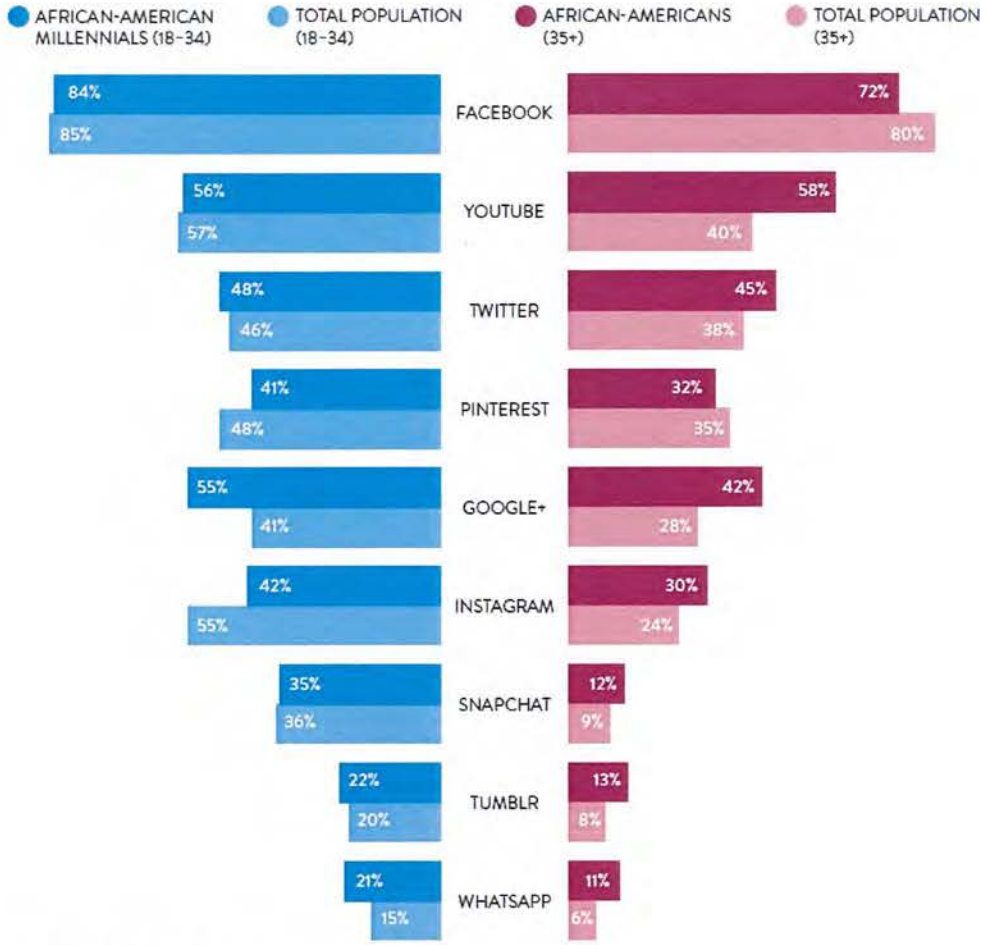
So it's no surprise that video on smartphones and PCs significantly over-indexes for African-Americans both 18-34 and 35-49, compared to others in their corresponding age range.

	AFRICAN-AMERICAN MILLENNIALS (18-34)	TOTAL MILLENNIALS (18-34)	INDEX	AFRICAN-AMERICANS (35-49)	TOTAL POPULATION (35-49)	INDEX
LIVE + DVR/TIME-SHIFTED TV	32:51	20:24	**161**	47:58	32:07	**149**
DVR/TIME-SHIFTED TV	2:25	2:22	**102**	4:20	4:22	99
AM/FM RADIO	11:00	10:54	**101**	14:00	13:40	**102**
DVD/BLU-RAY DEVICE	0:59	0:59	**100**	1:10	1:05	**108**
GAME CONSOLE	3:33	3:44	95	1:22	1:30	91
MULTIMEDIA DEVICE	1:54	2:19	82	1:31	1:44	88
INTERNET ON A PC	8:29	6:28	**131**	9:10	8:20	**110**
VIDEO ON A PC	3:47	2:33	**148**	3:12	2:12	**145**
APP/WEB ON A SMARTPHONE	13:28	14:23	94	14:56	14:34	**103**
VIDEO ON A SMARTPHONE	0:50	0:41	**123**	0:34	0:25	**132**

Sources: Nielsen Live+DVR/Time-shifted TV, DVR/Time-shifted TV, DVD/Blu-Ray Device, Game Consoles, Multimedia Devices December 28, 2015–March 27, 2016 via Nielsen NPOWER/National Panel; Radio, March 26, 2015–March 23, 2016 via RADAR 129; PC, January 1, 2016–March 31, 2016 via Nielsen Netview and Nielsen VideoCensus; Mobile, January 1, 2016–March 31, 2016 via Nielsen Electronic Mobile Measurement.

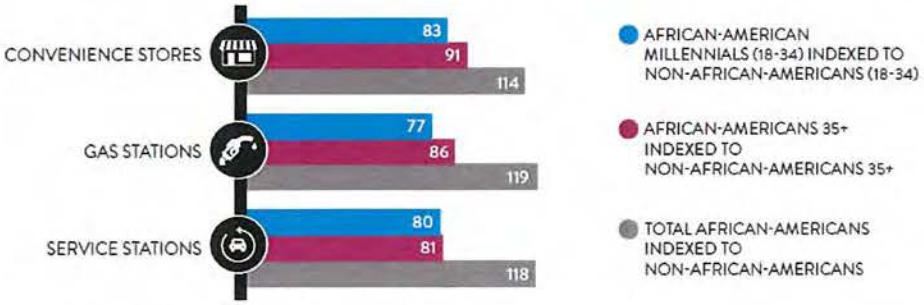
When you consider the many ways to leverage video, especially on social media, African-American Millennials also over-index in the number of hours spent on social media, at a rate 44% higher than that of the total Millennial population (*Nielsen*, "Young, Connected and Black," 2016).

Facebook, YouTube and Twitter are the most common social networking sites across all ages. African-American Millennials and older generations over-index in membership against their total population counterparts for Twitter, Google+ and WhatsApp, while those aged 35 and older have more member profiles on YouTube, Instagram, Snapchat and Tumblr, compared to their total population counterparts (*Nielsen*, "360° Gaming Report," 2015).



Source: Nielsen 360° Gaming Report, 2015

While we know that point-of-sale is important for purchase, we also know that African-Americans overall spend more at convenience stores, gas stations and service stations compared to non-African-Americans so it will be especially important that we capture their attention in these locations vs. other retail locations.



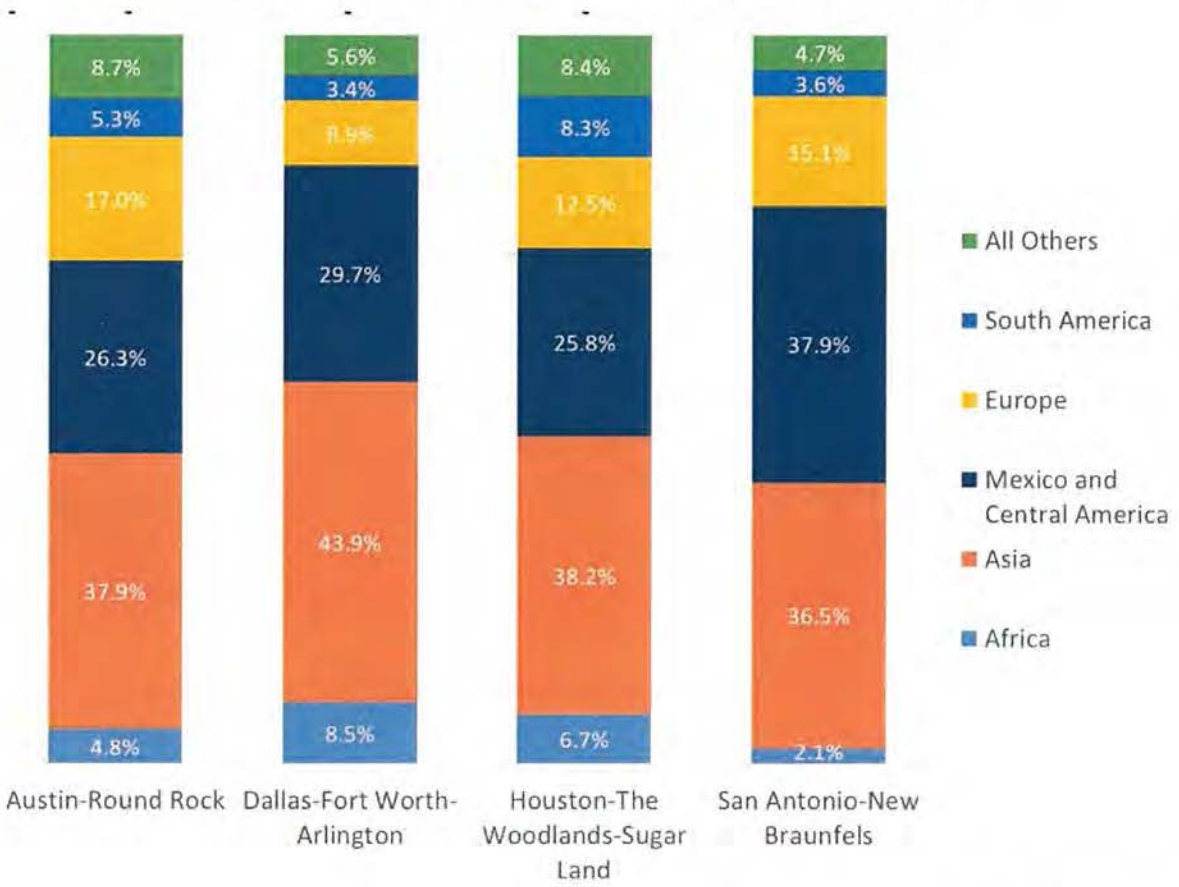
Nielsen, "Young, Connected and Black," 2016

In addition to understanding and reaching the minority-majority in Texas as it stands today, we also believe we're the right team to help the Texas Lottery Commission continue to communicate with the changing landscape of Texas for years to come.

Census data shows that Texas remains the hottest destination for American migrants, and immigrant populations are responsible for a significant portion of the population increase.

Recent patterns suggest a new kind of 21st-century immigration, which will lead to an increasingly diverse Texas population. In the metropolitan areas, no single immigrant group is a majority. Consequently, the immigrant shares are more equally distributed and this provides a more diverse mixture of immigrants in the urban areas.

Origins of Recent Immigrants to the Four Largest Metropolitan Statistical Areas (MSAs) in Texas, 2010-2014



Source: U.S. Census Bureau, 2016a. ACS County-to-County Migration Flows, 2010-2014

For one example of how we could help you continue to address the shifting demographics and psychographics of the Texas population for years to come, we've described below how our team could address the influx of Asian migrants to major Texas metros.

For much of the 20th century, Mexico was the predominant source of immigration to Texas. This pattern began to change in the early 21st century. Following the 2007-2009 recession, immigration from Mexico has declined sharply. At the same time, immigration from Asia has increased (*Office of the State Demographer*, "Origins of Immigrants to Texas," 2015). In 2005, 56.8% of all non-citizen immigrants originated in Mexico. By 2013, Mexican-origin immigrants made up only 27.1% of all non-citizen immigrants.

In 2005, Asian-origin immigrants comprised 17.3% of all non-citizen immigrants. By 2013, the Asian-origin share had risen to 40.4%. Using a standard measure of diversity where 1.00 represents maximum diversity, immigrant diversity in Texas rose from 0.67 in 2005 to 0.90 in 2013 (*Texas Demographic Center*, "Urban Texas – Part Four," November, 2017).

With this rise, Texas' immigrant diversity has become similar to that of legacy immigration destinations such as California (0.93) and New York (0.95).

While Asians make up a relatively modest percentage of the total Texas population, they represent an increasingly large portion of migrants in metropolitan areas.

During the 2010-2014 period, Texas' metropolitan areas had more Asian immigrants (37.6% of all immigrants) than immigrants from Mexico and Central America (33.1% of all immigrants) (*Texas Demographic Center*, "Urban Texas — Part Four," November, 2017).

TDW+Co's foundation in multicultural marketing includes both Hispanic/Latino, African-American and Asian cultures. The agency is part of the Census 2020 integrated communications contract, on a team headed by Y&R.

One metropolitan area to consider for its Asian population is the Houston-The Woodlands-Sugar Land MSA, or Greater Houston.

Not only does Houston's foreign-born population rank fifth in the nation, but nearby cities such as Sugar Land and Bellaire are also incredibly diverse. Asians make up 7.4% of the population, growing faster than any other segment in the area. Within the Asian segment, 26.2% is Asian-Indian, 24.8% Vietnamese and 19.1% Chinese (at 10.9%, Filipino is a distant fourth). While Asian-Indians and Filipinos are proficient in English, 37.8% of Chinese and 44.4% of Vietnamese speak English less than "very well" (*American Community Survey*, "1-Year Estimates," 2016).

The Asian community shares some common values, such as leaving a legacy for future generations, caring for and respecting their elders, living in multi-generational households, and being likely to start and own small businesses. However, there are some stark differences between the Asian-Indian, Vietnamese and Chinese sub-segments.

Asian-Indian	Vietnamese	Chinese
• Immigrated to the U.S. for education, work opportunities,	• Immigrated to the U.S. as refugees • Lowest educational attainment of all	• Immigrated to the U.S. for education, work opportunities and

better lifestyles • Highest median household income of all Asian sub-segments • Strong emphasis on education • Religion plays a major role in everyday life • Financially savvy, valuing saving and job stability • Professions include medicine, law, tech, finance and small business	Asian sub-segments • Community-oriented and participate in grassroots entertainment • Households include extended family • Highest rate of identifying themselves with their country of origin and language preference • Price conscious	better lifestyles • Majority are from China but there are also immigrants from Taiwan and Hong Kong in Houston • Diversity in written (traditional vs. simplified) and spoken (Mandarin vs. Cantonese) languages • Financially savvy, valuing saving for the future and being debt-free • Strong entrepreneurial spirit

While Asians in general are a risk-averse population, some sub-segments do gravitate towards gambling.

Based on our understanding of Asians in Texas, the Texas Lottery products that would appeal most to this audience are ones that have huge payoffs, such as Powerball and Mega Millions. We would frame our messaging to appeal to Asians' goals and dreams; for example: winning could help you pay for all your children's college education, or now you can finally buy a home for your aging parents.

In Greater Houston, as in most major cities, there are Asian "enclave communities" — thriving business and residential areas that boast a high concentration of specific sub-segments.

Examples of such enclave communities in Greater Houston include Chinatown in Bellaire, Asian strip malls in Sugar Land, mixed (Asian and Hispanic/Latino) shopping plazas in the Energy Corridor, and Little Saigon near Hobby Airport. These enclaves are places where the community goes to eat, run errands, shop and gather together, and are key potential venues for Texas Lottery to leverage.

TDW+Co also has a deep understanding of Asian media consumption behavior.

Specifically, in Texas, traditional and social media and place-based media platforms are key in reaching Asian audiences.

Key considerations:

- Print plays a unique role as a primary source for local news.
- TV provides entertainment, especially among Asian-Americans who prefer in-country content.
- Traditional radio is still a primary source for news and music.
- Social media and apps are playing an increasing role in content distribution. YouTube is one of the primary sources for TV programming and movies.
- Asians are likely to visit Asian grocery stores, restaurants, bakeries, shopping malls and coffee houses every day.
- Place-based media platforms within Asian shopping centers offer more targeted ways to reach Asian consumers.

Specific Asian sub-segments also have differing media consumption behavior.

Asian-Indian	Vietnamese	Chinese
• Driven by the ABCDEs (Astrology, Bollywood, Cricket, Devotion and Education) • Tend to be the most tech-savvy among all Asian segments • Most active in multiple media channels, particularly in radio and social media • 82% is active on social media • 39% consumes print on a weekly basis, focusing heavily on information technology news	• Heavy consumers of in-language media • Print publications are available weekly in Houston, with an editorial focus on local and community news • Radio has the highest penetration rate • Strong fan-based coordination of community events	• Newspaper is still a strong medium, especially among first generation and new Chinese immigrants; are community driven and act as a form of Yellow Pages • 42% consumes print on a weekly basis • Use unpaid online streaming slightly more than paid content • High consumption of drama, comedy and action when it comes to movies • Heavily consume series drama, reality/variety shows and entertainment news on TV

Greater Houston has a robust landscape of Asian media outlets — more than 25 outlets, including Asian-Indian/South-Asian radio, newspapers, TV and websites; Vietnamese newspapers, radio and websites; and Chinese newspapers, radio and TV.

At Y&R Austin, we believe that Texas as a minority-majority market isn't a one-off point of consideration. It's a critical part of understanding how to market effectively in Texas, today and tomorrow.

7.1.3 Proposers are required to discuss their in-house advertising research capabilities, and/or access to advertising research resources for the Texas Lottery.

We have read, understand, and will comply. See our response to Section 7.1.3 on the following pages.

RESPONSE TO SECTION 7.1.3

7.2 ADVERTISING SENSITIVITY

7.2.1 The Texas Lottery is an agency of the State of Texas, and all advertising efforts shall be conducted in a manner commensurate with the dignity and integrity of the State of Texas. Advertising should be consistent with the core values, mission and vision of the Texas Lottery. Further, in accordance with TEX. GOV'T CODE ANN. Sec. 466.110. (PROHIBITED ADVERTISEMENTS), "advertisements or promotions sponsored by the commission or the division for the lottery [must] not be of a nature that unduly influences any person to purchase a lottery ticket or number."

We have read, understand, and will comply.

7.2.2 The following stipulations apply to all Texas Lottery advertising. Advertising should not:

1) Unduly influence or over promise the benefits and features of the game or infer that anything other than random chance will result in winning the game via game names, callouts, features or other game elements.
2) Depict or represent a change of lifestyle by presenting any Texas Lottery game as a potential means of relieving any person's financial or personal difficulty by emphasizing wins are a guarantee or substitute for employment.
3) Display guns, alcohol, tobacco, improper attire or imply lewd or indecent language, images or actions.
4) Portray product abuse, excessive play or preoccupation with gambling by glamorizing frequent or excessive play.
5) Imply or portray any illegal activity.
6) Make fun of other's pain, misfortune, impairment, or physique.
7) Degrade the image or status of persons of any ethnic, minority or religious group.
8) Show any form of cruelty and/or abuse of animals.
9) Exploit a person, specific group or economic class.
10) Create the perception that the Texas Lottery has control over where winning tickets are sold and/or purchased.
11) Stereotype Texans.
12) Solicit children.

We have read, understand, and will comply.

7.3 ADVERTISING PLAN

7.3.1 The Texas Lottery will provide the Successful Proposer with a marketing strategy including planned product flights as well as an overall budget. The strategy shall clearly define goals and communication objectives. The Texas Lottery and the Successful Proposer shall meet as needed to review the goals and objectives. The Texas Lottery may modify and/or amend the goals and objectives at any time.

We have read, understand, and will comply.

7.3.2 Advertising Plan. The Successful Proposer shall be required to develop an annual advertising plan that is consistent with the Texas Lottery's marketing strategy and must be approved in writing by the Texas

Lottery. The Texas Lottery's advertising plan should reach all adult (ages 18+) Texans. Unless otherwise specified by the Texas Lottery, the advertising plan, at a minimum, must include:

1) Allocation of dollars by media and DMA with detailed rationale.
2) Projected production and agency fee costs.
3) Measurable metrics as appropriate for each medium (i.e., impressions, GRPs, etc.).
4) Detailed media flowchart that specifies mediums, market tiers and costs.
5) Experiential event and marketing activation opportunities and any other topics specified by the Texas Lottery.

The advertising plan should be based on the Texas Lottery's fiscal year (FY) (September 1 – August 31). The Successful Proposer shall submit an advertising plan for FY19 no later than four weeks after the Contract execution date, or as specified by the Texas Lottery. Advertising plans will be due annually thereafter no later than May 31 or as specified by the Texas Lottery.

We have read, understand, and will comply.

7.4 BUDGET

7.4.1 The level of anticipated annual Fiscal Year spending will be determined by the Texas Lottery. The budget for Fiscal Years 2018 and 2019 is $26,633,448 annually. The Successful Proposer shall develop a cost-efficient advertising plan that is responsive to the Texas Lottery's marketing needs.

We have read, understand, and will comply.

7.4.2 The Successful Proposer shall make recommendations for savings wherever possible. The budget will be reviewed as needed and shall be revised as required by the Texas Lottery.

We have read, understand, and will comply.

7.4.3 The Successful Proposer shall make no commitment on behalf of the Texas Lottery without prior written approval by the Texas Lottery.

We have read, understand, and will comply.

7.5 REPORTS

The Successful Proposer shall provide the following reports to the Texas Lottery in a format approved or prescribed by the Texas Lottery. The Successful Proposer shall submit reports in accordance with the deadlines below, unless otherwise directed in writing by the Texas Lottery.

We have read, understand, and will comply.

7.5.1 The following report is due every Wednesday:

- Status Report. This report documents all current media and production jobs, projects, experiential events, reporting, and meetings. Status Report will include: job by product, media,

production, status of job, timeline of job, or as prescribed by the Texas Lottery. The report should also include a section for dynamic jackpot billboard maintenance. All timelines shall include a minimum of five (5) Working Days for approval by the Texas Lottery on each stage of each job or project, unless otherwise approved by the Texas Lottery.

We have read, understand, and will comply.

7.5.2 The following reports are due by the 10th of each month:

- The HUB Subcontracting Plan Prime Contractor Progress Assessment Report. This report documents monthly payments made by the Successful Proposer to subcontractors under the Contract. The report may be due prior to the 10th of the month at the request of Texas Lottery.
- Approved Expenditure Report. A summary of all approved expenditures to date for the current fiscal year. The summary shall indicate the total amount available in the budget and the total amount currently committed. The summary also shall include current amounts invoiced, amounts invoiced but not paid, amounts owed for services performed but not invoiced, and current amounts paid, together with spending by media and production type.

We have read, understand, and will comply.

7.5.3 The following report is due quarterly:

- Print Audit. No more than thirty (30) Days following the end of each calendar year quarter, the Successful Proposer shall submit quarterly print audits. Print audits will include name of publication, (paid or unpaid) circulation, DMA, year established, publication frequency, distribution sites, and publisher information.

We have read, understand, and will comply.

7.5.4 The following reports are due on an annual basis:

- Fiscal Year-End Added Value Report. The Successful Proposer shall submit a fiscal year-end summary of added value achieved as a result of the previous fiscal year's media buy no later than January 31.
- Production Inventory Report. The Successful Proposer shall submit a current inventory report no later than September 30 for all broadcast and digital video production storage. The report shall include the date of inventory, job name, ISCI code and description, or as otherwise prescribed by the Texas Lottery.

We have read, understand, and will comply.

7.5.5 The following reports are due prior to each campaign launch as follows:

- Media Buys. For each campaign, actual media buys will be required at least three weeks prior to the start of each flight. All media buys must include a summary of planned and purchased goals met and any cost savings achieved. Broadcast and out-of-home shall be reported per DMA.
- Added Value. For each campaign, the Successful Proposer shall provide an added value placement report in accordance with section 7.7.5. Reports will be required at least three weeks prior to the start of each flight.

We have read, understand, and will comply.

7.5.6 The following report is due ninety (90) Days after campaign completion as follows:

- Post Buy Report. No more than ninety (90) Days following the end of the campaign flight, the Successful Proposer shall provide the Texas Lottery with a post-buy report indicating whether the planned measurable metrics of each buy were achieved within budget. If the broadcast and out-of-home goals were not achieved, the report shall contain a make-good report where bonus was issued.

We have read, understand, and will comply.

7.5.7 The following report is due forty-five (45) Days after each experiential activation completion as follows:

- Post Experiential Report. This report provides a recap of each experiential activation as prescribed by the Texas Lottery.

We have read, understand, and will comply.

7.5.8 At its sole discretion and with thirty (30) days' advance written notice to the Successful Proposer, the Texas Lottery may change the due dates of any required reports listed above. Failure to provide any reports as required (including in accordance with any revised due dates set by TLC) may result in the assessment of contract sanctions under Section 3.51.15.

We have read, understand, and will comply.

7.5.9 Ad Hoc Reports. The Texas Lottery may require the Successful Proposer to develop advertising reports or analysis of advertising opportunities with mutually agreed upon dates for delivery.

We have read, understand, and will comply.

7.6 CREATIVE SERVICES

7.6.1 The Successful Proposer shall be responsible for concepting, creation and production of Texas Lottery advertising materials, including broadcast, digital, social, point-of-sale and print advertisements, out-of-home and such other materials and projects as may be required by the Texas Lottery. The Successful Proposer also may be required to develop comprehensive integrated campaigns and to assist the Texas Lottery in developing game names, product logos, or art for other use.

We have read, understand, and will comply.

7.6.2 Creative Concepts. The Successful Proposer shall present at least three (3) creative concepts for each campaign and, upon Texas Lottery approval of the campaign concept, the Successful Proposer shall present three (3) creative options for each medium in the campaign unless otherwise specified by the Texas Lottery. If concepts or creative options are not approved by the Texas Lottery, the Successful Proposer, at the direction of the Texas Lottery, shall be required to develop and present additional creative executions.

We have read, understand, and will comply.

7.6.3 Creative Meetings. The Successful Proposer shall schedule creative meetings with the Texas Lottery. Unless otherwise approved by the Texas Lottery, the Successful Proposer shall provide at least five (5) Working Days' advance notice for all creative meetings. Creative meetings will be held on an as-needed basis.

We have read, understand, and will comply.

7.6.4 Timelines. The Successful Proposer shall allow sufficient time for developing and presenting creative concepts, editing and revising selected options, obtaining final approvals from Texas Lottery staff, producing the final product, and distributing the finished product according to Texas Lottery specifications. Unless otherwise approved by the Texas Lottery, all timelines shall include a minimum of five (5) Working Days for approval by the Texas Lottery for each stage of each job or project. The Successful Proposer shall provide detailed production schedules with task milestones for each job. The Successful Proposer shall email all required materials to the Texas Lottery no later than four (4) hours before any scheduled meeting, unless otherwise approved by the Texas Lottery. The Texas Lottery will not be responsible for any additional production costs incurred as a result of the Successful Proposer's not adhering to set timelines.

We have read, understand, and will comply.

7.6.5 Creative Approvals. The Successful Proposer shall obtain written approval from the Texas Lottery prior to producing any advertisement. When producing any creative work, the Successful Proposer shall not vary from approved scripts, story boards or print layouts without written approval from the Texas Lottery. Failure to adhere to approved scripts, story boards or layouts may void the Texas Lottery's approval of the estimate for the project. The Successful Proposer shall incorporate all changes required by the Texas Lottery, as well as submit any other alternative creative solutions deemed prudent by the Successful Proposer. The Successful Proposer shall be responsible for all unauthorized expenses.

We have read, understand, and will comply.

7.7 MEDIA SERVICES

7.7.1 Media Buying Guidelines will be prepared by the Texas Lottery in cooperation with the Successful Proposer, and shall be agreed to by both parties in writing. The Guidelines may be updated annually or more often as necessary during the term of this Contract. The Successful Proposer shall be responsible for adhering to the Media Buying Guidelines.

We have read, understand, and will comply.

7.7.2 Negotiation and Placement. The Successful Proposer shall be responsible for the placement and purchase of all media, including but not limited to broadcast, digital, social, out-of-home and print media. In negotiating media purchases, the Successful Proposer shall make the Texas Lottery aware

of any savings that might be achieved through long-term commitments. Media placement shall be reimbursed at net cost with no mark-up. All broadcast stations are required to have a minimum ratings criteria defined by the Texas Lottery.

We have read, understand, and will comply.

7.7.3 Stewardship. The Successful Proposer shall ensure that all media runs according to any contracts or insertion orders. This includes but is not limited to: order receipt/input confirmation, traffic instruction confirmation, reviewing pre-log times, negotiating makegoods of comparable or greater value, etc.

We have read, understand, and will comply.

7.7.4 Placement Verification. The Successful Proposer shall review, process invoices and address any discrepancies prior to submitting to the Texas Lottery. This includes: confirming traffic, rotation, flight dates to the purchased media channels. In addition, the Successful Proposer shall provide, at no cost to the Texas Lottery, affidavits, tear sheets or any other placement verification requested by the Texas Lottery.

We have read, understand, and will comply.

7.7.5 Added Value Media Placements. The Successful Proposer shall negotiate added value for all media included in any Texas Lottery buy. The Texas Lottery shall establish a goal for added value media for each fiscal year.

We have read, understand, and will comply.

7.8 PRODUCTION STORAGE

The Successful Proposer shall store past and current broadcast and digital/social video associated with the Texas Lottery in a manner consistent with industry standards. All storage costs will be reimbursed by the Texas Lottery for actual cost only. In accordance with Section 3.14.3, the Successful Proposer shall aid in any transition of broadcast and digital video for any new arrangement or service provider, if applicable.

We have read, understand, and will comply.

7.9 GOODS AND EQUIPMENT

Notwithstanding anything herein to the contrary, after completion of the services to be provided on the Texas Lottery's behalf, the Successful Proposer shall be solely responsible for the proper disposition of all physical or tangible goods and/or equipment created in connection with the services or works provided to the Texas Lottery, and which are incidental to such services or works (e.g., props, set dressing, promotional equipment, signage, related equipment). The Texas Lottery will notify the Successful Proposer in the event that such incidental goods or equipment are to be returned to the Texas Lottery; otherwise, the Successful Proposer shall bear all storage, destruction and other costs in connection with disposition of such physical or tangible goods and equipment. Upon request of the

Texas Lottery, the Successful Proposer shall be required to provide supporting documentation confirming disposal or destruction of such items. The Successful Proposer is expressly prohibited from reproducing, distributing, displaying, performing publicly, making copies or derivative works of, selling, using, re-using or otherwise conveying to other persons or entities any goods and/or equipment bearing any Texas Lottery mark without prior written approval by an authorized Texas Lottery representative.

We have read, understand, and will comply.

7.10 PUBLIC SERVICE ANNOUNCEMENTS

At the Texas Lottery's request, the Successful Proposer shall develop print and/or broadcast public service announcements and work to secure placements. The announcements will run at no charge to the Texas Lottery. The Successful Proposer shall include a detailed post-buy report.

We have read, understand, and will comply.

7.11 TRANSLATION SERVICES

Translation services may include translation in multiple languages, terminology creation and management, editing, proofreading, and cultural review. These services must be available on request. In the past, the Texas Lottery has used translation services primarily for Spanish and limited translation requirements for Chinese.

We have read, understand, and will comply.

7.12 EXPERIENTIAL MARKETING

7.12.1 The Texas Lottery works with the Lottery Operator to select promotional selling activations at fairs, festivals, other public events and in-store retailer promotions that create awareness and interest for Texas Lottery products among adult Texans. Experiential marketing efforts are intended to increase product trial and educate new and potential players about Lottery products.

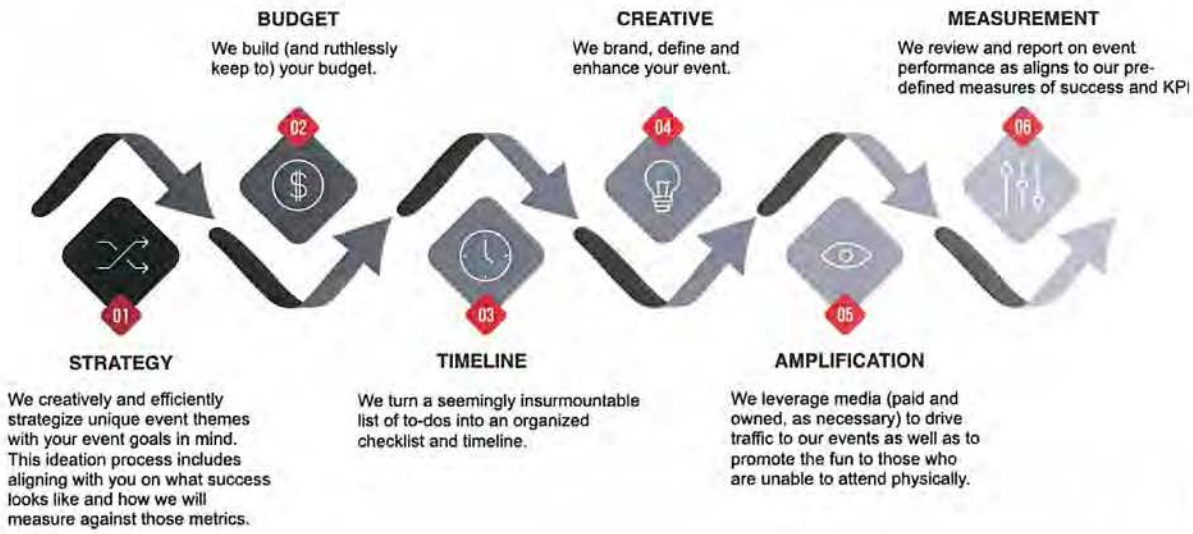
We have read, understand, and will comply.

7.12.2 At the Texas Lottery's request, the Successful Proposer shall assist in selecting, developing, negotiating and contracting for experiential activations in support of the Texas Lottery brand and products. This may include contracted services with third party vendors, equipment, supplies or other required components.

Our experienced events team would be happy to assist in any experiential asks. It is our goal to dovetail with the Texas Lottery Commission team to support in whatever way is necessary and most cost efficient. Experience, accountability and unlimited resources are just a few of the things that we bring to the table when planning your event. We are committed to saving you time and money in managing your production.

Our team is composed of talented negotiators as well as event experts who can support all event planning, production and logistics as well as activity and transportation management.

Our general event approach is as follows:



7.12.3 *Joint Promotions.* At the Texas Lottery's request, the Successful Proposer shall solicit and encourage joint advertising and promotional opportunities with potential co-sponsors. The Successful Proposer shall indicate the benefits to the Texas Lottery from any such joint promotion recommended.

We have read, understand, and will comply.

7.12.4 *Free Tickets and Other Benefits.* Entitlements often carry with them an offer for free tickets to events, premium items and other special benefits. All such benefits provided in relation to experiential activations on behalf of the Texas Lottery shall be fully disclosed and documented. The Texas Lottery reserves the right to accept or reject the offer of any such items or benefits offered in association with an entitlement. The Successful Proposer may not utilize any such items for its own benefit or the benefit of other clients. No such item shall be provided to an employee of the Texas Lottery. The Successful Proposer shall maintain a listing of any or all items or benefits provided to the Texas Lottery, and shall make a recommendation for their use. Tickets, trips, premiums and other such items may be utilized for retailer incentives, for example. If, at the Texas Lottery's sole discretion, the Texas Lottery cannot make appropriate use of the items offered, it shall be the obligation of the Successful Proposer to negotiate lower rates or alternative benefits.

We have read, understand, and will comply.

7.12.5 *Conventions, Trade Shows, Special Events and Meetings.* All Texas Lottery vendors are encouraged to stay current on industry trends by attending various conventions, trade shows, special events, HUB expos and related meetings. When the Successful Proposer's attendance is requested by the Texas Lottery, the Successful Proposer shall request prior written approval of expenses from the Texas Lottery. Expenses will be reimbursed pursuant to Texas State per diem rates (See Section 7.16).

We have read, understand, and will comply.

7.13 EXPENDITURE APPROVAL

7.13.1 The Successful Proposer shall prepare written estimates for all expenditures and obtain prior written approval from the Texas Lottery before making any commitment on behalf of the Texas Lottery. The Texas Lottery will not be responsible for any expenditure unless pre-approved in writing by the Texas Lottery. Unless otherwise approved by the Texas Lottery, the Successful Proposer shall provide at least five (5) Working Days for all estimate approvals. The Successful Proposer shall submit estimates in a format prescribed by the Texas Lottery.

We have read, understand, and will comply.

7.13.2 For any service expenditures identified in Section 5.5.2 with an asterisk that exceed $5,000, the Successful Proposer must obtain at least three (3) competitive bids to be used in the preparation of written estimates. In obtaining bids, the Successful Proposer must comply with the HSP requirements. The Successful Proposer shall be required to provide all supporting documentation of bids for each estimate.

We have read, understand, and will comply.

7.13.3 For any production work to be conducted outside the State of Texas, the Successful Proposer must provide written documentation that demonstrates locations or facilities within the State of Texas are not adequate for the required production.

We have read, understand, and will comply.

7.13.4 Estimate Revisions. Revisions to approved estimates must be pre-approved in writing by the Texas Lottery. All revised estimates shall contain the cost differential, including previous approved amounts.

We have read, understand, and will comply.

7.13.5 Estimate Cancellations. For any previously approved estimate that is cancelled, the Successful Proposer shall submit a revised closed estimate reflecting all cancelled portions of the estimate to the Texas Lottery.

We have read, understand, and will comply.

7.14 BILLING/INVOICES

7.14.1 In accordance with Section 3.8 and as further described herein, the Successful Proposer shall submit invoices to the Texas Lottery following delivery by the Successful Proposer of all goods and/or completion by the Successful Proposer of all services in accordance with a signed and pre-approved estimate.

We have read, understand, and will comply.

7.14.2 The Successful Proposer shall submit invoices in duplicate every other Monday, or as prescribed by the Texas Lottery, together with supporting documentation to substantiate all expenses incurred. If the designated Monday is a State holiday, invoices will be due the next state business day. By submitting an invoice for payment, the Successful Proposer certifies that goods have been delivered and received or services have been rendered in accordance with the Contract.

We have read, understand, and will comply.

7.14.3 The Successful Proposer must include, at a minimum, or as prescribed by the Texas Lottery the following with each invoice: (i) invoice statement including the invoice number, estimate number and any line items; flight dates; amount for each invoice submitted, current billed amount and balance remaining; (ii) all approved estimates and revisions; and (iii) supporting documentation (e.g., vendor invoices, tearsheets, affidavits, etc.).

We have read, understand, and will comply.

7.14.4 No payment will be made without a signed and approved estimate. The Texas Lottery will only authorize payments upon the completion and acceptance of services or after the delivery and acceptance of goods.

We have read, understand, and will comply.

7.14.5 Production and media estimates will be closed ninety (90) Days after the completion of the production and media flight. Once an estimate is closed, no further billing can be submitted. The Successful Proposer is required to mark "Closed" on the final invoice submitted to the Texas Lottery for payment.

We have read, understand, and will comply.

7.14.6 The State's fiscal year is September 1 through August 31. Any invoices submitted after August 31 for services performed during the previous fiscal year must be submitted to the Texas Lottery no later than October 30 of the immediately following fiscal year.

We have read, understand, and will comply.

7.14.7 If no final invoice is received within ninety (90) Days after the termination or expiration of the Contract, the Successful Proposer waives the right to receive any further payments.

We have read, understand, and will comply.

7.14.8 Any invoices submitted that do not have all required detail to process for payment will be disputed in accordance with TEX. GOV'T CODE ANN. § 2251.042 et. seq. ("Disputed Payment"). A disputed invoice will be processed for payment as soon as possible following settlement of dispute, but no sooner than thirty (30) Days from original invoice received date.

We have read, understand, and will comply.

7.14.9 The Successful Proposer shall be required to reimburse the Texas Lottery for any overpayment determined as a result of an audit or inspection of records on work performed under the Contract. At the Texas Lottery's sole discretion, reimbursement may be in the form of a credit or actual payment made by the Successful Proposer.

We have read, understand, and will comply.

7.15 SHIPPING/FREIGHT CHARGES

The Successful Proposer is expected to utilize the lowest cost to safely transport its shipments. The Successful Proposer shall be responsible for all additional costs incurred by the Texas Lottery as a result of the Successful Proposer's production delay.

We have read, understand, and will comply.

7.16 TRAVEL

The Texas Lottery does not reimburse for travel-related expenses including the Successful Proposer's hourly agency fees associated with travel for regularly held meetings at Lottery Headquarters. If the TLC requires the Successful Proposer to travel, for production, event management or any other reason, travel costs will be reimbursed pursuant to Texas State per diem rates along with the Successful Proposer's hourly agency fees. Approved travel expenses and estimated billable hours shall not be reimbursed without a prior approved estimate. Travel related to production by the Successful Proposer's subcontractor staff shall be reimbursed at State per diem rates.

We have read, understand, and will comply.

7.17 UNACCEPTABLE PRODUCTS

The Successful Proposer shall be responsible for all costs for products produced on behalf of the Texas Lottery that are misprinted, produced in error or which the Texas Lottery, in its sole discretion, determines are unacceptable, together with all costs for services rejected by the Texas Lottery because of delay, or rendered in a manner inconsistent with services approved by the Texas Lottery.

We have read, understand, and will comply.

7.18 UNACCEPTABLE SERVICES

The Successful Proposer shall be responsible for any costs incurred in conjunction with services provided on behalf of the Texas Lottery which are deemed unacceptable due to failure to meet deadlines that warrant services unusable, or rendered in a manner inconsistent with the services approved by the Texas Lottery.

We have read, understand, and will comply.

7.19 MEETINGS WITH TLC VENDORS

Any meetings or conference calls that are held between the Successful Proposer and any of the Texas Lottery's vendors must be approved by the Texas Lottery. Texas Lottery staff may attend any meeting or conference call the Successful Proposer and any of the Texas Lottery vendors may have.

We have read, understand, and will comply.

7.20 OTHER ASSOCIATED SERVICES (OFFERED OPTION)

Offered Options are not identified in this RFP, but may be identified by the Proposer and included in the Proposal. This is an opportunity for Proposers to offer options the Texas Lottery may not have been aware of at the time this RFP was written. As an Offered Option, Proposers should describe in detail any other service(s) proposed to be provided to the Texas Lottery that are not specifically addressed in this RFP. The Proposer should include the cost or fee associated with an Offered Option, on a separate sheet to be included with the sealed cost proposal. The Proposer also should specify how those services would assist the Texas Lottery in achieving its objectives as outlined in this RFP.

We have read, understand, and will comply. Please reference section 7.1.3 regarding research capabilities.

7.21 AUSTIN OFFICE

The Successful Proposer is not required to maintain an office in Austin, Texas. However, appropriate staff will need to be available upon request to attend meetings at the Texas Lottery headquarters.

We have read, understand, and will comply.

SECTION 8
CREATIVE RESPONSE

Y&R
ATX

SECTION 8
CREATIVE RESPONSE

8 CREATIVE RESPONSE

8.1 CREATIVE ASSIGNMENT

8.1.1 The Texas Lottery is interested in the Proposer's process and approach to resolving communication challenges. The Texas Lottery will assess the Proposer's ability to utilize qualitative and quantitative data and translate the findings into a concise advertising strategy that produces effective marketing messages.

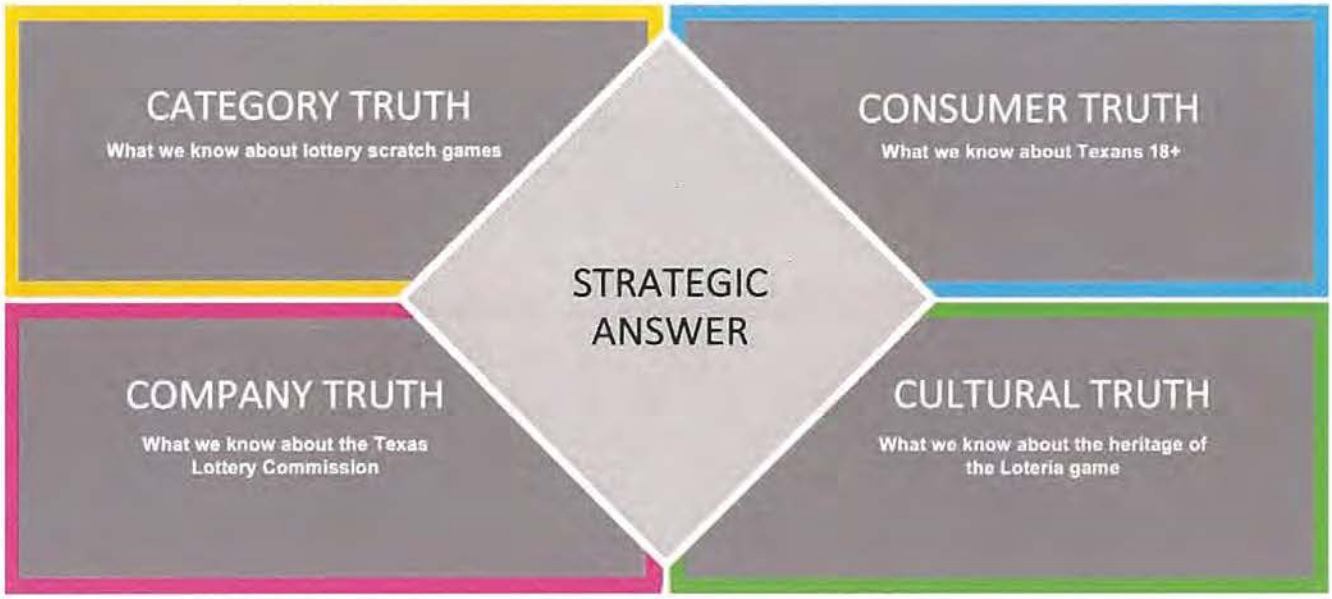
We have read, understand, and will comply. See our response to Section 8.1.1 on the following pages.

RESPONSE TO SECTION 8.1.1

At Y&R, we develop *360° solutions*. This means that when we help our clients solve marketing challenges, we consider all aspects of a problem, including internal and external factors. This process is what we like to call "surprise-proof." We've found that this method of problem solving ensures that our marketing solutions are differentiated, ownable and always ladder back to our clients' business goals. A *360° solution* is powered by data, but ensures that we never forget to breathe life back into our insights.

At the center of a *360° solution* is our version of a "Four Cs" planning process. In this technique, we investigate four key questions that surround a marketing challenge to arrive at a truly holistic solution. The Four Cs ensures that we don't solve for one variable while ignoring other pertinent information that will affect the way the marketing is planned and received.

The four phases we consider are:



After uncovering a core insight in each of these phases, we apply a 'STRATEGIC ANSWER' — a North Star solution that solves for the most pertinent variables that inform marketing as identified through the planning process. The strategic answer serves as our one-line creative strategy: the singular thought that summarizes what the creative materials must convey in order to effectively achieve the communications goals of the activation.

The process for investigating each of these areas of interest utilizes different methodologies and resources. We select the most relevant tools and techniques based on the subject matter.

Here is how we applied the Four Cs process for this RFP:

For the category phase, we focused on identifying the drivers of and barriers to scratch-ticket purchases using the Y&R Trend Desk. This research included secondary sources around impulse-purchase behavior from publications like The *Wall Street Journal*, *Convenience Store News*, NPR and *Psychology Today*, as well as first-person research, with data scientists, economists, entrepreneurs, engineers and marketers. We rounded out our quantitative research with eXploring interviews, our proprietary qualitative ethnographic research methodology. We talked to convenience and grocery store owners, employees and shoppers as well as a custom Texas Loteria online survey. Finally, we observed convenience and grocery store purchase behaviors through site visits at both the busiest and slowest times of day for lottery purchases, and identified marketing opportunities in the parts of the store where lottery players stop most often, and then tallied products "frequently purchased with" lottery tickets to inform our conversion strategy.

For the consumer phase, we leveraged the segmentation exercise provided by the Texas Lottery Commission, but we also built our own specific to the RFP Texas Loteria suite exercise. The rationale behind building an additional segmentation is that it provides not only creative direction, but also uncovers key values, characteristics, behaviors, interests and attitudes about the target audience that we leverage to make our media and creative as effective and efficient as possible. The direct benefits of this process include media planning and buying efficiencies at the channel (streaming radio), property (Pandora) and device level (mobile). In our segment approach, we created personas based on age group. We did this to account for lifestyle differences as well as cultural and language preferences, ensuring we could speak to the Hispanic/Latino (H/L) audience across not only mass media, but also language-specific channels and properties. To develop the personas, we use a tool called Simmons OneView, specifically the 12-month Summer 2017 NHCS Adult Study (which is updated bi-quarterly), with access to Hispanic-Only survey data as well as General Market data. We also used the Simmons Connect study to analyze hour-by-hour media consumption. (Please reference our detailed personas in Section 8.1.4 (b)).

For the company phase, we put together a plan to ensure the Texas Lottery Commission can continue to develop increasingly innovative creative marketing materials by analyzing the marketing materials of over 30 other state and national lotteries, as well as historic Texas Lottery Commission creative. That led us to uncover a marketing whitespace opportunity — a type of creative message that's differentiated and could only come from the Texas Lottery Commission. Identifying a whitespace ensures our message: 1) stands out, and 2) maintains a strong Texas Lottery brand (because it's something no other lottery is doing or has done). This whitespace analysis can inform not only this RFP exercise, but could help position the Texas Lottery at a higher brand level — ensuring that current Texas Lottery players remain loyal and attracting new players because the message feels fresh rather than relying on the similar conventions as past campaigns.

For the cultural phase, we used eXploring to immerse ourselves in the heritage of the Mexican Loteria game. This research included collecting resources on the game's history, interviewing players, visiting art exhibits inspired by the game, and speaking to Texans both of Mexican heritage and otherwise to understand the evolving role of the game within families, regions and rituals. In addition, we leveraged social listening tool Crimson Hexagon and Y&R Trend Desk editorial content to understand how Texans relate to Loteria.

At the end of those four phases, we arrived at our strategic answer. This one sentence, which accounts for all four phases of insights uncovered through the process, became our North Star for addressing the Texas Loteria RFP ask.

8.1.2 Introduction. The Texas Lottery's product mix consists of scratch ticket games and draw games. The Texas Lottery introduces approximately 90 scratch ticket games annually ranging in price point from $1 to $50, which account for approximately 79% of overall Texas Lottery sales. Draw games (Powerball, Mega Millions, Lotto Texas, Cash Five, Daily 4, Pick 3, All or Nothing, Texas Triple Chance and Texas Two Step) range in price point from $.50 to $2 and account for approximately 21% of Texas Lottery sales. Several of the draw games also offer optional purchase add-on features.

We have read, understand, and will comply.

8.1.3 In 2008, the Texas Lottery launched the Texas Loteria scratch ticket. The scratch ticket is based on the colorful bingo-style game originating in Mexico. The images used on playing cards in the game have become iconic in Mexican culture and have crossed over into American pop culture as well. Over the past decade, Texas Loteria has consistently been one of the top selling scratch tickets at the $3, $5 and $10 price points. Texas Loteria was also the first bilingual game launched by the Texas Lottery. For purposes of this creative assignment, the Texas Lottery plans to capitalize on the success of Texas Loteria by expanding the ticket into a suite of scratch tickets with price points at the $1, $3, $5, $10 and $20 levels and supporting the suite with a comprehensive advertising campaign for the first time. The product goals for Texas Loteria suite creative are:

1) drive awareness of the suite of scratch tickets for both English and Spanish speakers throughout Texas
2) encourage product trial for new or lapsed players
3) maintain a strong Texas Lottery brand

We have read, understand, and will comply.

8.1.4 The Assignment. Each Proposer shall create and submit as part of its Proposal, a Texas Loteria suite campaign designed to increase product awareness, trial and participation by adult (ages 18+) Texans. Each Proposer must consider and provide information in regard to how the campaign will execute successfully against the Texas Lottery's product and campaign goals. The Texas Lottery's media core audience is all Texans between the ages of 18 and 49.

We have read, understand, and will comply.

The creative response, at a minimum, should include:

a) Advertising Strategy
A solid and comprehensive strategy should be developed that addresses the assignment and meets the marketing objectives. The strategy should reflect a thorough understanding of Texas – its geographic markets, its diverse population and its status as a minority-majority state. The strategy shall be grounded in and substantiated by quantitative and qualitative data.

We have read, understand, and will comply. See our response to Section 8.1.4 (a) on the following pages.

RESPONSE TO SECTION 8.1.4 (a) – ADVERTISING STRATEGY

We're so excited to be responding to this RFP assignment. It's a unique opportunity to show the Texas Lottery Commission how we approach problem solving, utilizing data-driven but human-centric *360° solutions*. Our Four Cs process, as detailed in Section 8.1.1, is perfectly suited to inform an innovative marketing campaign to both raise awareness and drive trial of the expanded Texas Loteria scratch-game suite, while maintaining a strong Texas Lottery brand.

In approaching the problem, we started by casting a wide investigative net and narrowed the solution as we progressed through the process. For this assignment, the first area we investigated was the scratch-game category as a whole. Since we know, based on Texas Lottery Commission-provided data, that scratch and draw games have significant differences in the way they are purchased and played, we wanted to make sure everything in both our media and creative proposal was tailored to convert as many Texas Loteria scratch-ticket sales as efficiently as possible. Because the Texas Lottery Commission's 2017-2021 Agency Strategic Plan states that impulse purchases make up the majority of scratch-ticket sales, we focused on how to inspire that type of shopping.

The environmental factors that affect impulse shopping behaviors are easy to understand and translate to marketing efforts: your message must appear in the right location at the right time. For lottery tickets, where and when details are readily available. We know most scratch-ticket sales happen at convenience stores and grocery stores, and we know that there is a key window of time, from 4 to 9 p.m. on weeknights, when lottery tickets sales spike significantly (Today.com, "The best time to go to the grocery store – and the worst," March 8, 2017).

(NPD Group, "Peak visit times at convenience stores," March 22, 2011)

This understanding informs our recommendation of a geo-targeted and dayparted marketing strategy. In order to increase the rate of purchase conversion relative to our marketing investment, our creative and media solutions must prioritize breakthrough placements and messages in close proximity to retail locations. For more details on how our media plan can amplify our geo-targeted, dayparted strategy, please refer to Section 8.1.4 (b) Media Plan.

But placing a message in the right place at the right time isn't enough. The average American is exposed to over 10,000 advertising messages every day (*American Marketing Association*, "Why Your Customers' Attention is the Scarcest Resource," 2017). You need to have the right message to make people take action instead of glossing over, or entirely missing, your marketing. Brad Klontz, co-founder of the Financial Psychology Institute and a professor of economics and finance at Creighton University, suggests that impulse behaviors fulfill an emotional need (*Your Mental Wealth*, "When Shopping Is Out Of Control," January 10, 2008). Thus, when it comes to selling scratch tickets, the key behavior to understand is the emotional driver of impulse scratch-ticket purchases.

CATEGORY INSIGHT: Sparking an emotional catalyst is the key to inspiring impulse scratch ticket purchases.

In the category phase of our planning process, we uncovered that in order to drive a Texas Loteria ticket purchase, we needed to not only create messages that appear in the right place at the right time, but also needed the right message that could create an emotional connection with Texans.

To do that, we needed to understand the people we are trying to influence on a psychographic level.

The RFP assignment identifies a broad target of Texans 18+, with the media plan focused on Texans between the ages of 18 and 49.

As you know, this creates a large and diverse audience to reach and convert. We needed to zoom in on a shared ideology that was strong enough to resonate not only with current lottery players, but also with lapsed and potential new players.

To do this, we segmented the target audience using personas. A persona is a single profile that translates the common behaviors and attitudes of a percentage of the target audience, turning both psychographic and demographic statistics into a single person — one you might run into on the street or in line at the store. For this exercise, we leveraged and built off the Demographic Survey of Texas Lottery Players conducted by the University of Houston and Texas Lottery Q1 2017 Segmentation Study provided by the Texas Lottery Commission. Since part of the ask was to encourage product trial for new or lapsed players, we wanted to reflect both loyal and lapsed players (based on whether or not they had purchased a lottery ticket within the last 30 days) in our exercise.

For new players, we focused on the lucrative opportunity presented by those age 18 to 34.

By 2020, Millennials are expected to control between $19 trillion to $24 trillion of the global economy, and 48% play a favorite game at least once a week — yet younger Millennials as a whole are not playing the lottery like their older peers (*International Game Technology*, "Millennials Matter: Tapping Into the Preferences of a Game-Changing Demographic," September 27, 2017).

To understand why, we divided the 18-34 Millennial population by life stage (18-24, 25-34) and added a layer of "gaming behaviors" to make the marketable audience size more efficient — reasoning that the large percentage of that population who identified with gaming behaviors (either mobile or video games) would be more likely than average to consider playing a lottery game.

As you might expect, the personas show variance in attitudes and habits, but we identified consistent ideological traits that run through each of them.

1. The first trait that the targets share is that they are future-oriented. This means that they identify with statements that show they are able to envision and articulate goals for themselves or their families.
2. The second trait is that they are optimistic. Even when things don't go their way, these people believe that tomorrow will bring about a more positive outcome.
3. The final trait the personas share is that they are action-oriented. They are not the type of people who wait for something to happen to or for them, they go after what they want. Across age and ethnicity, income and region, our personas self-identify with traits such as adventurous, bold and/or independent and categorize themselves as self-starters.

Segment	FUTURE-ORIENTED	OPTIMISTIC	ACTION-ORIENTED
18-24 GAMERS	• I am self-centered when it comes to reaching my goals (145) • I want to get to the very top in my career (165)	• I am optimistic about getting a job in the next year (344)	• I am adventurous (115) • I am an early adopter (176) and not afraid to be the first of my friends to shop at a new store (165) or try a new clothing style (168)
25-34 GAMERS	• I would like to set up my own business one day (133)	• I feel better off financially than I was 12 months ago (128) and I feel this will continue to improve in the next 12 months (144)	• My friends and acquaintances look to me to organize our activities (111) • I'm good a leading discussions (105)
35-49 LOYALIST	• Considers self head-strong in achieving goals (117)	• I feel the American economy will be better in the next 12 months (110) • Optimistic that will be financially better off in the next 12 months (123)	• I am often chosen to be the spokesperson of my group (110)
35-49 LAPSED	• I look at the work I do as a career (128)	• Consider myself optimistic (109)	• My friends and acquaintances look to me to organize our activities (116) • I am often chosen to be the spokesperson in my group (116) • I am willing to help others even if there is no direct benefit to myself (104)

(Simmons OneView, "12-Month Summer NHCS Adult Study," 2017)

Each of the personas has different ideas about what success looks like, but their shared beliefs are powerful motivators.

But we wanted to make sure the shared ideology we identified across Texans was also actionable and relevant to driving lottery ticket sales, so we went one step further by looking at specific motivations for playing the lottery.

One of the most common motivations for gambling (including playing the lottery) is the excitement of taking a risk, even a small, controlled risk like a scratch ticket. Risk taking is not a rational impulse. Evolutionary scientists don't understand why we do something that goes against our biological coding.

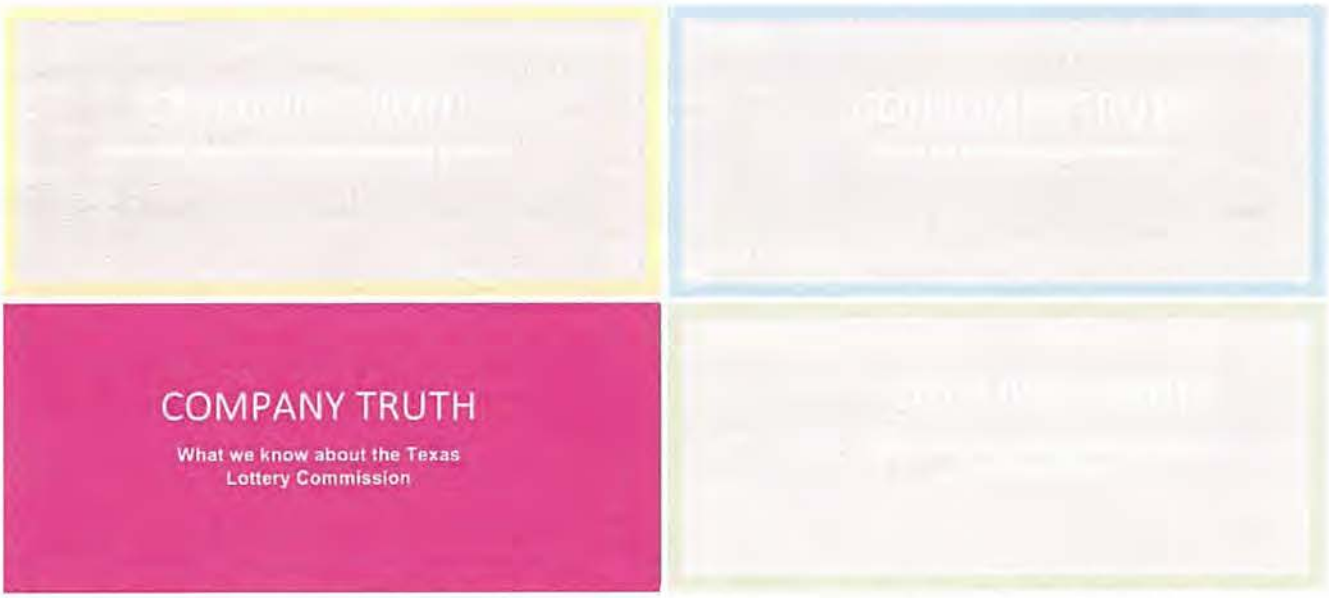
But anyone who has ever taken a risk knows the emotional experience associated with taking a chance — it's a feeling, closest in definition to happiness, that stirs in your chest. In the words of Jon Krakauer, author of best-selling novel *Into the Wild*, "the answer to 'why?' usually ends up speculative, unspecific. It makes you feel good; you relish the focus, the intensity of the moment, the Zen bliss when it's over."

'Yet, most people avoid risk. As *Wall Street Journal* Economist, Greg Ip explains, "Ask [the average person] to choose between receiving $1 or flipping a coin to double the prize, and they will choose the first, even though the two choices have the same expected value (50% probability of $2 equals $1 expected value)" (*Wall Street Journal*, "Why an Economist Plays Powerball," January 12, 2016).

However, Texans as a state population are significantly more predisposed to take a risk than their peers in any other state. We leveraged a proprietary WPP tool, the AmeriLINK Consumer Marketing Database, a survey that collects data from 87% of Americans, to compare the answers of Texans and non-Texans to the survey question, "How willing are you to take chances?"

The results are pretty exciting. According to AmeriLink data, Texans 18-49 are 30% more likely to strongly identify as risk takers than the rest of the country, and Texans 18+ are almost 40% more likely to strongly identify. Since we know Texans are predisposed to taking chances, and that the emotional reward of chance taking is a key driver for playing the lottery, we believe strongly appealing to this unique part of a Texan's identity will drive purchase of Texas Loteria scratch tickets.

CONSUMER INSIGHT: Texans share the powerful belief that they have the power to build the future they desire and are willing to take risks to achieve it.



We know that innovation is one of the core values of the Texas Lottery Commission, and we also know that maintaining a strong Texas Lottery brand is one of the objectives of this campaign. That's why the company phase of our process focused on identifying a new and differentiated creative whitespace to ensure our proposed Texas Loteria creative stands out and attracts new, younger players, without alienating core lottery players.

A 2016 Gallup poll found that close to two-thirds of those 50 to 64 years old had played the lottery in the last year, while only about a third of those 18 to 24 had taken part (*Gallup News*, "About Half of Americans Play State Lotteries," July 22, 2016). The Texas Lottery Commission-provided sales data tells a similar story.

IGT, a consulting and lobbying group for the gaming industry, released a report in September 2017 emphasizing the importance of lottery programs finding non-traditional ways to win over Millennial players.

"Millennials' digital gaming habits are likely to get stronger as they age. Neglecting to appeal to them today risks losing this group for the long term," said the report. "But," the report added, "if lotteries are trying to court Millennials, they have yet to find success," (*International Game Technology*, "Millennials Matter: Tapping Into the Preferences of a Game-Changing Demographic," September 27, 2017).

Titles like *Clash Royale*, *World of Warcraft* and *Candy Crush* are just a few of the games that have surged in popularity with this demographic, despite the fact that none of them provide monetary rewards like a lottery game could (*International Game Technology*, "Millennials Matter: Tapping Into the Preferences of a Game-Changing Demographic," September 27, 2017).

While the Texas Lottery Commission is the only legal lottery in Texas, there are many lotteries across state and country lines, and even though they have different goals, regulations and offerings, they tend to think about marketing in similar ways.

The future of the Texas Lottery lies in reaching new audiences. So, it stands to reason that to win over new people, the Texas Lottery Commission will need to find new ways to position its offering. We approached bridging "the Millennial gap" by first understanding the historic messaging that has failed to resonate with them and why, and then by finding a "whitespace" opportunity — a type of message that other lotteries haven't tried yet that aligns with Millennial values while staying true to the Texas Lottery brand.

We wanted to take advantage of the access we have to historic results for lottery campaigns, both in and outside of Texas, to understand what works and what doesn't, what's tired and what's untried. During our analysis of 30+ lottery campaigns that ran in the last three years, a mix of award winners, sales standouts and a few that faded from memory almost as quickly as we reviewed them, we found that the same message was being packaged over and over again. Across scratch and draw games, state and national lotteries, Spanish-language ads and English-language ads — the trend was the same.

LOTTERY CAMPAIGN AUDIT: THEMES

(Competitrack, 2017)

By far, the most commonly used creative approach is showcasing the lavish life that winning would afford you. It makes sense. Anyone who buys a lottery ticket wants to win, and some behavioral economists suggest that it's actually the daydreams of winning we're buying when we purchase a ticket. But why doesn't this message speak to Millennials?

Just ask one of the thousands of think pieces detailing how Millennials can't get jobs, can't afford to buy homes and can't pay off their debt.

When you consider the bleak financial situation many Millennials find themselves in, it's not that surprising that ads showcasing aggressive wealth and luxury might not reflect their values.

Instead, IGT suggests that if lotteries want to win back Millennials, they need to play up gamification.

COMPANY INSIGHT: An innovative creative platform for the Texas Loteria must foster the same sense of competition and urgency as the games Millennials know and love.

It is a great advantage that the chosen ticket for this assignment is the Texas Loteria ticket, as we feel this game is uniquely positioned to connect with Texans across various ages and backgrounds.

The Texas Loteria suite of tickets is unique in that the Mexican game it is based on has been around for centuries, creating a rich and varied tradition beloved and interpreted by generations of Mexicans and Americans.

Even in times of oppression or political and social unrest, Loteria represented the idea that citizens control their own destiny. It's an equalizer — anyone can play and anyone can win. The game has come to represent many different things to different people, and everyone we spoke to told us a unique or personal story about how their friends or family shaped the rituals of play and how it got passed down from generation to generation — whether they used beans or Pesos as markers, whether they used riddles to signal the chosen card or hand gestures, whether they played with homemade or store-bought cards, whether they simply signed the cards to make sure they were passed down. Ericka, 24, from Arlington, Texas, shared, "I have memories playing this at parties. We would use beans as

markers and we would win money." While Robin, 27, from San Antonio, elaborated how this game was part of her childhood and upbringing, "I grew up playing Loteria! I'm Mexican-American and this game was played at family get-togethers or just a random night with friends to have some laughs and win some spare change. I do still play Loteria. I have a jumbo set in my house right now!"

Individuals have stories about favorite characters. They feel ownership and identify with not only the game but the culture created around it, as well. Mexican-American artists reimagine the characters — making them modern manifestations or painting them in styles that symbolize the blending of heritage and the blurring of borders.

Mike Alfero is the creator behind the newest version of Loteria cards, "Millennial Loteria."

Alfero said, "People love it because they can relate to it." He added, "You're also relating to it on a cultural level, a nostalgic level really, that's a very powerful feeling" (*Vivala*, "Someone Made Loteria and It's for Sure Gonna Sell out Fast," July 17, 2017). Consider Zina's, 36, story, "I remember playing Loteria a lot with my grandma. She would make menudo and we'd play around the kitchen table. We played Loteria because it's one of the games my grandma showed me how to play. I still play Loteria with my kids. It's become a tradition with my family, especially after my grandmother passed away."

Even the Texas Loteria has adapted the tradition, creating scratch cards with symbols that represent Texas. Unlike other games where the rules are stringent and the rituals sacred, Loteria is a living and evolving tradition, a symbol as unique and varied as the people who love it.

CULTURAL INSIGHT: While the core of Loteria remains constant, the pulse of the game is the sense of individual ownership players feel over their unique Loteria experience.

Now that we've covered our Four Cs process, we are ready to arrive at our single strategic answer.

In a world where...

CATEGORY INSIGHT: Sparking an emotional catalyst is the key to inspiring impulse scratch ticket purchases.

AND

CONSUMER INSIGHT: Texans share the powerful belief that they have the power to build the future they desire and are willing to take risks to achieve it.

AND

COMPANY INSIGHT: An innovative creative platform for the Texas Loteria must foster the same sense of competition and urgency as the games Millennials know and love.

AND

CULTURAL INSIGHT: While the core of Loteria remains constant, the pulse of the game is the sense of individual ownership players feel over their unique Loteria experience.

Our strategic answer is…

b) Media Plan

The media plan should detail the mediums, planned goals (impressions, GRPs, etc.) and flight dates utilized to reach the intended audience and an experiential recommendation.

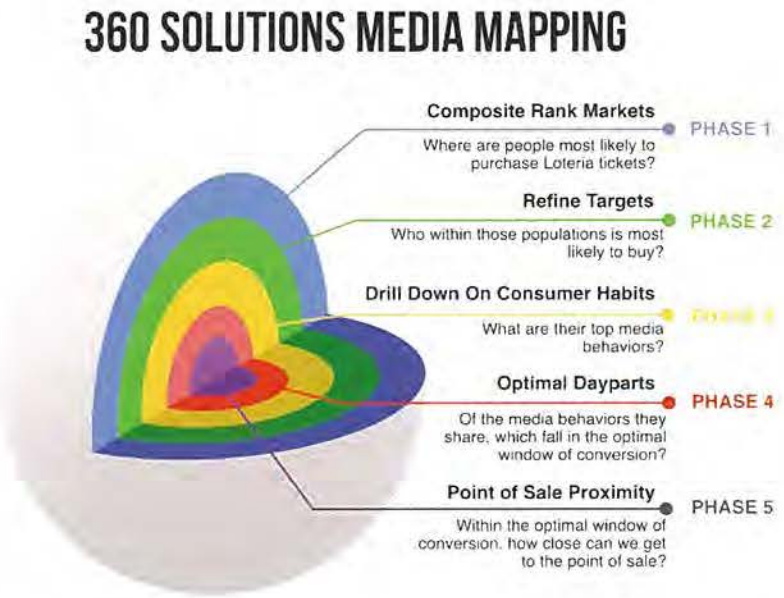
We have read, understand, and will comply. See our response to Section 8.1.4 (b) on the following pages.

RESPONSE TO SECTION 8.1.4 (b) – MEDIA PLAN

We are tasked with the following goals during our campaign flight of September through November:

1) Drive awareness of the Texas Loteria suite for both English and Spanish speakers throughout Texas and
2) Encourage product trial for new or lapsed players
3) Maintain a strong Texas Lottery brand

Our media approach is focused on achieving the goals as laid out in the RFP in the most effective and efficient way possible. This means that creating innovative solutions that make your media dollars work their hardest is at the core of our process. To achieve our goal of maximum efficiency, we created a framework that focuses on five key questions.



PHASE 1: <u>COMPOSITE RANK MARKETS</u> – Of Texans 18+, where are people most likely to purchase Texas Loteria tickets?

Situation: To achieve efficiencies with our limited media budget, we prioritized markets by their potential to deliver Texas Loteria ticket sales. This will ensure we're reaching the areas with people most likely to convert.

Approach: We went through a multi-step process to evaluate sales potential by creating a composite rank. The composite rank is based on three factors – total market population, market contribution to total lottery sales and market contribution to Texas Loteria sales.

First, we ranked the markets according to their population. Using this rank, and considering population distribution among each market, we divided the markets into three tiers. Budget will be allocated among

these tiers, with the highest percentage of the budget going toward Tier 1 markets as those have the highest population and, therefore, sales potential. The chart below details the first step in this exercise.

Texas DMA Population Rank

	Adult 18+ Population			
DMA	Rank	Market Tier	% of Population	% of Budget
Dallas-Ft. Worth	1	Tier 1 Markets	68%	70%
Houston	2			
San Antonio	3			
Austin	4			
Harlingen	5	Tier 2 Markets	22%	20%
El Paso	6			
Waco-Temple-Bryan	7			
Tyler-Longview-Lufkin-Nacogdoches	8			
Corpus Christi	9			
Amarillo	10			
Beaumont-Port Arthur	11			
Lubbock	12	Tier 3 Markets	10%	10%
Wichita Falls	13			
Odessa-Midland	14			
Abilene-Sweetwater	15			
Shreveport	16			
Laredo	17			
San Angelo	18			
Victoria	19			
Sherman-Ada	20			

Source: US Census

We also wanted to account for each DMA's contribution to total lottery sales, as well as Texas Loteria ticket sales, in determining final market tiers, so we created a composite rank for each market. We analyzed the percentage of total sales and Texas Loteria ticket sales each DMA contributed, and ranked the markets accordingly. We then assigned weight to each category. Population is the most important factor in determining market ranks, so population rank constitutes 75% of the composite rank. Sales are a secondary consideration in ranking the market, so we weighted total lottery sales and Texas Loteria ticket sales at 12.5% each.

These composite scores were used to determine final market rankings. They do not affect the tiers themselves, however do influence the ranking of markets within each tier. The chart on the next page outlines the result of this exercise and our final market prioritizations within each tier.

	Adult 18+ Population (75%)		Total Lottery Sales (12.5%)		Loteria Sales (12.5%)					
DMA	Rank	Weighted Rank	Total Lottery Sales Rank	Weighted Rank	Loteria Sales Rank	Weighted Rank	Composite Rank	Market Tier	% of Population	% of Budget
Dallas-Ft. Worth	1	0.75	1	0.125	1	0.125	1.0	Tier 1 Markets	68%	70%
Houston	2	1.5	2	0.25	2	0.25	2.0			
San Antonio	3	2.25	3	0.375	3	0.375	3.0			
Austin	4	3	4	0.5	4	0.5	4.0			
Harlingen	5	3.75	6	0.75	5	0.625	5.1	Tier 2 Markets	22%	20%
Waco-Temple-Bryan	7	5.25	5	0.625	7	0.875	6.8			
El Paso	6	4.5	12	1.5	13	1.625	7.6			
Tyler-Longview-Lufkin-Nacogdoches	8	6	8	1	8	1	8.0			
Corpus Christi	9	6.75	7	0.875	6	0.75	8.4			
Amarillo	10	7.5	11	1.375	10	1.25	10.1			
Beaumont-Port Arthur	11	8.25	10	1.25	12	1.5	11.0			
Lubbock	12	9	13	1.625	11	1.375	12.0	Tier 3 Markets	10%	10%
Odessa-Midland	14	10.5	9	1.125	9	1.125	12.8			
Wichita Falls	13	9.75	18	2.25	18	2.25	14.3			
Abilene-Sweetwater	15	11.25	14	1.75	14	1.75	14.8			
Shreveport	16	12	15	1.875	17	2.125	16.0			
Laredo	17	12.75	16	2	15	1.875	16.6			
San Angelo	18	13.5	17	2.125	16	2	17.6			
Victoria	19	14.25	19	2.375	19	2.375	19.0			
Sherman-Ada	20	15	20	2.5	20	2.5	20.0			

Source: US Census and Texas Lottery

Result: Creating composite scores to guide in the prioritizing of markets results in an effective and efficient campaign that ensures frequency and reach among Texans, while boosting support for markets that may be smaller but have higher sales volumes.

PHASE 2: <u>REFINE TARGETS</u> - Of the DMAs most likely to drive conversion, who within the population is most likely to buy?

Situation: The segmentation provided isn't efficient enough from a media targeting perspective for this exercise, so we added an additional layer of behaviors that we believe are leading indicators of conversion likelihood.

Approach: For Millennials, we layered in gaming habits. For the older audience, we compared loyalists and lapsed players.

	CORE		GROWTH	
	Lotto Loyalist, 35-49	Gamers, 25-34	Gamers, 18-24	Lapsed Lotto, 35-49
SIZE	3% of US population 7.7 Million	12% of US population 28.2 Million	9% of US population 21.5 Million	4% of US population 10.7 Million
DEFINITIONS	State Lottery: Played Instant Games the Last 30 Days	(Used/visited games online within the last 30 days **OR** play video games **OR** (play games on phone OR tablet apps))	(Used/visited games online within the last 30 days **OR** play video games **OR** (play games on phone OR tablet apps))	State Lottery: Played Instant Games the Last 12 Months **AND NOT** Last 30 Days
INDEX	Hispanic/Latino: 97 State Code - Texas: 101 Speaks Spanish: 101	136 111 138	153 89 141	114 106 107

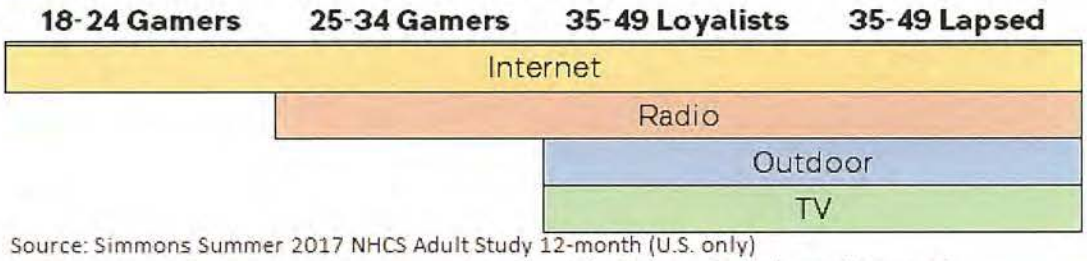
Result: Adding gaming behaviors to the core and growth segments and building our media plan around these characteristics ensures efficiency, as we're reaching audiences with the best likelihood of conversion.

PHASE 3: <u>DRILL DOWN ON CONSUMPTION</u> – Of the people most likely to buy, what are their top media behaviors?

Situation: Since we're trying to reach so many people, we want to find the most effective channels to reach them. The more effective our channels are in reaching our targets, the more people we can convert.

Approach: By choosing media that has overlapping usage across multiple audiences and thereby reaches multiple targets with the same dollar, we achieve cost efficiencies. To do that, we look for consistencies among the top media channels consumed by the target. The chart on the next page illustrates top media channels used by each of our personas, as defined by Simmons.

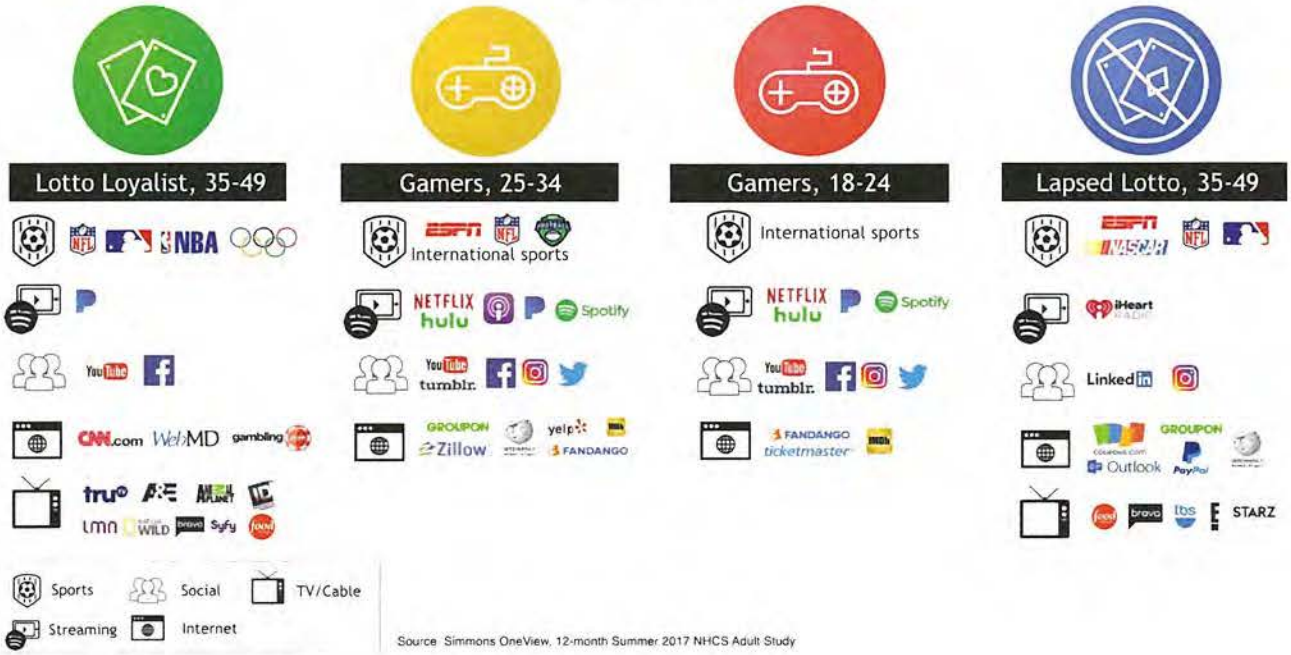
Top Ranking Channels



Source: Simmons Summer 2017 NHCS Adult Study 12-month (U.S. only)
As Simmons studies are based on consumer survey data, the responses to media usage is dependent on the respondent's interpretation of the channels.
Internet represents people who have accessed the internet within the past 7 days.
Radio may include terrestrial or streaming radio.
Outdoor represents the measure of the opportunity for outdoor exposure based on miles traveled in past 7 days.
TV may include broadcast or cable.

While this data gives us a high-level channel recommendation, to ensure we're selecting the right media partners, we wanted to understand individual usage habits on a more granular level. We did a deeper dive into Simmons data to identify individual media preferences among each of our personas. The chart below summarizes our findings and identifies top media properties within each channel that are preferred by our audience. These insights are carried forth in our subsequent media recommendation.

Hobbies and Passion Points



Source Simmons OneView, 12-month Summer 2017 NHCS Adult Study

We don't just use the top-ranking channels; we plan based on what makes sense for the campaign. Therefore, we included experiential and point-of-sale executions within our media plan as we know these provide connections with our target audiences directly at the point of conversion for lottery tickets.

Retail Activation (Point of Sale):
Filling up. Getting lunch. Grabbing a soda. When people are at gas stations, convenience stores and grocery stores, they are as physically close as they will ever be to making a Texas Loteria ticket purchase. It is here that we must break through the clutter, grab their attention and motivate them to act.

To do this, we will adhere to four basic principles of retail marketing:

- **Product**: With Texas Loteria tickets, we clearly have exceptional products to market. And now with the new additions to the family, our product offering is stronger than ever. Because their actual designs align with the other members of the Texas Loteria family, these two new tickets will be easily recognizable as a "trusted brand" of scratch-off. Our job is to make people aware of them.
- **Price**: This is simple. Playing off the success of the three existing Texas Loteria tickets, these two new tickets will meet a need in the market for a more cost-effective offering, as well as a higher-value offering for those more financially inclined. Our goal? To get the word out. And we will do it using our vast experience in creating persuasive marketing materials.
- **Place**: Location, location, location. We can have the best product in the world, but if our customers can't access it, we're out of luck. Fortunately, these two new scratch-offs will join their Texas Loteria family in an environment pre-determined for success. Be it the ticket vending machine or behind the counter at the literal point-of-sale. And while the location of the tickets is ideal, we are amplifying it with marketing placements that are also equally suited. We are speaking to our audiences and creating a connection between what they are doing, what their mindset is and why they should purchase a Texas Loteria ticket.
- **Promotion**: It's all about communicating with consumers and sparking their interest in Texas Loteria tickets. We will use the most effective tactics — from traditional advertising to influencer marketing and everything in between. It is our deep understanding of our target consumers and how to best reach them, combined with our expertise in channel merchandising, that will make our launch of the new Texas Loteria tickets successful.

Powerful marketing materials at retail point-of-sale are critical to campaign success. We have the experience to produce activations that drive sales.

Experiential:
When trying to "reach" everyone over 18 in the state of Texas with our campaign, experiential marketing is a critical element. It gives Texas Loteria a personality that people can engage with. Often, when people associate a particular brand with a unique experience, they attribute many of the characteristics of the experience to the brand itself.

For that reason, we will consistently strive to create experiential marketing events that deliver on four basic principles:

- **Sensory elements**: Whether it is by touch, sight or sound, appealing to the senses is one of the most effective ways to encourage audience interaction. Our experiential marketing tactics will engage all the senses in a variety of ways.

- **Audience interaction**: After creating a one-on-one engagement between Texas Loteria and our core audience, the audience is one step closer to purchasing.
- **Emotional impact**: From triggering the senses to evoking a fond memory, generating an emotional response to our Texas Loteria story will help us to build brand loyalty.
- **Relatability**: When customers are able to directly interact with the Texas Loteria brand, many of the barriers between our business and the people who can build our business will fall away.

Experiential marketing is an essential part of modern promotion strategies. And with our expertise, the Texas Loteria can create memorable experiences for its customers that will lead to increased sales and brand affinity.

Channel Recommendation:
Applying these findings, the culmination of our channel recommendation is:

We have prioritized digital video over television for this assignment. Not only does digital video index higher across more of our targets, it is also much more efficient from a cost perspective. In addition, digital video gets us closer to the point-of-sale as we can geo-target around point-of-sale locations and dense sales areas.

Result:
Utilizing the media channels and properties most used by our audience provides maximum efficiency as it ensures that we're reaching people where they are spending their time. In addition, it connects with the audience in environments they prefer, increasing the likelihood that they'll be receptive to our messaging, and ultimately be driven to product trial.

Channel Hierarchy and Goals

We need to develop a hierarchy for our media coverage by channel to ensure adequate exposure among the audience so our message is truly impactful. Combining our media usage research, each channel's ability to execute against our media mapping exercise, and the costs of each medium, we have prioritized channels as follows:

Experiential will be focused within Tier 1 markets, which have the highest population of our target audience, and will create efficiency by reaching as many consumers as possible with one event.

Tier 3 markets are the smallest population percentage within Texas and also constitute the lowest amount of sales. Therefore, we are not placing outdoor media within this tier, as we can achieve adequate media coverage without this channel, increasing the effectiveness of our media within larger markets with higher sales potential. Taking this in to account, media channels per tier are as follows:

Media Channels by Tier

	Radio	Retail	Digital	Outdoor	Experiential
Tier 1	Y	Y	Y	Y	Y
Tier 2	Y	Y	Y	Y	
Tier 3	Y	Y	Y		

Media goals by tier differ as well, with Tier 1 markets having the highest market reach goals to ensure an effective frequency of media, increasing the likelihood of conversion. Goals by tier are as follows:

Market Reach Goals by Tier

	Radio		Retail	Digital	Outdoor
	GRPs	Spots	Impressions	Impressions	GRPs
Tier 1	400	600	5,300,000	5,600,000	900
Tier 2	400	320	770,000	833,000	900
Tier 3	280	200	630,000	740,740	

Goals are per market within each tier.
Experiential goals will be based on experiential creative executions.

Multicultural Considerations —

Situation: Texas is a minority-majority state, including a diverse multicultural market within which media consumption varies. While the Hispanic/Latino market makes up the largest minority percentage of the population in Texas, we know that they consume media in both English and Spanish. We also know that, as the Hispanic/Latino population grows, the lines begin to blur between the general market and the multicultural market, changing the mainstream media landscape in the United States. Consider critical and ratings success stories like "Empire," "Quantico," "Fresh off the Boat," "Atlanta" and "Jane the Virgin," which feature diverse minority casts and thrive in the general media landscape, not just with minority audiences. But, we also know that many Texans prefer to consume Spanish-language media.

Approach: To reach Spanish speakers, we must utilize Spanish-language media as well.

Overarching media buying audiences:

- **General Market (GM)**: The GM media plan is targeted to adults 18+. We will skew toward adults 18-49 in channels where narrowing the audience target is possible and efficient, such as radio and digital.
    - Spanish-language media will be used as a complement to the general market media plan and will be included in DMAs where the Hispanic/Latino population is greater than 20% and therefore reflects a need for Spanish-language media.

Result: The general market focused approach is not only efficient for 2018 planning, but also sets up the Texas Lottery for long-term success as future generations will classify more and more as multiracial/ethnic, according to MediaPost and ThinkNow Research.

PHASE 4: MAXIMIZE OPTIMAL DAYPARTS – Of the top media behaviors they share, which fall in the optimal window of conversion?

Situation: As mentioned previously within this section, our research has shown that the "golden hours" for conversion is between 4 and 9p.m. and that traffic spikes during these times in key lottery retail locations – convenience stores and grocery stores.

Approach: In channels where dayparting is available, we will heavy up on impressions or gross rating points (GRPs) during this time frame. Media channels this directly applies to include:

- Radio – GRP goals will be heavier during the "golden hours" of 4-9p.m. To achieve cost efficiencies, other dayparts will also be used. Individual dayparts will vary by market and station, according to adult 18-49 audience share.
- Digital – Impressions will be heavier during 4-9p.m. To ensure coverage throughout the day, we will also run in additional dayparts. Dayparting will vary by digital tactic and partner capabilities.

Result: Prioritizing media to run heavier during this time ensures we're reaching the audience at the times when they're most likely to convert, maximizing effectiveness and efficiency.

PHASE 5: GEO-TARGET POINT OF PURCHASE: Within the optimal window of conversion, how close can we get to the point of sale?

Situation: As mentioned earlier in this section, lottery purchases are largely impulse buys.

Approach: We know that to be the most effective we need to be top of mind in the moments a consumer is traveling to, or already at, a point-of-sale location. Therefore, we use multiple media channels with geo-targeting capabilities to reach buyers in this moment.

By their nature of execution, the media channels that best help us achieve this proximity to the point of purchase are:

Result: Geo-targeting at the point of purchase provides a connection with consumers who are in the buying mindset, increasing the likelihood that they'll convert and make our media dollars work hardest in this decision-making moment.

***360° Solutions* Media Mapping Summary**

This *360° solutions* Media Mapping approach sets us up to deliver efficiencies on all five levels by accomplishing the following:

1) Composite rank the markets to determine where people are most likely to purchase Texas Loteria tickets
2) Refine targeting to reach users in the market who are most likely to buy
3) Drill down on consumption to understand media behaviors of the target audience (adults 18-49)
4) Maximize optimal dayparts to prioritize messaging during the golden hours of 4-9p.m.
5) Geo-target point of purchase, achieving proximity to conversion locations

Tactical Media Strategy

Through the *360° solutions* Media Mapping exercise, we have laid the foundation for our media plan. The following section gives further detail on how we will execute within each channel. Working closely with our media buying partner, Asher Media, we will deliver innovative media buys that create maximum effectiveness and efficiency to ensure the Texas Lottery media dollars are working their hardest. We are committed to negotiating a **minimum 40% return on media investment** to garner not only more

exposure for the Texas Lottery, but also provide additional touch points to encourage Texas Loteria ticket trial.

- **Outdoor Bulletins and Posters**
  Multiple factors will be considered in the selection of placements within each market, including impression delivery of each placement and proximity of placements to point-of-sale locations.
  - Digital bulletins will be prioritized. Not only do they decrease production costs, but they provide the ability to change messaging to employ a greater call to action during 4-9p.m.
  - Digital bulletin inventory is rather limited in Texas due to individual city ordinances. As an alternative, we will seek out unique placements, such as extensions, texture and/or 3-D installations on static locations to further amplify our message.

- **Retail and Point of Sale**
  ZIP code sales data will be used to identify ZIP codes with high sales volume. Within these ZIP codes, we will select convenience store locations for our on-site media, achieving maximum proximity to the point-of-sale. We will reach customers outside via pump topper signage and videos that run at the pump while also reaching customers inside via door clings and other highly visible executions. Executions will vary by location, pending approval of individual locations.

  Outdoor placements will be carefully selected to ensure they are in excellent condition, without obstruction, and all illuminated displays will be properly illuminated from sunset to midnight.

  Added-value opportunities could include additional outdoor placements, negotiated savings, additional weeks to the flighting schedule and bonus retail activations.

- **Radio**
  Station rankers for adults 18-49 will be analyzed to determine the top stations in each market. This will achieve the highest reach possible among our audience. Spanish-language stations will be included in markets where over 20% of the population is Hispanic/Latino, thereby mirroring the makeup of the market.

  We want to ensure coverage throughout the September to November time frame without expending too much of the budget in one channel, therefore we are flighting the radio schedule in bursts. As outlined below, this will provide exposure during eight of the twelve campaign weeks and will maintain awareness throughout even though we are not live all weeks.

Radio Flighting Schedule

September				October				November			
3	10	17	24	1	8	15	22	29	5	12	19
Y	Y	Y			Y	Y	Y			Y	Y

Flights will use a combination of :30s and :15s. Depending on the market tier, :15s will be either traffic, weather, news sponsorships or drive-time mentions.

We will use dayparting to focus efforts during 4-9pm. For cost efficiency and to ensure coverage throughout the day, other dayparts will also be incorporated into the mix. Individual dayparts will vary by market and station, according to adult 18-49 audience share.

Spots will be carefully placed to avoid questionable or offensive programming such as but not limited to: violence, sexual content, profanity, racism, sexism, religion, or any other highly explosive subject matter or subject matter which reflects negatively on the Texas Lottery. Programming specifically targeting children will also be avoided.

Added-value opportunities will be negotiated and could include: bonus on-air billboards or sponsorships, DJ on-air endorsements and giveaways of Texas Loteria tickets and live radio remotes.

- **Digital**

Our digital piece capitalizes on the channel's heavy, yet varied usage among our personas. Digital media within this plan is targeted to Texans 18-49. Spanish-language partners and properties will be used to complement the general market in markets with over 20% Hispanics/Latinos to ensure we're reaching Spanish speakers.

- **Streaming radio:** All personas show usage of streaming radio, so we will run in streaming radio environments such as Pandora, Spotify or iHeartRadio to connect with these targets. Ad units will be a mix of :15 or :30 audio spots and companion display banners.
- **Streaming and over-the-top (OTT) TV:** All personas also show use of the internet and/or over-the-top devices such as Roku and Chromecast, to stream television programming. We will partner with streaming services such as Hulu, as well as OTT partners such as Premiom, to connect with consumers viewing television in this way. Spots will be :15 or :30 videos. This approach achieves cost savings when compared to television. These options also have greater geo-targeting capabilities, allowing more granular targeting within DMAs than traditional television.
- **Mobile display and in-app**: Geo-targeting and geo-fencing will be used to reach users in proximity to point-of-sale locations. We will identify areas dense with these locations to purchase Texas Loteria tickets and serve banner ads and :15 or :30 videos to people while they are within these areas. To ensure we're appearing in the correct environments, we will mirror the usage habits of our personas and limit the sites we appear on to news, sports, and entertainment sites. Demo targeting will also be employed to ensure we're reaching our audience of adults 18-49.
- **Paid social**: Social platforms such as Facebook and Instagram will be utilized to run :15 or :30 videos or sponsored posts, as the Hobbies and Passion Points chart earlier in this section indicates these platforms have overlap usage among our personas. We will employ a combination of geo-targeting to zip codes dense with point-of-sale locations and interest targeting such as sports, gaming, adventure activities, etc.

Additional Digital Considerations and Requirements:

- Streaming radio, streaming TV and paid social will run cross device with a skew toward mobile devices.
- Media partners will be required to implement third party measurement to be used as the basis for billing and reporting.
- Vendors selected will be required to provide targeting details regarding how they are identifying and reaching their audience and will also be required to ensure viewability with a 75% viewability goal, which will ensure that our media dollars are being used effectively.
- IAB Standard Terms & Conditions for Interactive Advertising v3.0 will be utilized.

A digital media authentication tool, such as DoubleVerify, will be implemented to authenticate the quality and effectiveness of our campaign. Bot traffic and fraudulent sites/placements will be avoided and brand safety measures will be employed to block impressions from serving in questionable editorial environments and websites geared towards the youth segment.

Added-value opportunities will be negotiated to include bonus impressions, digital companion banners for streaming radio/TV and potential sponsorships. Digital metrics will be reviewed on a bi-weekly basis and optimization efforts will be implemented to increase effectiveness. Placements not meeting performance expectations will be removed and budget will be reallocated to top performing placements to fine-tune digital efficiency.

- **Experiential**

Our activations create one-of-a-kind experiences for our audiences and require significant logistics planning. Final executions and markets to be determined upon creative selection. Ability to execute within multiple markets is dependent on creative concept. Tier 1 markets, which have the highest populations of our target audience, will be prioritized to maximize efficiency and reach as many consumers as possible with one event.

Through an exclusive partnership with iHeartMedia that encompass radio, out-of-home and digital, we are achieving significant cost efficiencies in this area as we are leveraging these investments to execute experiential activations. Additional executions outside of the iHeartMedia partnership will be covered by production budgets. Therefore, no additional media investment is required to execute against this tactic.

As detailed earlier in this section, our activations will deliver on four basic principles: sensory elements, audience interaction, emotional impact and relatability.

Please see section 8.1.4(c) for our detailed flowchart and budget overview.

c) ***Budget and Flight***
The budget should include all production, media and experiential costs and shall not exceed $3 million. The flight timing for consideration is September through November.

We have read, understand, and will comply. See our response to Section 8.1.4 (c) on the following pages.

RESPONSE TO SECTION 8.1.4 (c) – BUDGET AND FLIGHT

Flowchart

Below, please find our tactical flowchart detailing media activity and cost per tier.

	September				October				November				Estimated Delivery per Market	Cost	
	3	10	17	24	1	8	15	22	29	5	12	19			
Tier 1: Dallas-Ft. Worth, Houston, San Antonio, Austin													4 markets 146,764,796 impressions per market	$ 1,623,000	68%
Out-of-home: Bulletins/posters	300 GRPs				300 GRPs				300 GRPs				900 GRPs (121,104,196 impressions)	$ 366,935	
Retail: Convenience store/POS	5,300,000 Impressions/market												5,300,000 Impressions	$ 451,065	
Radio - :30s (GRPs)	50	50	50			50	50	50			50	50	400 GRPs (13,903,800 impressions)	$ 469,000	
Radio - :15s Traffic & Weather Network (Sponsorships & Billboards)	75	75	75			75	75	75			75	75	600 Spots (856,800 impressions)		
Digital (Streaming radio & tv, mobile, paid social)	5,600,000 impressions/market												5,600,000 Impressions	$ 336,000	
Experiential	TBD*												TBD	$ -	
Tier 2: Harlingen, Waco-Temple-Bryan, El Paso, Tyler-Longview-Lufkin-Nacogdoches, Corpus Christi, Amarillo, Beaumont-Port Arthur													7 markets 41,942,388 impressions per market	$ 515,350	21%
Out-of-home: Bulletins/posters	300 GRPs				300 GRPs				300 GRPs				900 GRPs (37,659,960 impressions)	$ 180,000	
Retail: Convenience store/POS	770,000 Impressions/market												770,000 Impressions	$ 129,950	
Radio - :30s (GRPs)	50	50	50			50	50	50			50	50	400 GRPs (2,022,400 impressions)	$ 105,400	
Radio - :15s Traffic News Sponsorship	40	40	40			40	40	40			40	40	320 Spots (657,028 impressions)		
Digital (Streaming radio & tv, mobile, paid social)	833,000 impressions/market												833,000 Impressions	$ 100,000	
Tier 3: Lubbock, Odessa-Midland, Wichita Falls, Abilene-Sweetwater, Shreveport, Laredo, San Angelo, Victoria, Sherman-Ada													9 markets 2,167,896 impressions per market	$ 261,650	11%
Retail: Convenience store/POS	630,000 Impressions/market												630,000 Impressions	$ 120,000	
Radio - :30s (GRPs)	35	35	35			35	35	35			35	35	280 GRPs (403,378 impressions)	$ 41,650	
Radio - :15s Morning & Afternoon Drive Time (Mentions)	25	25	25			25	25	25			25	25	200 Mentions (393,778 impressions)		
Digital (Streaming radio & tv, mobile, paid social)	740,740 impressions/market												740,740 Impressions	$ 100,000	

Media pricing and delivery is estimated from rate card rates; does not account for rate negotiations or added value.
Out-of-home includes production and 1x install.
Experiential dates, markets and number of events dependent on creative selection.

Media Spend	$	2,400,000
Production	$	600,000
Total Spend	**$**	**3,000,000**
Total Impressions		**900,166,964**

Budget Overview

Texas Loteria Media Budget

Media Channel	Spend		%
Retail	$	701,015	23%
Radio	$	616,050	21%
Outdoor	$	546,935	18%
Digital	$	536,000	18%
Experiential	$	-	0%
Production	$	600,000	20%
Total Net Spend	$	3,000,000	100%

d) Creative

The campaign's creative strategy should present original and engaging ideas that support the advertising strategy and goals. The creative response should include, at a minimum, one 30-second television spot, one 15-second digital/social video spot, one 30-second radio spot, one out-of-home execution, and point-of-sale pieces. The creative plan should include digital, social media and experiential recommendations. These specific creative executions are to demonstrate creative capabilities and strategic thinking and are not required to be part of the media plan.

All creative shall be in accordance with the State Lottery Act and the Texas Lottery's mission, vision, core values and advertising sensitivity guidelines as described in this RFP.

We have read, understand, and will comply. See our response to Section 8.1.4 (d) on the following pages.

CAMPAIGN 1

STAKE YOUR CLAIM

INSIGHT: Scratch games typically don't generate the same level of excitement and urgency as draw games because they can be played at any time. In this concept, we create a sense of urgency for the Texas Loteria suite of tickets by galvanizing Texans' competitive spirit. Fear of missing out is a powerful, emotional motivator.

IDEA: "STAKE YOUR CLAIM"

The Texas Loteria doesn't play favorites. The only way to win is by getting that lucky ticket before somebody else does. That somebody could be your neighbor. Could be the guy in line in front of you. The competition is everyone. And the only way to stake your claim? By throwing your hat in the Texas Loteria ring. By giving yourself a chance. By inviting luck.

It's every Texan for themselves. Let the showdown begin.

BROADCAST TV

Our campaign TV executions bring to life the competitive nature of anyone who plays Texas Loteria scratch-offs. Tapping into our Western heritage, this spot inspires a sense of adventure. Mimicking the popular spaghetti-western genre of movies from the 1960s, the TV spot drives home the message that when it comes to getting what could be the next lucky ticket, it's every Texan for themselves.

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:30 TV – "THE GOOD, THE BAD AND THE LUCKY"

English

NOTE: The spot will speak to English-speaking Texans of all backgrounds and ethnicities — White Non-Hispanic, Hispanic, African-American and Asian.

OPEN WITH MUSIC SIMILAR TO THE FAMOUS TUNE* FROM "THE GOOD, THE BAD AND THE UGLY." IN SLOW MOTION, A GUY WALKS INTO A GAS STATION.

VO: The next Texas Loteria ticket could be the big winner.

THE SHOT FREEZES ON THE GUY, AND A TRADITIONAL LOTERIA-STYLE ILLUSTRATION ANIMATES AROUND HIM. BELOW HIM WE SEE THE TITLE "EL VALIENTE." HE WALKS OVER TO POUR A CUP OF COFFEE.

VO: And the only thing standing between you and that five-hundred-thousand-dollar grand prize …

ANOTHER GUY WALKS IN THE DOOR OF THE GAS STATION. IT FREEZES ON HIM, AND A SIMILAR TYPE OF ILLUSTRATION PRESENTS HIM AS "EL CATRIN."

VO: … is another person who plays.

EL VALIENTE SLOWLY LIFTS HIS HEAD. EL CATRIN RAISES HIS EYEBROW. THEY STARE AT EACH OTHER ACROSS THE GAS STATION. CUT TO A CLOSE-UP OF THE $20 TEXAS LOTERIA SCRATCH-OFF BLOWING SLIGHTLY IN THE WIND.

VO: But don't worry. With 1-, 3-, 5-, 10- and 20-dollar scratch-offs, there's plenty of luck to go around.

CUT TO THEM BOTH REACHING FOR THEIR WALLETS.

VO: Play the Texas Loteria today and stake your claim.

*Please reference the sample audio file on the USB named The_Good_The_Bad_and_The_Ugly.mp3

:30 TV – "THE GOOD, THE BAD AND THE LUCKY"

English

:30 TV – "THE GOOD, THE BAD AND THE LUCKY"

English

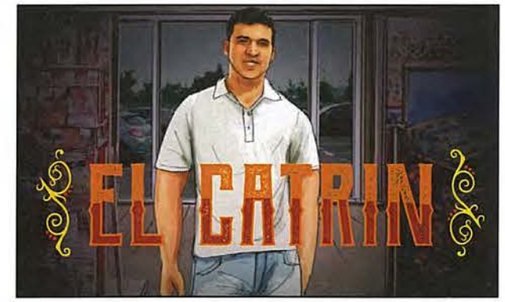
OPEN WITH MUSIC SIMILAR TO THE FAMOUS TUNE FROM "THE GOOD, THE BAD AND THE UGLY." IN SLOW MOTION, A GUY WALKS INTO A GAS STATION.

VO: The next Texas Loteria ticket could be the big winner.

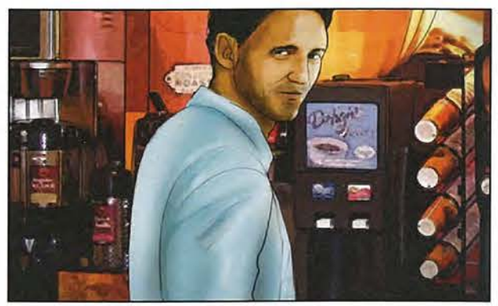
THE SHOT FREEZES ON THE GUY, AND A TRADITIONAL LOTERIA-STYLE ILLUSTRATION ANIMATES AROUND HIM. BELOW HIM WE SEE THE TITLE "EL VALIENTE."

HE WALKS OVER TO POUR A CUP OF COFFEE.

VO: And the only thing standing between you and that five-hundred-thousand-dollar grand prize ...

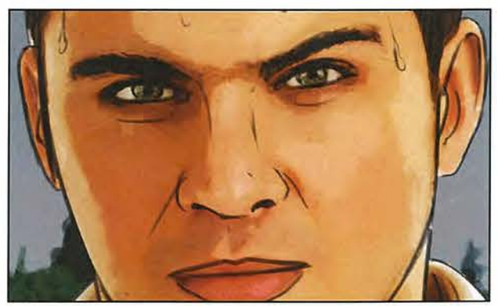


ANOTHER GUY WALKS IN THE DOOR OF THE GAS STATION. IT FREEZES ON HIM, AND A SIMILAR TYPE OF ILLUSTRATION PRESENTS HIM AS "EL CATRIN."



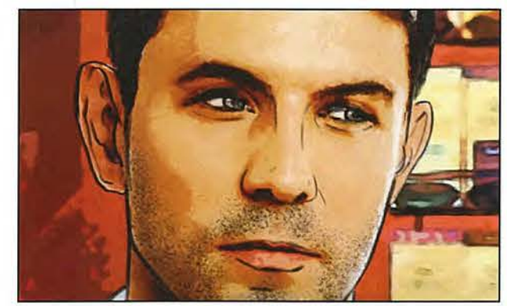
EL VALIENTE SLOWLY TURNS AROUND.

VO: ... is another person who plays.



EL CATRIN RAISES HIS EYEBROW.

THEY STARE AT EACH OTHER ACROSS THE GAS STATION.



EL VALIENTE GLANCES AT THE FRONT COUNTER.

CUT TO A CLOSE-UP OF THE $20 TEXAS LOTERIA SCRATCH-OFF BLOWING SLIGHTLY IN THE WIND.

VO: But don't worry. With 1-, 3-, 5-, 10- and 20-dollar scratch-offs, there's plenty of luck to go around.

CUT TO THEM BOTH REACHING FOR THEIR WALLETS.

CUT TO PRODUCT SHOT.

VO: Play the Texas Loteria and stake your claim.

CUT TO TEXAS LOTTERY LOGO.

:30 TV – "EL BUENO, EL MALO Y EL SUERTUDO" ("THE GOOD, THE BAD AND THE LUCKY")

Spanish

NOTE: We believe the scenario created in our English TV is relevant for Hispanic/Latino audiences. As such, for cost efficiencies and because there is no on-screen dialogue, our Spanish-language version of this TV spot will use the same footage as the English-language version.

Our Spanish-language TV will be transcreated for Spanish-preferred and bilingual listeners. We will look carefully at the voiceover and change it to Spanish with the goal of making it relevant, but keeping the same essence and meaning of the English version. This concept has many components that are universal to many communities — such as the music. It is world renowned. Regarding talent, we will try to find individuals that are Hispanic/Latino to increase the connection with the viewer. And because no detail gets left behind, we will add the title of the character on screen below him, so it mimics how it looks in a traditional Loteria game card.

OPEN WITH MUSIC SIMILAR TO THE FAMOUS TUNE* FROM "THE GOOD, THE BAD AND THE UGLY." IN SLOW MOTION, A GUY WALKS INTO A GAS STATION.

VO: El próximo raspadito de Texas Lotería podría ser el gran ganador.

THE SHOT FREEZES ON THE GUY, AND A TRADITIONAL LOTERIA-STYLE ILLUSTRATION ANIMATES AROUND HIM. BELOW HIM WE SEE THE TITLE "EL VALIENTE." HE WALKS OVER TO POUR A CUP OF COFFEE.

VO: Y lo único entre tú y ese gran premio de 50 mil dólares ...

ANOTHER GUY WALKS IN THE DOOR OF THE GAS STATION. IT FREEZES ON HIM, AND A SIMILAR TYPE OF ILLUSTRATION PRESENTS HIM AS "EL CATRIN."

VO: ... es otro jugador.

EL VALIENTE SLOWLY LIFTS HIS HEAD. EL CATRIN RAISES HIS EYEBROW. THEY STARE AT EACH OTHER ACROSS THE GAS STATION. CUT TO A CLOSE-UP OF THE $20 TEXAS LOTERIA SCRATCH-OFF BLOWING SLIGHTLY IN THE WIND.

VO: Pero no te preocupes. Con los raspaditos de uno, tres, cinco, 10 y 20 dólares, hay suficiente suerte para todos.

CUT TO THEM BOTH REACHING FOR THEIR WALLETS.

VO: Juega Texas Lotería hoy y reclama tu suerte.

*Please reference the sample audio file on the USB named The_Good_The_Bad_and_The_Ugly.mp3

ENGLISH EQUIVALENT:

"The next Texas Loteria scratch ticket could be the big winner.

And the only thing between you and that grand prize of 50 thousand dollars ... is another player.

But do not worry.

With 1-, 3-, 5-, 10- and 20-dollar scratch tickets, there is enough luck for everyone.

Play Texas Loteria today and claim your luck."

:30 TV – "EL BUENO, EL MALO Y EL SUERTUDO" ("THE GOOD, THE BAD AND THE LUCKY")

Spanish

:30 TV – "EL BUENO, EL MALO Y EL SUERTUDO" ("THE GOOD, THE BAD AND THE LUCKY")

Spanish

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THE SHOT FREEZES ON THE GUY, AND A TRADITIONAL LOTERIA-STYLE ILLUSTRATION ANIMATES AROUND HIM. BELOW HIM WE SEE THE TITLE "EL VALIENTE."

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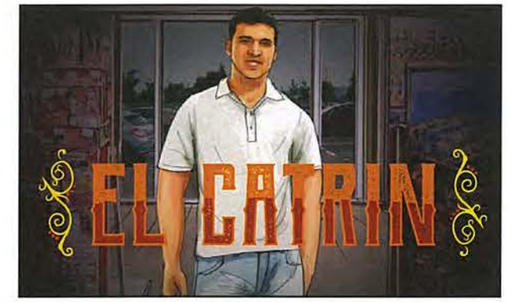
VO: Y lo único entre tú y ese gran premio de 50 mil dólares ...



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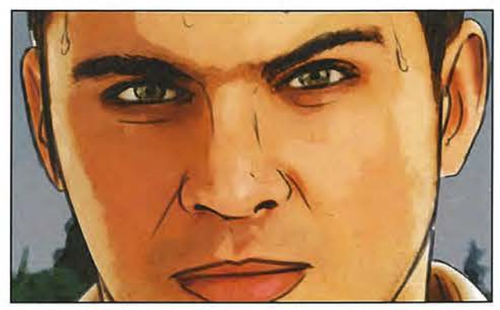

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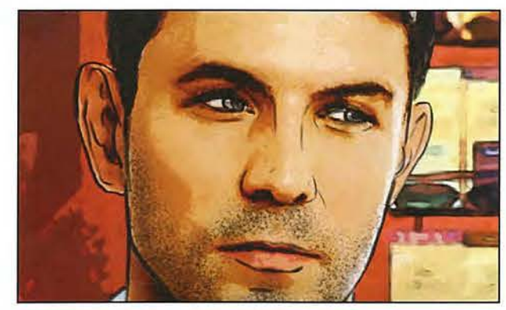
THEY STARE AT EACH OTHER ACROSS THE GAS STATION.



EL VALIENTE GLANCES AT THE FRONT COUNTER.

CUT TO A CLOSE-UP OF THE $20 TEXAS LOTERIA SCRATCH-OFF BLOWING SLIGHTLY IN THE WIND.

VO: Pero no te preocupes. Con los raspaditos de uno, tres, cinco, 10 y 20 dólares, hay suficiente suerte para todos.

CUT TO THEM BOTH REACHING FOR THEIR WALLETS.

CUT TO PRODUCT SHOT.

VO: Juega Texas Lotería hoy y reclama tu suerte.

CUT TO TEXAS LOTTERY LOGO.

RADIO

Our campaign radio executions work in a variety of ways. For listeners in their cars and other locations, these spots remind them to look around, notice their competition — and then take action. Because everyone is a competitor for a lucky Texas Loteria ticket. Even the least-likely candidates.

We believe the scenario created in our English radio is relevant for Hispanic/Latino audiences. Our Spanish-language radio will be transcreated for Spanish-preferred and bilingual listeners.

:30 RADIO – "RUSH HOUR"

English

NOTE: This radio spot draws the attention of listeners in their cars to other drivers around them who are their direct competition for a lucky Texas Loteria ticket. It inspires immediate action, turning typical Texas traffic into a call to action.

VO: It's rush hour. But not everyone is rushing home.

SFX: SPAGHETTI-WESTERN MUSIC* STARTS BUILDING IN THE BACKGROUND.

VO: Take a look at that truck to your left.

They're stopping off at the gas station to fuel up.

And then grabbing a handful of those new one-dollar Texas Loteria scratch-off tickets.

And how about that car on your right?

They're probably headed to the grocery store to pick up dinner.

And a new 20-dollar Texas Loteria scratch-off ticket.

You know, the one with the 500,000-dollar prize you've been dreaming about.

Well what are you waiting for?

Rush on over to get a Texas Loteria ticket and stake your claim.

Before someone else does.

*Please reference the sample audio file on the USB named The_Good_The_Bad_and_The_Ugly.mp3

:30 RADIO – "HORA PICO" ("RUSH HOUR")

Spanish

NOTE: This radio concept follows the same guidelines and relevancy as the TV concept.

VO: Es la hora pico, pero no todo el mundo tiene prisa de llegar a casa.

SFX: SPAGHETTI-WESTERN MUSIC* STARTS BUILDING IN THE BACKGROUND.

VO: Mira ese camioneta a tu izquierda.

Ellos se detuvieron en la gasolinera a llenar el tanque y de paso,

conseguir los nuevos raspaditos de un dólar de Texas Lotería.

¿Y qué tal ese auto a tu derecha?

Quizás van de camino al supermercado a comprar lo de la cena y el nuevo raspadito de $20 de Texas Lotería.

Ya sabes el que tiene un premio de 500 mil dólares con el que sueñas.

¿Bueno, y qué estás esperando?

Apresúrate a buscar tu raspadito de Texas Lotería y reclama tu suerte hoy mismo.

*Please reference the sample audio file on the USB named The_Good_The_Bad_and_The_Ugly.mp

ENGLISH EQUIVALENT:

"It's rush hour, but not everyone is in a hurry to get home.

Look at that truck on your left.

They stopped at the gas station to fill the tank and, get the new one dollar Texas Loteria scratch tickets.

And how about that car on your right?

Maybe they're on their way to the supermarket to buy the things for dinner and the new $20 Texas Loteria scratch ticket.

You know the one that has a prize of 500 thousand dollars with which you dream.

Well, and what are you waiting for?

Hurry up to find your Texas Loteria scratch ticket and claim your luck today."

:30 RADIO – "MISS JUDY"

English

NOTE: This radio spot is an opportunity to depict the Texas Loteria as a unifying thread among Texans. It draws our listeners' attention by indicating that even the most innocent of people become competition when it comes to Texas Loteria.

VO: Remember Miss Judy from down the street?

That sweet woman who loves tending to her garden and baking fresh brownies for the neighborhood?

Bet you didn't know she likes to play the Texas Loteria.

You know, that scratch game you've been thinking about playing?

The one with prizes up to five hundred thousand dollars.

SFX: SPAGHETTI-WESTERN MUSIC* STARTS BUILDING IN THE BACKGROUND.

VO: Once she's done baking this next batch, she's planning to grab Texas Loteria scratch tickets.

At least if she wins, there'll be a lot more brownies in the neighborhood.

But don't settle for brownies.

Stake your claim. Play the Texas Loteria.

*Please reference the sample audio file on the USB named The_Good_The_Bad_and_The_Ugly.mp

:30 RADIO – "LA SEÑO GLORIA" ("MISS JUDY")

Spanish

NOTE: Several components of this radio spot were changed to make it more culturally relevant and impactful with the Hispanic/Latino community. However, the goal for any campaign reaching different audiences is to maintain brand and theme consistency. So, if someone hears the English concept and the Spanish concept they will be able to tell that they are both from the same brand and within the same campaign umbrella. Some examples of things changed include the name of the lady, her lifestyle choices (instead of baking she cooks) and other minor copy modifications, as necessary.

VO: ¿Recuerdas a la seño Gloria, la seño que vive en la esquina?

¿Esa dulce señora a la que le encanta cuidar de su jardín, y preparar deliciosos tamales para su vecindario?

A que no sabías que a ella le gusta jugar Texas Lotería.

Ya sabes, ese raspadito que has venido pensando en jugar y el que tiene premios de hasta 500 mil dólares.

SFX: SPAGHETTI-WESTERN MUSIC* STARTS BUILDING IN THE BACKGROUND.

VO: Cuando ella termine de cocinar esa tanda, planea ir por sus nuevos raspaditos de un dólar de Texas Lotería.

Y si gana, seguro que habrá muchos más tamales para el vecindario.

Y no solo esperes tamales.

Reclama tu suerte. Juega Texas Lotería.

*Please reference the sample audio file on the USB named The_Good_The_Bad_and_The_Ugly.mp

ENGLISH EQUIVALENT:

"Do you remember Mrs. Gloria, the lady who lives on the corner?

That sweet lady who loves to take care of her garden, and prepare delicious tamales for her neighborhood?

I bet you did not know that she likes to play Texas Loteria.

You know, that scratch ticket you've been thinking about playing and the one that has prizes of up to 500 thousand dollars.

When she finishes cooking that batch, she plans to go for her new one-dollar Texas Loteria scratch tickets.

And if she wins, surely there will be many more tamales for the neighborhood.

And do not just wait for tamales.

Claim your luck. Play Texas Loteria."

:30 RADIO – "DREAMS"

English

NOTE: This radio spot brings winning to the forefront of the audience's mind by creating a new tension: you don't want to experience the unique misery of someone you know realizing your dream because you didn't act.

VO: You dream of one day winning the lottery.

You dream of scratching off a new 20-dollar Texas Loteria ticket and hitting it big.

You know who else has that dream?

Sylvia, your mail carrier. And Tony at the gym. Clyde who works at the bakery and of course your grandma, Louisa.

SFX: SPAGHETTI-WESTERN MUSIC* STARTS BUILDING IN THE BACKGROUND.

VO: Yup, a whole lot of people dream about buying the same lucky Texas Loteria ticket you're dreaming about.

And who knows, they're probably headed to get one right now.

Wonder if they'll find what they're looking for …

Stake your claim. Before they do. Play Texas Loteria.

*Please reference the sample audio file on the USB named The_Good_The_Bad_and_The_Ugly.mp

:30 RADIO – "SUEÑOS" ("DREAMS")

Spanish

NOTE: In this radio spot, the names of the "competitors" and their occupations were changed slightly to make it more culturally relevant and impactful with the Hispanic/Latino community.

VO: Sueñas con algún día ganar la lotería.

Sueñas con jugar el nuevo raspadito de 20 dólares de Texas Lotería y ganar en grande.

¿Sabes quién más tiene ese sueño?

Carlos, el cartero, y Tony el del gimnasio. Silvia, la que trabaja en la panadería, y por supuesto, tu abuela, Luisa.

SFX: SPAGHETTI-WESTERN MUSIC* STARTS BUILDING IN THE BACKGROUND.

VO: ¡Así es! Muchos también sueñan con tener la suerte de comprar el raspadito ganador de Texas Lotería.

Y quién sabe, a lo mejor muchos ya están en camino a buscar uno.

Será que encontrarán lo que están buscando.

Antes de que ellos lo hagan, reclama tu suerte. Juega Texas Lotería.

*Please reference the sample audio file on the USB named The_Good_The_Bad_and_The_Ugly.mp

ENGLISH EQUIVALENT:

"You dream of one day winning the lottery.

You dream of playing the new $20 Texas Loteria scratch ticket and win big.

Do you know who else has that dream?

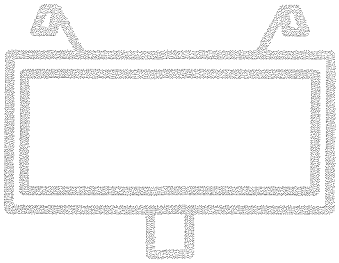
Carlos, the postman, and Tony the one in the gym. Silvia, the one who works in the bakery, and of course, your grandmother, Luisa.

That's right! Many also dream of being lucky enough to buy the winning Texas Loteria scratch ticket.

And who knows, maybe many are already on their way to find one.

Will it be that they will find what they are looking for.

Before they do, claim your luck. Play Texas Loteria."



OUT-OF-HOME

Out-of-home materials in this campaign are a visual representation of our challenge to all Texans. A reminder that the time to act is now. Our eye-catching look and feel harkens to the Western genre. Designed to stand out and draw attention to the scratch tickets, our printed materials are colorful and daring, with messaging that is equally so.

Often, these materials have limited real estate. As such, our messages are short, powerful and attention-getting — capitalizing on the specific location in which they are placed and the mindset of the person seeing them.

For the Hispanic/Latino community, we will do a demographic analysis that looks at population count and language proficiency to determine what areas to use in-language (Spanish or other languages) out-of-home creative instead of English. Spanish-language materials are transcreated for our Spanish-preferred and bilingual audience. The look and feel of the design remains consistent between the English and Spanish versions to keep campaign continuity, but the copy in the Spanish versions is carefully adapted and crafted to connect with Spanish-speaking audiences.

BILLBOARD VERSION A
English

BILLBOARD VERSION A

Spanish

ENGLISH EQUIVALENT:

"Get out now

Get your scratch ticket before someone else does"

BILLBOARD VERSION B
English

BILLBOARD VERSION B

Spanish

ENGLISH EQUIVALENT:

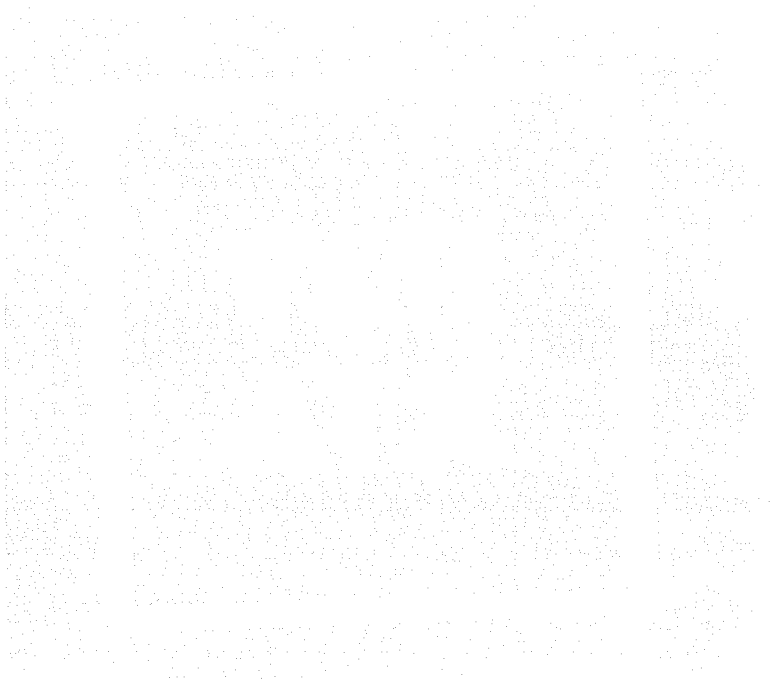
"Accept your risks before that someone else does it"

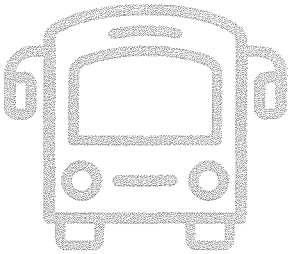
BILLBOARD VERSION C
English

BILLBOARD VERSION C
Spanish

ENGLISH EQUIVALENT:

"Claim your luck before arriving to Houston"





TRANSIT

Transit shelters are an opportunity to target both the bus rider and the drivers-by in any densely populated urban area. Providing eye-level visibility to pedestrians and vehicular traffic, bus-shelter displays give consumers something to look at while they're waiting for the bus, making these pieces of communication particularly appealing.

In order to be effective, we will target bus shelters close to Texas Loteria point-of-sale locations. Our messages will stand out in the clutter and confusion of these busy areas and motivate Texans to act.

For the Hispanic/Latino community, we will do a demographic analysis that looks at population count and language proficiency to determine what areas to use in-language (Spanish or other languages) creative instead of English.

BUS SHELTER DISPLAY
English

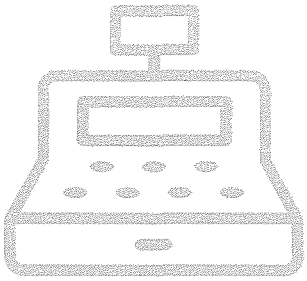
We will target bus shelters close to Texas Loteria point-of-sale locations.

BUS SHELTER DISPLAY

Spanish

ENGLISH EQUIVALENT:

"It's every Texan for themselves"



POINT-OF-SALE

It is here that our customers are physically nearest to where they can make a purchase. To create relevance and urgency of action in this environment, the messages on our placements must relate to what the visitor is doing. Whether filling up, getting lunch or grabbing a soda, people at gas stations, convenience stores and grocery stores are there for something other than scratch-offs. As such, we must tie our messaging to their current mindset and take advantage of the retail environment to connect the message to the actual sale.

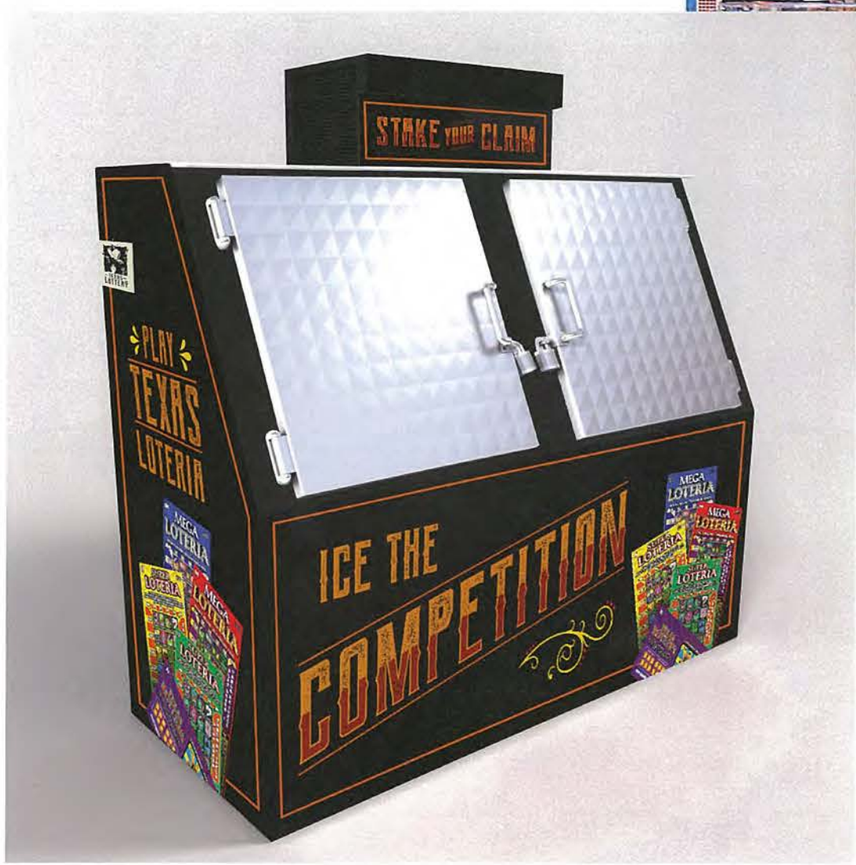
Because typical point-of-sale environments are chaotic, we need to create a look and feel for the campaign that differentiates itself from all others. Our eye-catching, sophisticated materials harken to the Western genre. They are colorful and daring, with messaging that is equally so.

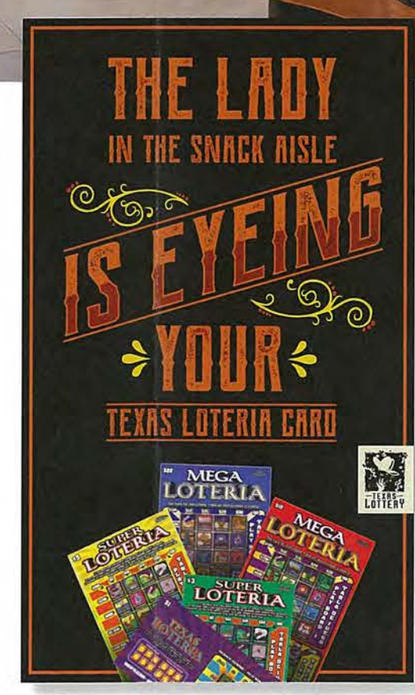
For the Hispanic/Latino community, we will look at where this community buys scratch tickets — such as ethnic grocery stores.

IN-STORE SIGNAGE

English

IN-STORE SIGNAGE
English





IN-STORE SIGNAGE

Spanish

IN-STORE SIGNAGE
Spanish

ENGLISH EQUIVALENT:

"Claim your luck

Play Texas Loteria

Beat the competition"

ENGLISH EQUIVALENTS:

"Who wants it more?"

"The lady in the snack aisle is looking your Texas Loteria scratch ticket"

"The prizes are waiting but other players are not"

IN-STORE SIGNAGE

English

IN-STORE SIGNAGE
English

IN-STORE SIGNAGE

Spanish

IN-STORE SIGNAGE
Spanish

ENGLISH EQUIVALENT:

"While you buy coffee, someone else could get your scratch ticket"

ENGLISH EQUIVALENTS:

"Who wants it more?"

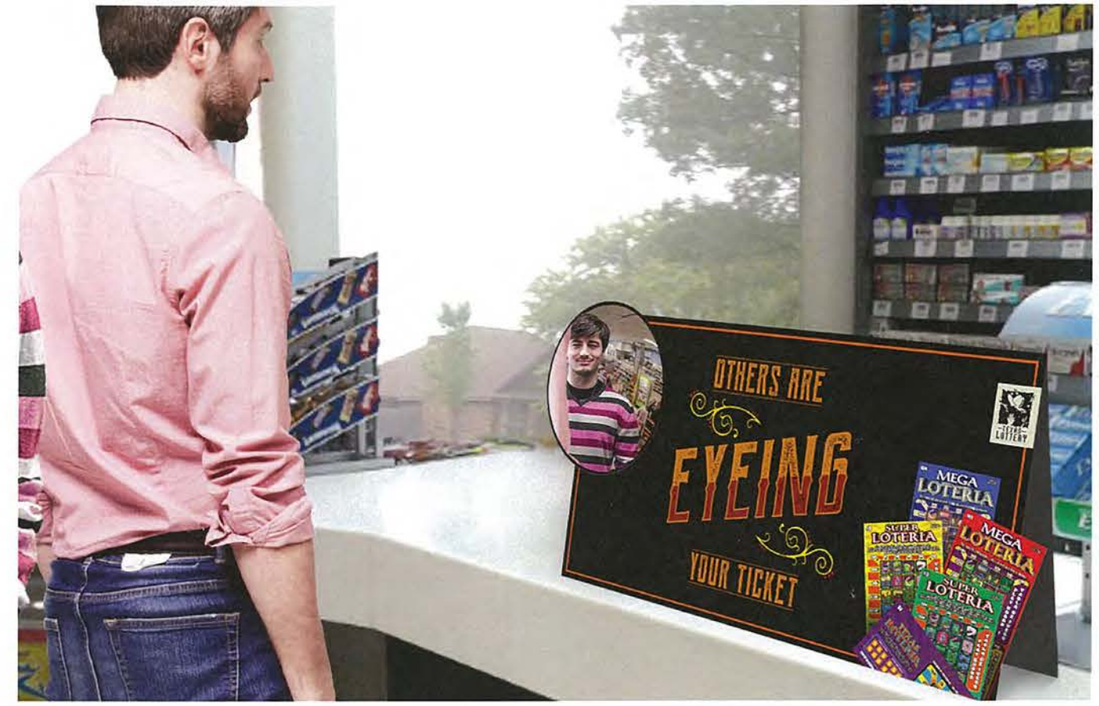
"Claim your luck"

REFLECTIVE SIGNAGE

English

REFLECTIVE SIGNAGE
English

Anyone in the convenience store could get to the lucky Texas Loteria first. It's time to put a face to the competition.



By leveraging a convex mirror, this unique placement literally shows our potential customer who their possible competitors are.

REFLECTIVE SIGNAGE

Spanish

REFLECTIVE SIGNAGE
Spanish

ENGLISH EQUIVALENT:

"You are not the only one that wants to win"

ENGLISH EQUIVALENT:

"Others are looking at your scratch ticket"

EXTERIOR SIGNAGE

PUMP TOPPER
English

While waiting for their tank to fill, people pumping gas have nothing but time. Let's get their attention with an enticing message that encourages them to go into the store and purchase a ticket.

PUMP TOPPER

Spanish

ENGLISH EQUIVALENT:

"You have to play to win"

:15 GAS PUMP VIDEO – "SQUEEGEE"

English

People pumping gas are only steps away from buying a Texas Loteria ticket. We need them to engage with our brand, so we can entice them in and encourage them to buy a Texas Loteria ticket.

OPEN ON A GUY SQUEEGEE-ING HIS WINDSHIELD.

VO: Look at that guy "innocently" washing his windshield. As soon as he's done, he plans to get a Texas Loteria scratch ticket. The one with the 500,000-dollar jackpot that you're planning to get. Might want to tell him he missed a spot.

CUT TO THE FAMILY OF TEXAS LOTERIA TICKETS.

Super: STAKE YOUR CLAIM. PLAY TEXAS LOTERIA.

:15 GAS PUMP VIDEO – "LIMPIABRISAS" ("SQUEEGEE")

Spanish

Our Spanish-language video will be transcreated for Spanish-preferred and bilingual listeners. The actions depicted in this scenario are behaviors that are relevant, no matter what community you are from. However, the Spanish version has been carefully adapted to make an impact with Spanish-speaking audiences.

OPEN ON A GUY SQUEEGEE-ING HIS WINDSHIELD.

VO: Mira a ese muchacho limpiando su parabrisas "inocentemente." Tan pronto como termine, planea obtener un raspadito de Texas Loteria. Aquel que tiene el premio mayor de 500 mil dólares que estabas pensando en obtener. Puede ser que quieras decirle que no limpio bien.

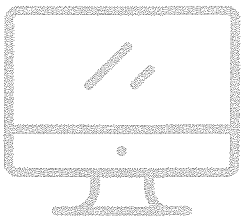
CUT TO THE FAMILY OF TEXAS LOTERIA TICKETS.

Super: STAKE YOUR CLAIM. PLAY TEXAS LOTERIA.

ENGLISH EQUIVALENT:

"Look at that boy wiping his windshield 'innocently.' As soon as he finishes, he plans to get a Texas Loteria scratch ticket. The one who has the top prize of 500 thousand dollars that you were thinking of getting. You might want to tell him that he did not clean well.

CLAIM YOUR LUCK. PLAY TEXAS LOTERIA."

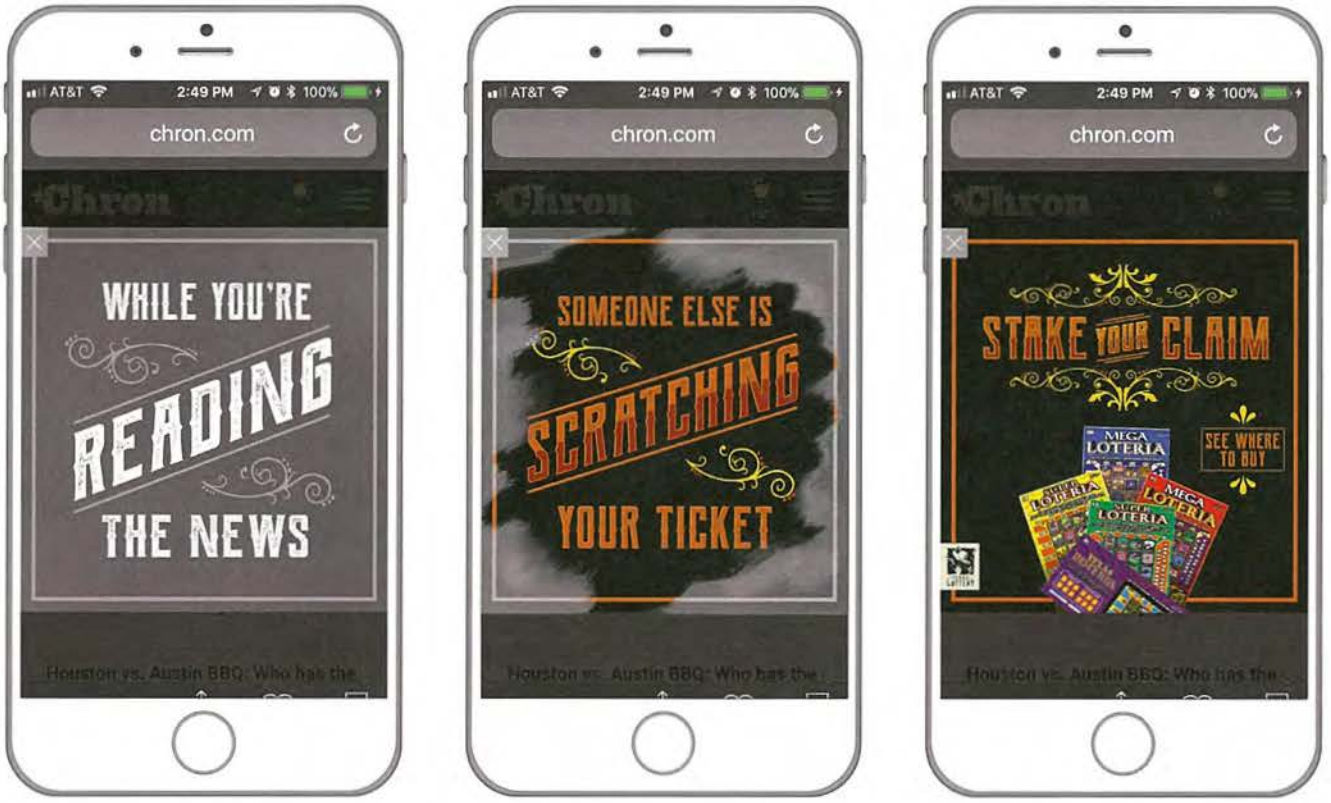


DIGITAL

Banner ads will act as one of our mass awareness drivers. By leveraging a cost-effective frequency, we can motivate our opportunity and core audiences to get a lucky Texas Loteria ticket before anyone else does.

While it isn't possible to purchase Texas Loteria tickets through a banner ad, we can make it easier for people to buy. Using geo-fencing technology, we can find all mobile devices within a certain proximity of a location that sells Texas Loteria scratch-offs. We then serve those devices mobile ads with a call-to-action that links to a store locator, showing them nearby locations where Texas Loteria tickets are sold. The same technology can be used to identify areas of high Hispanic/ Latino concentration to target this community and serve them Spanish mobile ads.

MOBILE BANNER AD
English



The content of Frame 1 animates to "scratch away," revealing Frame 2.

MOBILE BANNER AD

Spanish

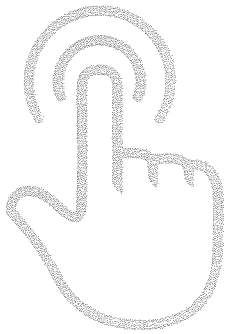
ENGLISH EQUIVALENT:

"While you are reading the news

Someone else is playing your scratch ticket

Claim your luck

Look where to buy"

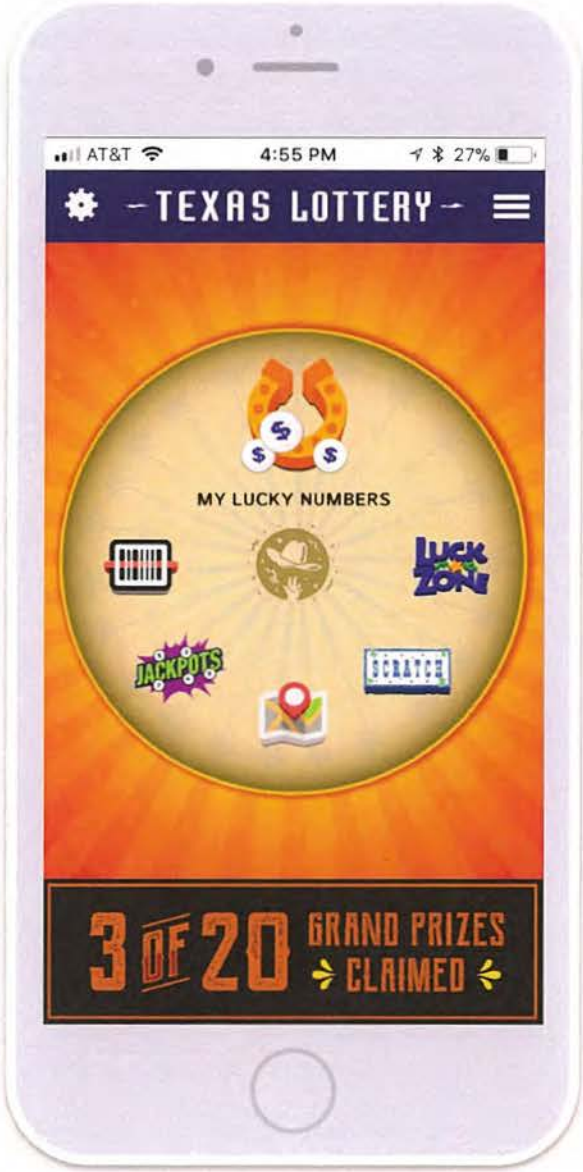


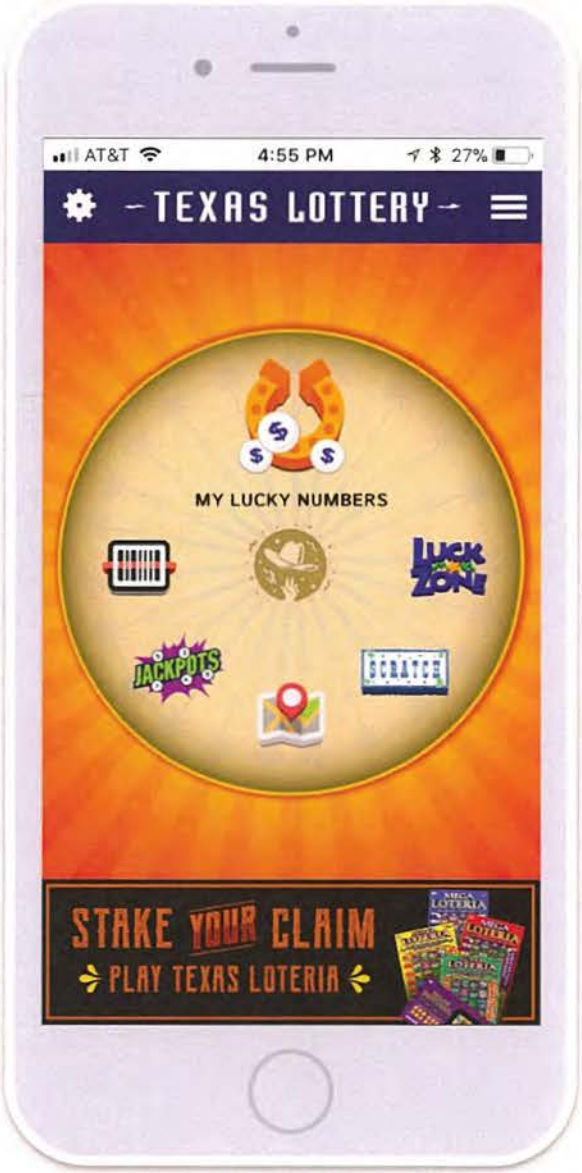
TEXAS LOTTERY COMMISSION APP

People already using the Texas Lottery Commission app are competitive by nature. They want to know the latest lottery news before anyone else. The idea of getting a lucky Texas Loteria ticket before anyone else speaks directly to their personality.

TEXAS LOTTERY COMMISSION APP

English only

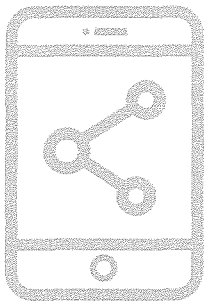




Here we will call out the number of grand prizes that have been claimed and drive people to find their nearest place to purchase.

We will leverage paid and owned media to drive traffic to the Texas Lottery Commission app.

Because the app is not in Spanish, from a best-practice perspective we do not recommend placing Spanish-language ads within the app. Should the app be translated in the future, we would want to incorporate transcreated banners.



SOCIAL MEDIA

The average person spends roughly 14 hours per week on social media (*Adweek*, "How Much Time Will the Average Person Spend on Social Media During Their Life?" 2017).

Spectating and commenting on the lives of friends and strangers alike, most people use social media as an escape. They browse it while waiting in line at the store or during their lunch break — making it a prime channel to inspire impulse purchases.

Utilizing Facebook, Twitter and Instagram to tell our campaign story in a clever and visually impactful way will grab their attention and get them to act.

These channels will also work well with the Hispanic/Latino audiences as they over-index in usage and adaptation (*2017 AHAA Hispanic Market Guide*, "Hispanic Digital Behavior," 2017).

:15 FACEBOOK SOCIAL VIDEO – "ONE LIKE AHEAD"

English

OPEN WITH A SERIES OF SHOTS OF SOMEONE HITTING THE FACEBOOK 'LIKE' BUTTON.

VO: Somebody liked this post before you.

CUT TO THEM DRIVING TO THE STORE.

VO: Which means they watched this video before you.

CUT TO THEM PURCHASING THE TEXAS LOTERIA TICKETS.

VO: And they could get their Texas Loteria tickets before you.

CUT TO THEM SCRATCHING THE TEXAS LOTERIA TICKETS.

VO: And claim the big prizes before you.

CUT TO ART CARD SHOWING THE FAMILY OF TEXAS LOTERIA TICKETS.

VO: Stake your claim. Before they do. Play Texas Loteria.

The Facebook version of this placement will reach most of our target as 88% of 18- to 29-year olds and 84% of 30- to 49-year olds use Facebook (*Pew Research Center*, "Social Media Update," 2016.)

:15 FACEBOOK SOCIAL VIDEO – "UN ME GUSTA ANTES" ("ONE LIKE AHEAD")

Spanish

OPEN WITH A SHOT OF SOMEONE HITTING THE FACEBOOK 'LIKE' BUTTON.

VO: Alguien le dio me gusta a la publicación antes que tú.

CUT TO THEM DRIVING TO THE STORE.

VO: Lo que significa que vieron este video antes que tú.

CUT TO THEM PURCHASING THE TEXAS LOTERIA TICKETS.

VO: Y podrían obtener sus raspaditos de Texas Lotería antes que tú.

CUT TO THEM SCRATCHING THE TEXAS LOTERIA TICKETS.

VO: Y reclamar los grandes premios antes que tú.

CUT TO ART CARD SHOWING THE FAMILY OF TEXAS LOTERIA TICKETS.

VO: Antes de que ellos lo hagan, reclama tu suerte. Juega Texas Lotería.

ENGLISH EQUIVALENT:

"Someone liked the post before you.

Which means that they watched this video before you.

And they could get their Texas Loteria scratch tickets before you.

And claim the big prizes before you.

Before they do, claim your luck. Play Texas Loteria."

:15 INSTAGRAM SOCIAL VIDEO – "ONE TAP AHEAD"

English

OPEN WITH A SERIES OF SHOTS OF SEVERAL DIFFERENT HANDS DOUBLE TAPPING AN INSTAGRAM POST OF TEXAS LOTERIA TICKETS.

VO: Look how many people double tapped before you.

CUT TO A SERIES OF DIFFERENT HANDS BEING HANDED A TEXAS LOTERIA TICKET.

VO: Which means they could get their Texas Loteria tickets before you.

CUT TO A SERIES OF DIFFERENT HANDS SCRATCHING A TEXAS LOTERIA TICKET.

VO: And claim the big prizes before you.

CUT TO ART CARD SHOWING THE FAMILY OF TEXAS LOTERIA TICKETS.

VO: Stake your claim. Before they do. Play Texas Loteria.

The Instagram version of this ad will appeal primarily to our millennial audience (18–29) as they are the highest percent of adults on the platform (59%) (*Pew Research Center*, "Social Media Update," 2016).

:15 INSTAGRAM SOCIAL VIDEO – "UN CLIC ANTES" ("ONE TAP AHEAD")

Spanish

OPEN WITH A SHOT OF SEVERAL DIFFERENT HANDS DOUBLE TAPPING AN INSTAGRAM POST OF TEXAS LOTERIA TICKETS.

VO: Mira cuantas personas hicieron doble clic antes que tú.

CUT TO A SERIES OF DIFFERENT HANDS BEING HANDED A TEXAS LOTERIA TICKET.

VO: Lo que significa que podrían obtener sus raspaditos de Texas Lotería antes que tú.

CUT TO A SERIES OF DIFFERENT HANDS SCRATCHING A TEXAS LOTERIA TICKET.

VO: Y reclamar los grandes premios antes que tú.

CUT TO ART CARD SHOWING THE FAMILY OF TEXAS LOTERIA TICKETS.

VO: Antes de que ellos lo hagan, reclama tu suerte. Juega Texas Loteria.

ENGLISH EQUIVALENT:

"See how many people double clicked before you.

Which means they could get their Texas Loteria scratch tickets before you.

And claim the big prizes before you.

Before they do, claim your luck. Play Texas Loteria."

SOCIAL MEDIA
English

The Facebook algorithm optimizes towards video formats. Utilizing video will allow our content to achieve more organic reach.

SOCIAL MEDIA
Spanish

ENGLISH EQUIVALENT:

"Claim your luck. Before them. Look where to buy Texas Loteria scratch tickets: (link)

Look at that girl who just posted?

She could be a friend, but also is competition."

ENGLISH EQUIVALENT:

"Claim your luck. Find out where to buy the new Texas Loteria scratch tickets.

Do you see that person down there?

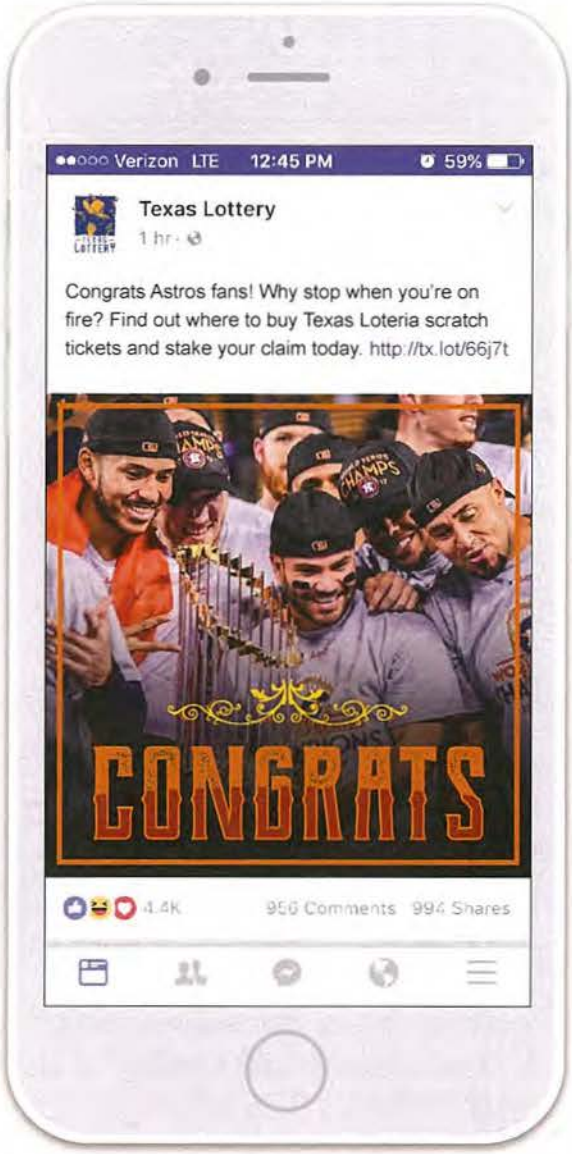
They could win the grand prize that you want."

ENGLISH EQUIVALENT:

"Wouldn't you prefer that this selfie was yours?

Play Texas Loteria. #Claimyourluck"

SOCIAL MEDIA
English



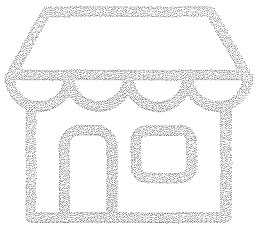
Sponsored social posts targeted to specific sports fans (in this case, people who have expressed interest in or like pages related to the Houston Astros on Facebook). Posts are determined by the outcome of a particular game. We would target these posts to lottery sales districts that show the largest percentage of growth in partipation rates, such as Houston East (18.2% growth), Houston Southwest (17.8% growth) and Dallas South (14.6% growth), because these are some of the most economically beneficial districts in terms of driving revenue.

SOCIAL MEDIA
Spanish

ENGLISH EQUIVALENT:

"Congrats to the fans of the Astros! Why stop when you are winning? Find out where to buy the Texas Loteria scratch tickets and claim your luck today. (link)

Congrats"



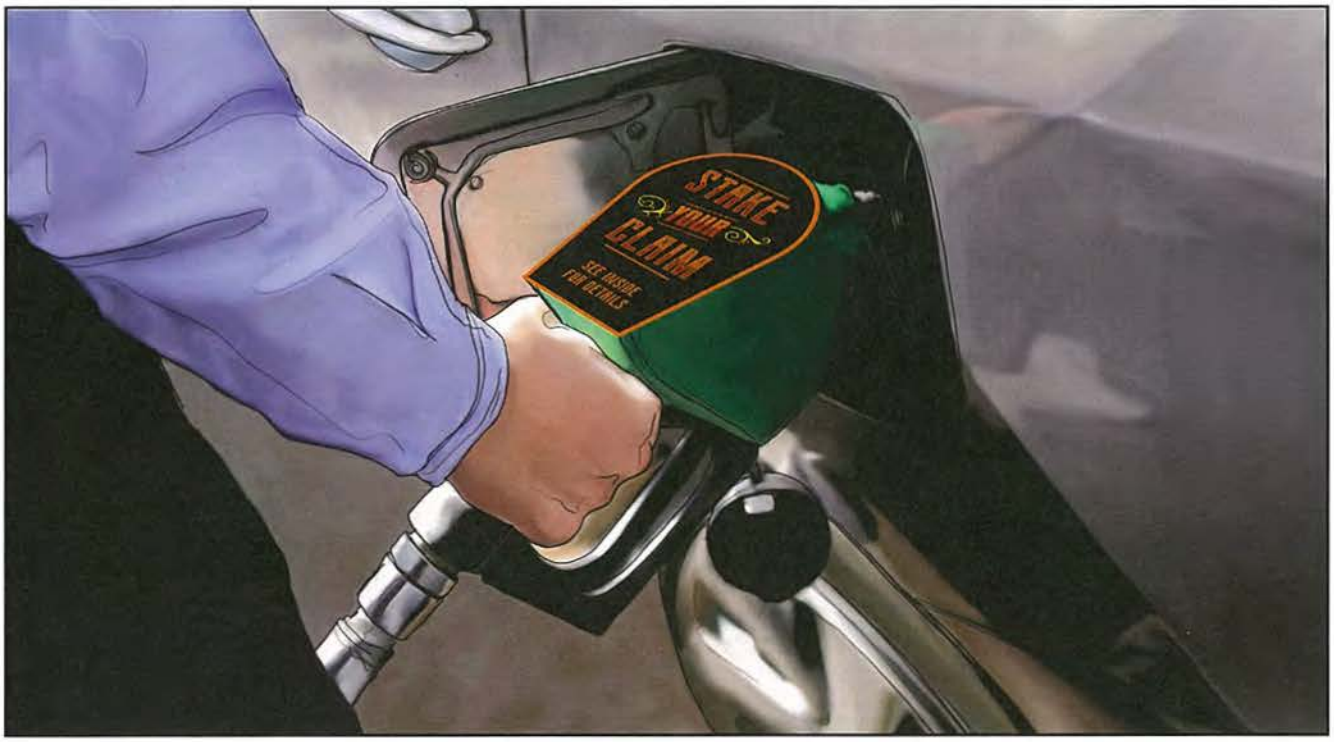
CONVENIENCE STORE GAMIFICATION

Scratch-offs are only one of many items visitors have to choose from when they come to a convenience store. To get their attention, we must stand out with a fun, intriguing game that will entice people to play. And once they scratch their first ticket, they're likely to become a repeat customer.

We will leverage paid and owned media to promote events and/or drive traffic to convenience stores to get people involved.

THE RIGHT PUMP AT THE RIGHT TIME

English only



For a limited time, we will put a Texas Loteria decal on a single gas pump at several gas stations. The lucky person who pumps their gas at that specific pump and tells the attendant inside is rewarded with a free $1 Texas Loteria ticket. We know that there is a correlation between those filling up on gas and those who buy lottery tickets. According to research, 33.6% of gas buyers at convenience stores go into the store to buy a lottery ticket. With this activation, we feel we can convert even more of those customers (*Convenience Store News*, "Getting to the Core," 2016).

SIDEWALK SHOWDOWN

Not language specific

For a limited time, we will create a sidewalk installation of giant letters spelling out "L-O-T-E-R- -A." Participants may stand in the spot where the "I" should be and take a picture to share on social media, using the hashtag #Istakedmyclaim prominently displayed on one of the letters. They then show the post to the convenience store clerk and get a free $1 Texas Loteria ticket.

The letters may travel, or each town may be given their own set of letters, so social media is abuzz with sightings of the letters in several Texas cities at once.

We would also activate at prominent Hispanic/Latino grocery stores, and add an accent on the "i" of Loteria, which would truly catch the eye of the community.

EXPERIENTIAL

To get the people of Texas excited about Texas Loteria, we will bring the excitement of the game to them.

But we must be smart about how we do it.

It's important that our ideas be scalable and mobile — reaching a large number of cities and/or Texans on an efficient budget. For those who can't physically attend our event, we must make it easy for others to share images and details on social media, further amplifying the experience.

TAKE ON TEXAS TOUR
English only

TAKE ON TEXAS TOUR

English only

A mobile pavilion travels to various events where Texans can compete one-on-one.

Example events:

– State Fair of Texas – Dallas

– iHeartMedia's Jingle Ball concert – Dallas

– Tailgate Events – Baylor, SMU, TCU, Texas A&M, Texas Tech, UNT, UT, UTSA

– Fiestas Patrias – San Antonio

They'll play classic games with a Texas Loteria twist:

– Pecan plinko

– Pin the tail on the jackrabbit

– Horseshoes

– Wheel toss

A live leaderboard on the Texas Lottery Commission website will keep track of the best scores all across Texas. Each stop will feature a modern, professionally designed 30-ft. mobile marketing pavilion custom-branded for Texas Loteria. Visitors who stop by will experience a fun atmosphere with videos, interactive games and friendly campaign ambassadors.

The signage on the mobile pavilion will be interchangeable, so Spanish signage can be added when attending Hispanic/Latino events. For these events, we would also have Spanish-speaking brand ambassadors and adapt components like the games.

CAMPAIGN 2

BE BOLD

INSIGHT: What's bold for one of us, might be boring to someone else, but as we uncovered in our strategy, Texans as a group are more bold than the rest of the country. The tiered suite of Texas Loteria tickets offers a way to celebrate our state's many shades of bold.

Idea: **"BE BOLD"**

This is Texas. The land of cowboys, chili peppers and cacti.
In Texas, everyone is bold ... to some degree.

And because what may be bold for some is not so bold — or too bold — for others, the Texas Loteria has a ticket for everyone. These spots introduce the new $1 and $20 additions to the Texas Loteria scratch-ticket family.

Now, more than ever, there's a Texas Loteria ticket for every kind of bold.

BROADCAST TV

Utilizing a simple scenario that most Texans can relate to, our broadcast TV creates a level of “bold” for every kind of Texan — which speaks to both those who already play lottery and those who are new or lapsed. It utilizes the everyday and not-so-everyday boldness of Texans to showcase the breadth of the Texas Loteria suite of tickets and really calls out the new $1 and $20 additions. It’s a concept all Texans can relate to, as many of us self-identify with the need to live up to a certain kind of bold.

:30 TV – "PEPPER"

English

NOTE: This spot will speak to English-speaking Texans of all backgrounds and ethnicities — White Non-Hispanic, Hispanic, African-American and Asian.

OPEN ON A WOMAN WALKING OUT OF A GROCERY STORE. SHE IS CARRYING A SMALL BAG OF GROCERIES. A $20 TEXAS LOTERIA SCRATCH TICKET IS STICKING OUT OF THE TOP. HALFWAY ACROSS THE PARKING LOT, SHE REACHES INTO HER SHOPPING BAG AND TAKES OUT A CHILI PEPPER — MUCH LIKE THE ONE ON THE TEXAS LOTERIA SCRATCH TICKET.

VO: This ... is Texas. The land of the bold.

AS SHE WALKS, SHE POPS IT INTO HER MOUTH AND CHEWS. IT DOES NOT FAZE HER IN THE LEAST. SEEING HER, A MAN NEARBY REACHES INTO HIS BAG, PULLS OUT A RED BELL PEPPER AND TAKES A BITE. HE MAKES A HORRIBLE FACE.

VO: And with the new one- and twenty-dollar Texas Loteria, there are now scratch tickets as bold as you are … or want to be.

CUT TO AN ART CARD/CLOSE-UP SHOT OF THE TEXAS LOTERIA TICKET. WE SEE THE CHILI PEPPER ILLUSTRATION SURROUNDED BY OTHER TEXAS ICONOGRAPHY. ZOOM OUT TO SHOW THE FAMILY OF TEXAS LOTERIA TICKETS.

Super: Be bold.

VO: So, be bold. Play Texas Loteria 1-, 3-, 5-, 10- or 20-dollar scratch tickets, today.

:30 TV – "PEPPER"

English

:30 TV – "PEPPER"

English

OPEN ON A WOMAN WALKING OUT OF A GROCERY STORE. SHE IS CARRYING A SMALL BAG OF GROCERIES.

A $20 TEXAS LOTERIA SCRATCH TICKET IS STICKING OUT OF THE TOP.

HALFWAY ACROSS THE PARKING LOT, SHE REACHES INTO HER SHOPPING BAG AND TAKES OUT A CHILI PEPPER – MUCH LIKE THE ONE ON THE TEXAS LOTERIA SCRATCH TICKET.

VO: This ... is Texas. The land of the bold.

AS SHE WALKS, SHE POPS IT INTO HER MOUTH AND CHEWS.

IT DOES NOT FAZE HER IN THE LEAST.

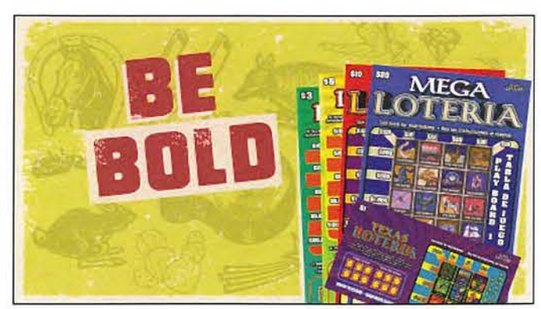
SEEING HER, A MAN NEARBY REACHES INTO HIS BAG, PULLS OUT A RED BELL PEPPER AND TAKES A BITE.

HE MAKES A HORRIBLE FACE.

VO: And with the new one- and twenty-dollar Texas Loteria, there are now scratch tickets as bold as you are ... or want to be.

AC: CUT TO AN ART CARD/CLOSE-UP SHOT OF THE TEXAS LOTERIA TICKET. WE SEE THE CHILI PEPPER ILLUSTRATION SURROUNDED BY OTHER TEXAS ICONOGRAPHY.

ZOOM OUT TO SHOW THE FAMILY OF TEXAS LOTERIA TICKETS.



SUPER: Be bold.

VO: So, be bold. Play Texas Loteria 1-, 3-, 5-, 10- or 20-dollar scratch tickets, today.

CUT TO TEXAS LOTTERY LOGO.

:30 TV – "PIMENTÓN" ("PEPPER")

Spanish

NOTE: We believe the scenario created in our English TV is also relevant for Hispanic/Latino audiences. As such, for cost efficiences and because there is no on-screen dialogue, our Spanish-language version of this TV spot will use the same footage as the English-language version. Our Spanish-language TV will be transcreated for Spanish-preferred and bilingual listeners. This process includes looking carefully at the voiceover and changing it to Spanish with the goal of making it relevant but keeping the same essence and meaning of the English version. Also, when looking at talent, we will try to find individuals that are Hispanic/Latino to increase the connection with the viewer.

OPEN ON A WOMAN WALKING OUT OF A HISPANIC/LATINO GROCERY STORE. SHE IS CARRYING A SMALL BAG OF GROCERIES. A $20 TEXAS LOTERIA SCRATCH TICKET IS STICKING OUT OF THE TOP. HALFWAY ACROSS THE PARKING LOT, SHE REACHES INTO HER SHOPPING BAG AND TAKES OUT A CHILI PEPPER — MUCH LIKE THE ONE ON THE TEXAS LOTERIA SCRATCH TICKET.

VO: Esto … es Texas. La tierra de los audaces.

AS SHE WALKS, SHE POPS IT INTO HER MOUTH AND CHEWS. IT DOES NOT FAZE HER IN THE LEAST. SEEING HER, A MAN NEARBY REACHES INTO HIS BAG, PULLS OUT A RED BELL PEPPER AND TAKES A BITE. HE MAKES A HORRIBLE FACE.

VO: Y con la nueva Texas Lotería de 1 y 20 dólares, ahora hay raspaditos tan audaces como tú ... o esperando serlo.

CUT TO AN ART CARD/CLOSE-UP SHOT OF THE TEXAS LOTERIA TICKET. WE SEE THE CHILI PEPPER ILLUSTRATION SURROUNDED BY OTHER TEXAS ICONOGRAPHY. ZOOM OUT TO SHOW THE FAMILY OF TEXAS LOTERIA TICKETS.

Super: Sé audaz.

VO: Entonces, sé audaz. Juega hoy los raspaditos de 1, 3, 5, 10 o 20 dólares de Texas Lotería.

ENGLISH EQUIVALENT:

"This … is Texas. The land of the bold.

And with the new Texas Loteria of $1 and $20, there are now scratch tickets as bold as you … or waiting to be.

Be bold.

Then, be bold. Play today Texas Loteria scratch tickets for 1, 3, 5, 10 or 20 dollars."

:30 TV – "PIMENTÓN" ("PEPPER")

Spanish

:30 TV – "PIMENTÓN" ("PEPPER")

Spanish

OPEN ON A WOMAN WALKING OUT OF A HISPANIC/LATINO GROCERY STORE. SHE IS CARRYING A SMALL BAG OF GROCERIES.

A $20 TEXAS LOTERIA SCRATCH TICKET IS STICKING OUT OF THE TOP.

HALFWAY ACROSS THE PARKING LOT, SHE REACHES INTO HER SHOPPING BAG AND TAKES OUT A CHILI PEPPER – MUCH LIKE THE ONE ON THE TEXAS LOTERIA SCRATCH TICKET.

VO: Esto ... es Texas. La tierra de los audaces.

AS SHE WALKS, SHE POPS IT INTO HER MOUTH AND CHEWS.

IT DOES NOT FAZE HER IN THE LEAST.

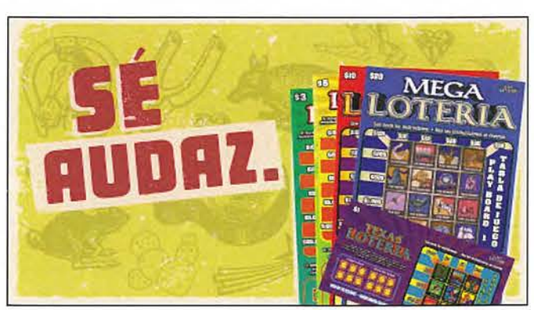
SEEING HER, A MAN NEARBY REACHES INTO HIS BAG, PULLS OUT A RED BELL PEPPER AND TAKES A BITE.

HE MAKES A HORRIBLE FACE.

VO: Y con la nueva Texas Lotería de 1 y 20 dólares, ahora hay raspaditos tan audaces como tú ... o esperando serlo.

AC: CUT TO AN ART CARD/CLOSE-UP SHOT OF THE TEXAS LOTERIA TICKET. WE SEE THE CHILI PEPPER ILLUSTRATION SURROUNDED BY OTHER TEXAS ICONOGRAPHY.

ZOOM OUT TO SHOW THE FAMILY OF TEXAS LOTERIA TICKETS.



SUPER: Sé audaz.

VO: Entonces, sé audaz. Juega hoy los raspaditos de 1, 3, 5, 10 o 20 dólares de Texas Lotería.

CUT TO TEXAS LOTTERY LOGO.

RADIO

Our campaign radio utilizes a fanciful scenario to make the point that there are different levels of bold and different amounts of Texas Loteria tickets for different kinds of people.

We believe the scenario created in our English radio is also relevant for Hispanic/Latino audiences. Our Spanish-language radio will be transcreated for Spanish-preferred and bilingual listeners. As part of the transcreation process, we would change the music from country to Tejano and we would carefully craft the Spanish dialogue to have the same feeling and essence as the English version. The goal is to have brand continuity and consistency to ensure that if people listen to the Spanish and English spots, they will know that they are from Texas Lottery and within the same campaign umbrella.

:30 RADIO – "SPURS"

English

SFX:	SOUNDS OF A DANCEHALL. PEOPLE TALKING AND COUNTRY MUSIC PLAYING.
MAN:	"Care to dance?"
WOMAN:	"Sure!"
VO:	This ... is Texas. The land of the bold.
SFX:	CLINKING OF SPURS AS THEY WALK TOWARD THE DANCE FLOOR.
WOMAN:	"Seriously? You're wearing spurs?"
MAN:	"Yes, ma'am. Ready to spin?"
SFX:	CLINKING INCREASES EXPONENTIALLY.
VO:	And with 1-, 3-, 5-, 10- or 20-dollar Texas Loteria, there's a scratch ticket that's as bold as you are. So, be bold. Play Texas Loteria today.

:30 RADIO – "ESPUELAS" ("SPURS")

Spanish

SFX: SOUNDS OF A DANCEHALL. PEOPLE TALKING AND TEJANO MUSIC PLAYING.

MAN: "¿Bailas?"

WOMAN: "¡Pues sí!"

VO: Esto … es Texas. ¡La tierra de los audaces!

SFX: CLINKING OF SPURS AS THEY WALK TOWARD THE DANCE FLOOR.

WOMAN: "¿De veras? ¿Llevas espuelas?"

MAN: "¡Así es! ¿Lista para bailar?"

SFX: CLINKING INCREASES EXPONENTIALLY.

VO: Y con los rapaditos de 1, 3, 5, 10, y 20 dólares de Texas Lotería, encontrarás uno tan audaz como tú.

Entonces, sé audaz. Juega Texas Lotería hoy.

ENGLISH EQUIVALENT:

"'Do you dance?'

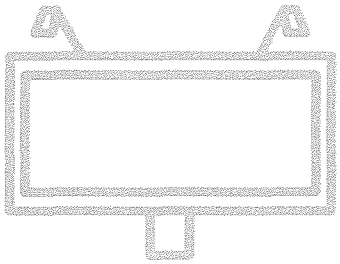
'Well yes!'

This ... is Texas. The land of the bold!

'Really? You are wearing spurs?'

'Yes! Ready to dance?'

And with the scratch tickets of 1, 3, 5, 10, and 20 dollars of Texas Loteria, you'll find one as bold as you. Then, be bold. Play Texas Loteria today."



OUT-OF-HOME

Out-of-home materials in this campaign are bright and vibrant, containing a background pattern comprised of icons from the Texas Loteria tickets.

Often, these materials have limited real estate. As such, our messages are short, powerful and attention-getting — utilizing the specific location in which they are placed and the mindset of the person seeing them. The goal is to drive people to act.

For the Hispanic/Latino community, we will do a demographic analysis that looks at population count and language proficiency to determine what areas to use in-language (Spanish or other languages) out-of-home creative instead of English. Spanish-language materials are transcreated for our Spanish-preferred and bilingual audience. The look and feel of the design remains consistent between the English and Spanish versions to keep campaign continuity, but the copy in the Spanish versions is carefully adapted and crafted to connect with Spanish-speaking audiences.

BILLBOARD A
English

We all do bold things at least every once a while. These billboards celebrate those bold impulses and channel them into playing Texas Loteria.

BILLBOARD A
Spanish

ENGLISH EQUIVALENT:

"To be on I-35 during the rush hour it is like $20 bold"

BILLBOARD B
English

BILLBOARD B
Spanish

ENGLISH EQUIVALENT:

"The luck favors the bold"

BILLBOARD C
English

BILLBOARD C
Spanish

ENGLISH EQUIVALENT:

"For every type of bold"

BILLBOARD SERIES
English

On I-30 in Dallas, there are three billboards that we can purchase for consecutive messaging. We believe this unique buy will be very effective for this campaign. Digital billboards with artwork customized for daypart targeting are another buy that could work especially well with this campaign.

BILLBOARD SERIES

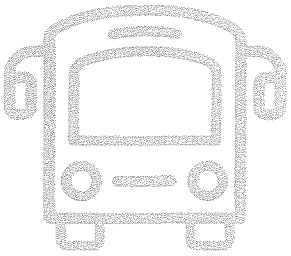
Spanish

ENGLISH EQUIVALENTS:

"I-30 at 4:30? That is $1 bold"

"I-30 at 5:00? That is $10 bold"

"I-30 at 5:30? That is $20 bold"



TRANSIT

Bus signs and taxi toppers are an opportunity to target our audiences in a densely populated urban area. Providing eye-level visibility to pedestrians and vehicular traffic, these pieces of communication can be particularly appealing. The bold concept lends itself to channel-specific executions that draw in audiences using “bold truths” related to the media environment.

In order to be effective, we will target buses with routes close to Texas Lottery point-of-sale locations. Our messages will stand out and motivate Texans to act.

For the Hispanic/Latino community, we will do a demographic analysis that looks at population count and language proficiency to determine what areas to use in-language (Spanish or other languages) creative instead of English.

BUS SIGNAGE
English

Circulating in the busiest areas of cities, bus advertising offers exposure to local commuters, drivers and pedestrians. These "moving billboards" come in a variety of sizes and high-impact formats.

BUS SIGNAGE

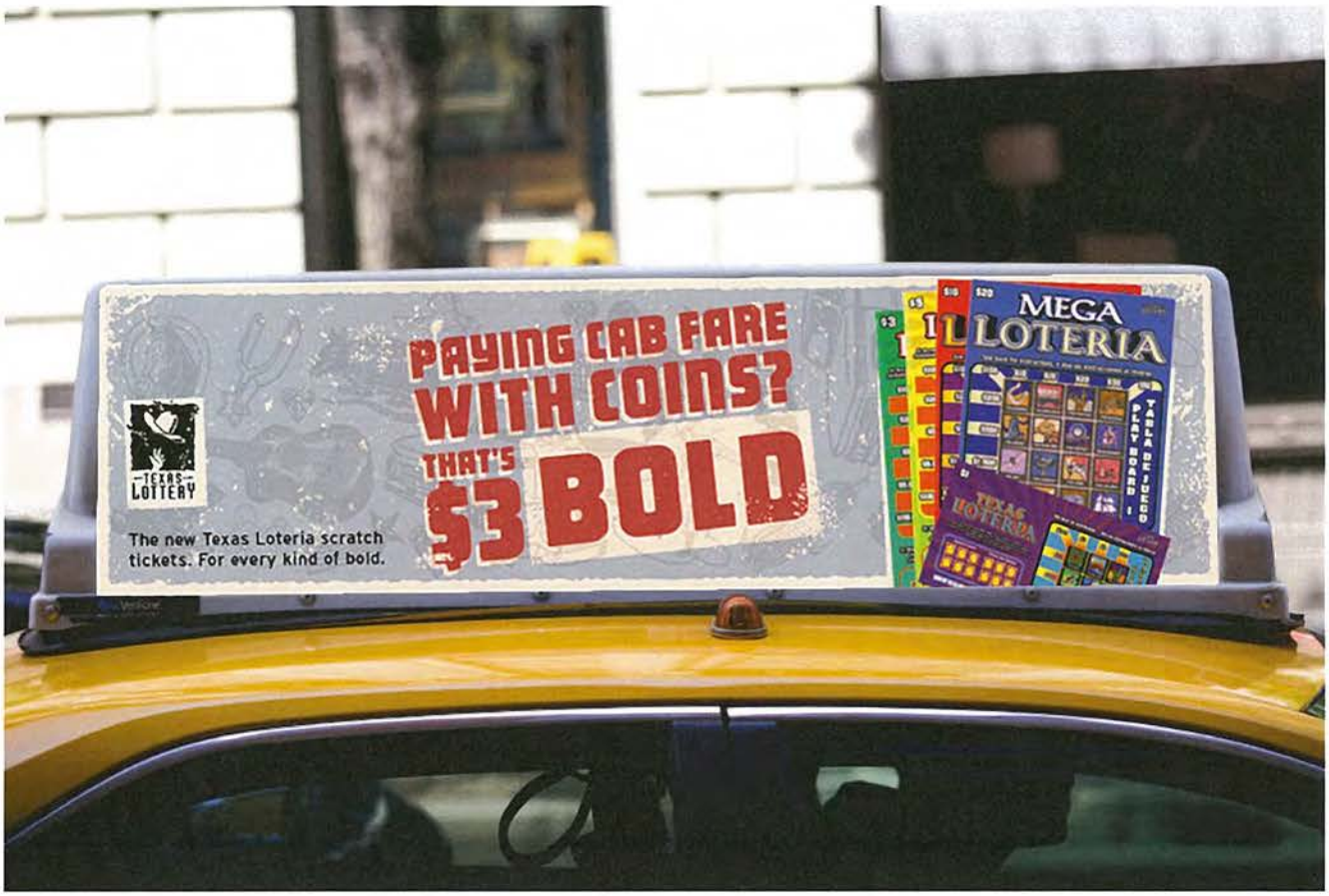
Spanish

ENGLISH EQUIVALENT:

"Chasing this bus on heels? That is $5 bold

The new Texas Loteria scratch tickets. For every type of bold."

TAXI TOPPER
English



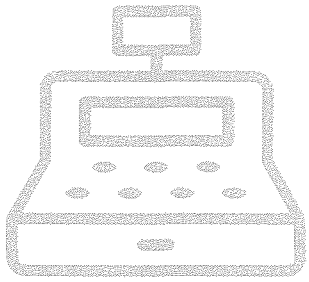
Taxis go where the people go. Similar to bus shelter ads, taxi signs are visible to every age group.

TAXI TOPPER
Spanish

ENGLISH EQUIVALENT:

"Pay the taxi fare with coins? That is $3 bold.

The new Texas Loteria scratch tickets. For every type of bold."



POINT-OF-SALE

It is here that our customers are physically nearest to where they can make a purchase. To create relevance and urgency of action in this environment, the messages on our placements must relate to what the visitor is doing. Whether filling up, getting lunch or grabbing a soda, people at gas stations, convenience stores and grocery stores are there for something other than scratch-offs. As such, we must tie our messaging to their current mindset and take advantage of the retail environment to connect the message to the actual sale.

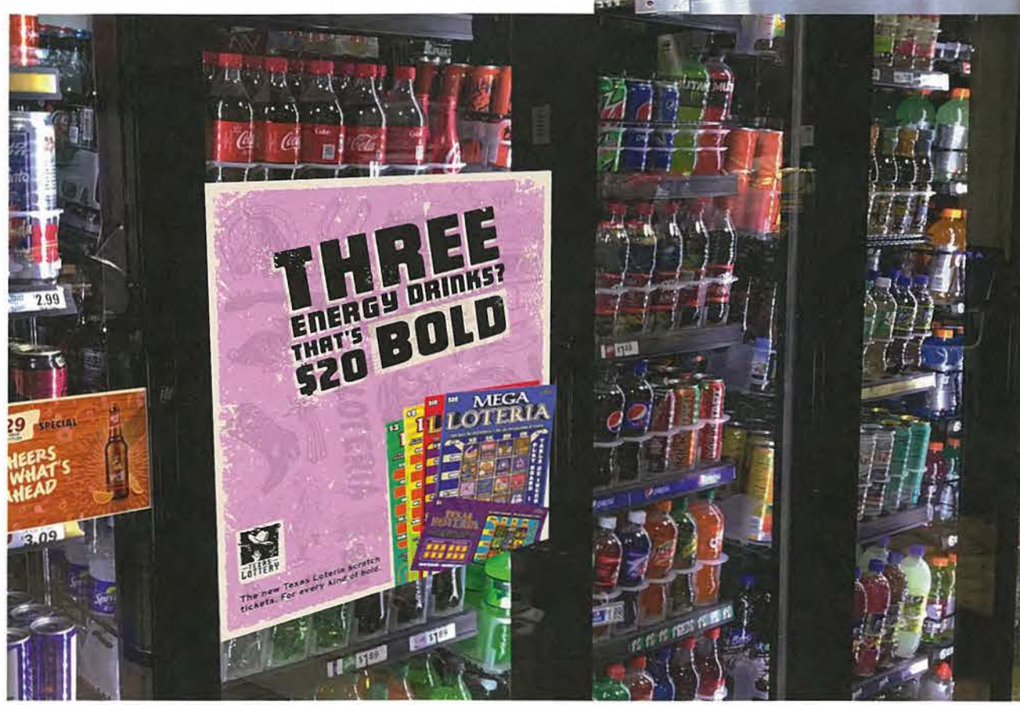
Because typical point-of-sale environments are chaotic, we need to create a look and feel for the campaign that differentiates itself from all others. These printed materials grab your attention, define your level of boldness and relate it to a specific level of Texas Loteria scratch ticket.

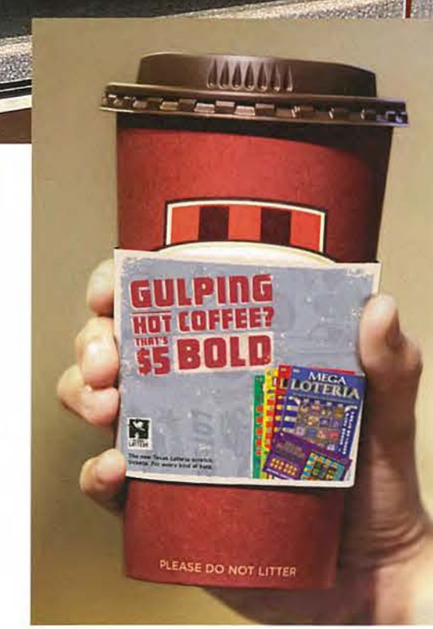
IN-STORE SIGNAGE

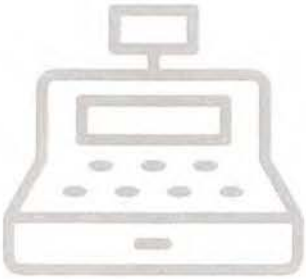
English

IN-STORE SIGNAGE

English







IN-STORE SIGNAGE

Spanish

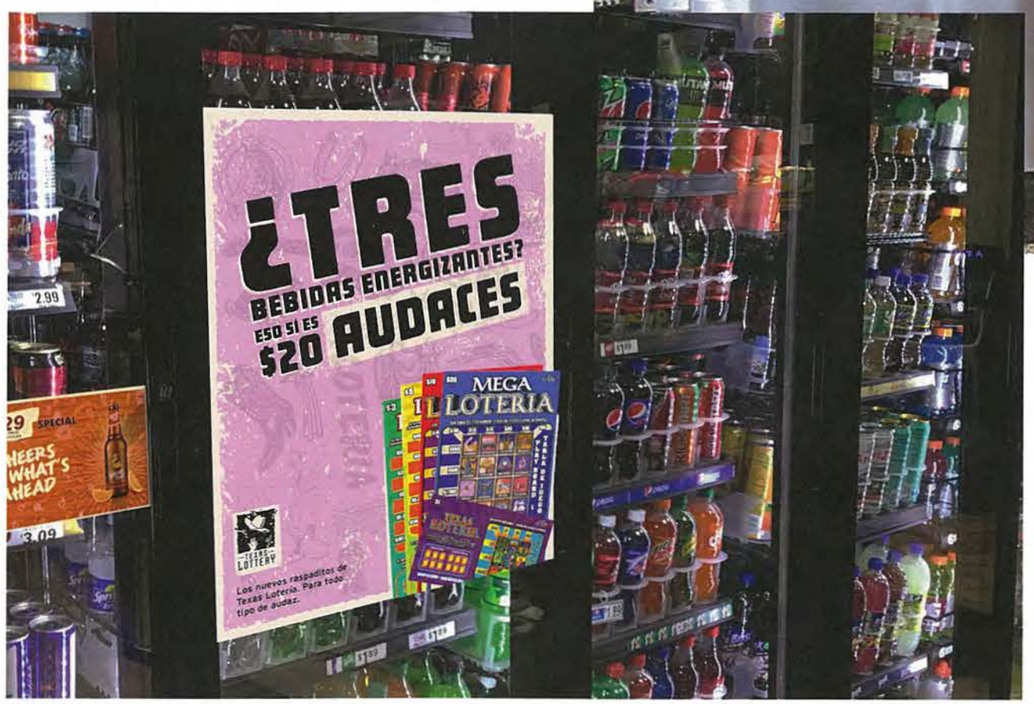
IN-STORE SIGNAGE

Spanish

ENGLISH EQUIVALENT:

"Three energy drinks? That is $20 bold

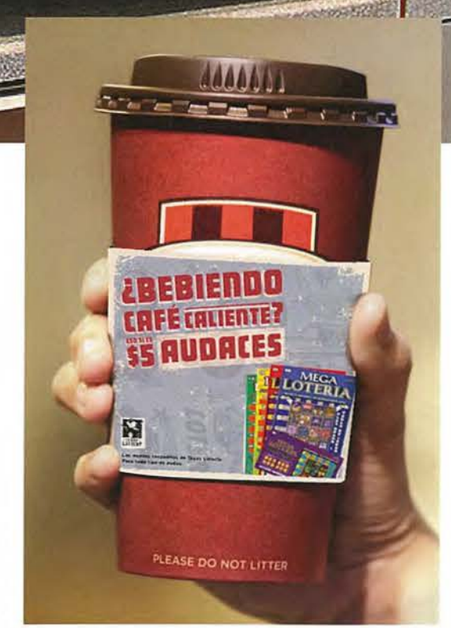
The new Texas Loteria scratch tickets. For every type of bold."



ENGLISH EQUIVALENT:

"Hotdog for breakfast? That is $10 bold

The new Texas Loteria scratch tickets. For every type of bold."



ENGLISH EQUIVALENT:

"Drinking hot coffee? That is $5 bold

The new Texas Loteria scratch tickets. For every type of bold."

IN-STORE SIGNAGE

English

IN-STORE SIGNAGE

English

IN-STORE SIGNAGE

Spanish

IN-STORE SIGNAGE

Spanish

ENGLISH EQUIVALENT:

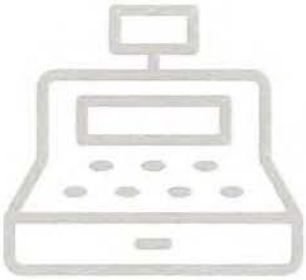
"Mixing flavors? That is $1 bold

The new Texas Loteria scratch tickets. For every type of bold."

ENGLISH EQUIVALENT:

"Trusting gossip? That is $1 bold

The new Texas Loteria scratch tickets. For every type of bold."



EXTERIOR SIGNAGE

PUMP TOPPER
English

While waiting for their tank to fill, people pumping gas have nothing but time. Let's get their attention with an enticing message that encourages them to go into the store and purchase a Texas Loteria ticket.

PUMP TOPPER

Spanish

ENGLISH EQUIVALENT:

"Arriving with an empty tank? That is bold

The new Texas Loteria scratch tickets. For every type of bold."

:15 GAS PUMP VIDEO – "SODA"

English

People pumping gas are only steps away from buying a Texas Loteria ticket. We need them to engage with our brand, so we can entice them in to buy a Texas Loteria ticket.

OPEN ON A MAN HOLDING A CUP, STARING AT A DRINK DISPENSER IN A CONVENIENCE STORE. HE STARTS TO GET ONE FLAVOR, THEN STOPS, THEN STARTS TO GET ANOTHER, THEN STOPS. CLEARLY HE CAN'T MAKE UP HIS MIND.

VO: This ... is Texas. The land of the bold.

CUT TO CLOSE-UP OF MAN'S HAND AS HE MOVES DOWN THE DISPENSER, PUTTING SOME OF EACH FLAVOR INTO HIS CUP.

VO: And with the two new Texas Loteria amounts, there's a scratch ticket that's as bold as you are.

THE CAMERA ZOOMS OUT TO SHOW THE FAMILY OF LOTERIA TICKETS.

Super: Be bold.

VO: So, be bold. Play Texas Loteria 1-, 3-, 5-, 10-, or 20-dollar scratch tickets, today.

:15 GAS PUMP VIDEO – "SODA"

Spanish

Our Spanish-language video will be translated for Spanish-preferred and bilingual listeners. The action depicted in this scenario is a behavior that is relevant, no matter what community you are from. However, the Spanish version has been carefully adapted to make an impact with Spanish-speaking and bilingual audiences.

OPEN ON A MAN HOLDING A CUP, STARING AT A DRINK DISPENSER IN A CONVENIENCE STORE. HE STARTS TO GET ONE FLAVOR, THEN STOPS, THEN STARTS TO GET ANOTHER, THEN STOPS. CLEARLY HE CAN'T MAKE UP HIS MIND.

VO: Esto ... es Texas. La tierra de los audaces.

CUT TO CLOSE-UP OF MAN'S HAND AS HE MOVES DOWN THE DISPENSER, PUTTING SOME OF EACH FLAVOR INTO HIS CUP.

VO: Y con los dos nuevos raspaditos de Texas Lotería, encontrarás un raspadito tan audaz como tú.

THE CAMERA ZOOMS OUT TO SHOW THE FAMILY OF LOTERIA TICKETS.

Super: Sé audaz.

VO: Entonces, sé audaz. Juega hoy los raspaditos de 1, 3, 5, 10 o 20 dólares de Texas Lotería.

ENGLISH EQUIVALENT:

"This ... is Texas. The land of the bold!

And with the two new Texas Loteria scratch tickets, you'll find a scratch ticket as bold as you.

Be bold.

Then, be bold. Play today the scratch tickets for 1, 3, 5, 10 or 20 dollars from Texas Loteria."

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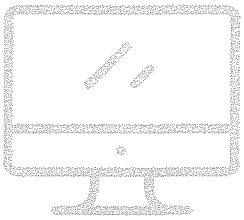
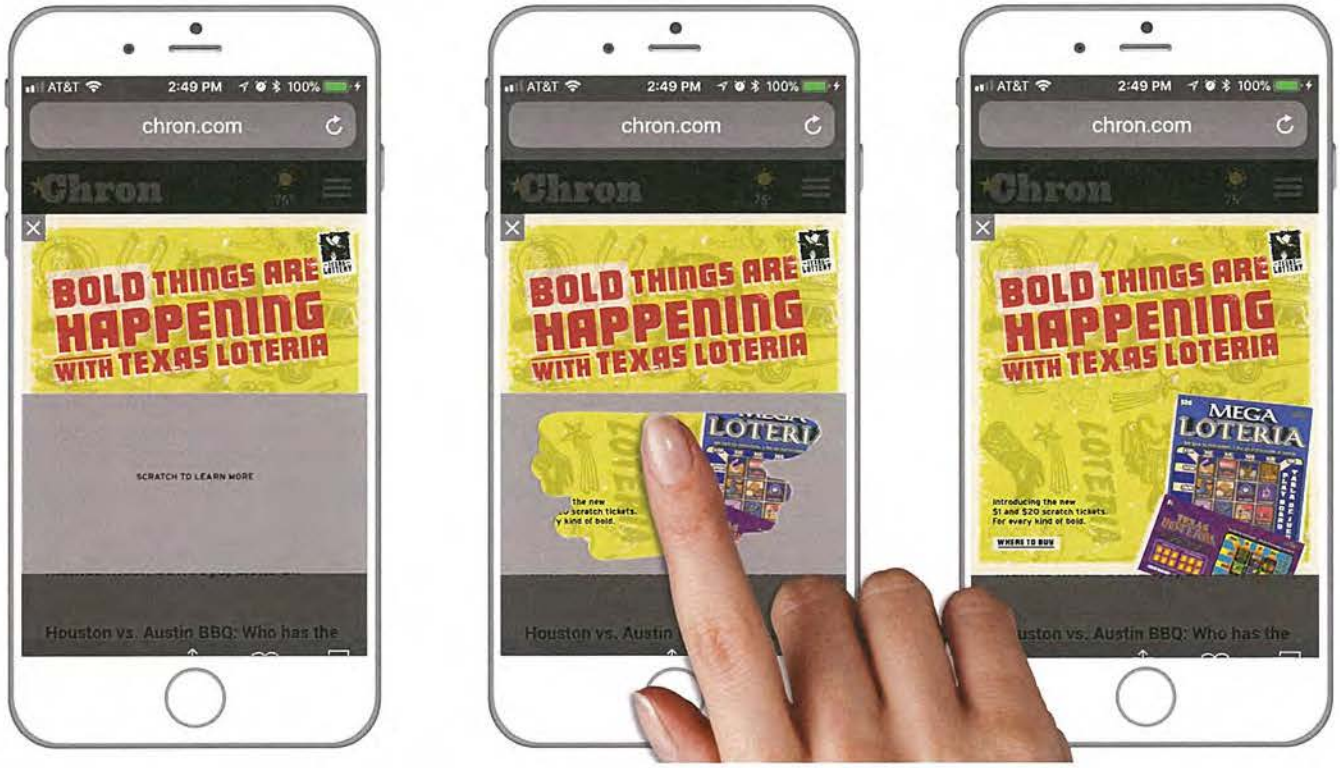


DIGITAL

Banner ads will act as one of our mass awareness drivers. By leveraging a cost-effective frequency, we can make sure that people in both our opportunity and core audiences know that the Texas Loteria suite now includes $1, $3, $5, $10 and $20 tickets.

While it isn't possible to purchase Texas Loteria tickets through a banner ad, we can make it easier for people to buy. Using geo-fencing technology, we can find all mobile devices within a certain proximity of a location that sells Texas Loteria scratch-offs. We then serve those devices mobile ads with a call-to-action that links to a store locator, showing them nearby locations where Texas Loteria tickets are sold. The same technology can be used to identify areas of high Hispanic/ Latino concentration to target this community and serve them Spanish mobile ads.

MOBILE BANNER AD
English



This rich media takeover banner utilizes MRAID Scratch technology to let users "scratch" a predefined area to reveal an underlying message. By engaging with our brand, they are one step closer to making a purchase.

MOBILE BANNER AD

Spanish

Spanish banners would be placed in Spanish mobile sites.

ENGLISH EQUIVALENT:

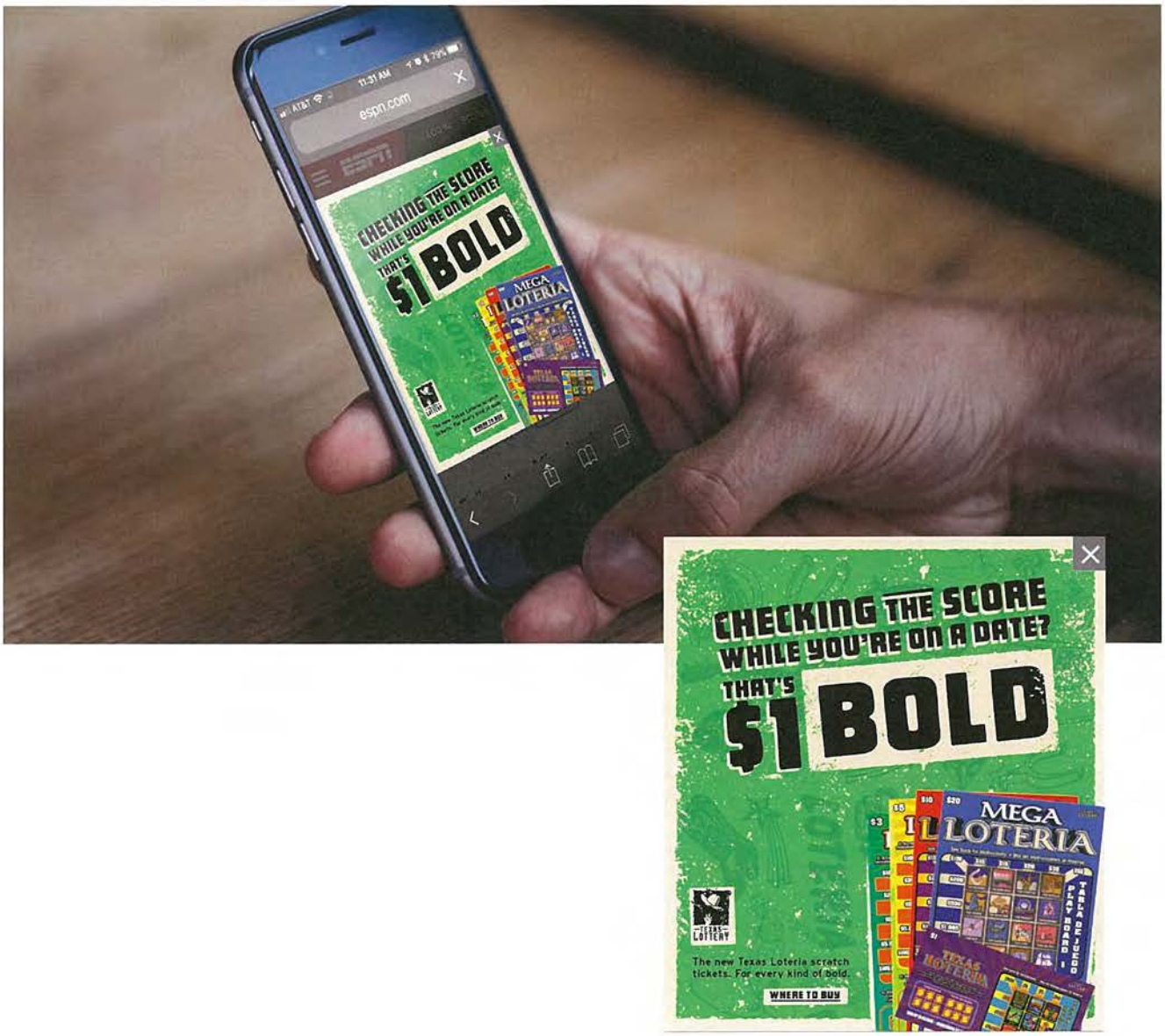
"Bold things are happening with Texas Loteria

Introducing the new $1 and $20 scratch tickets. For every type of bold.

Where to buy them

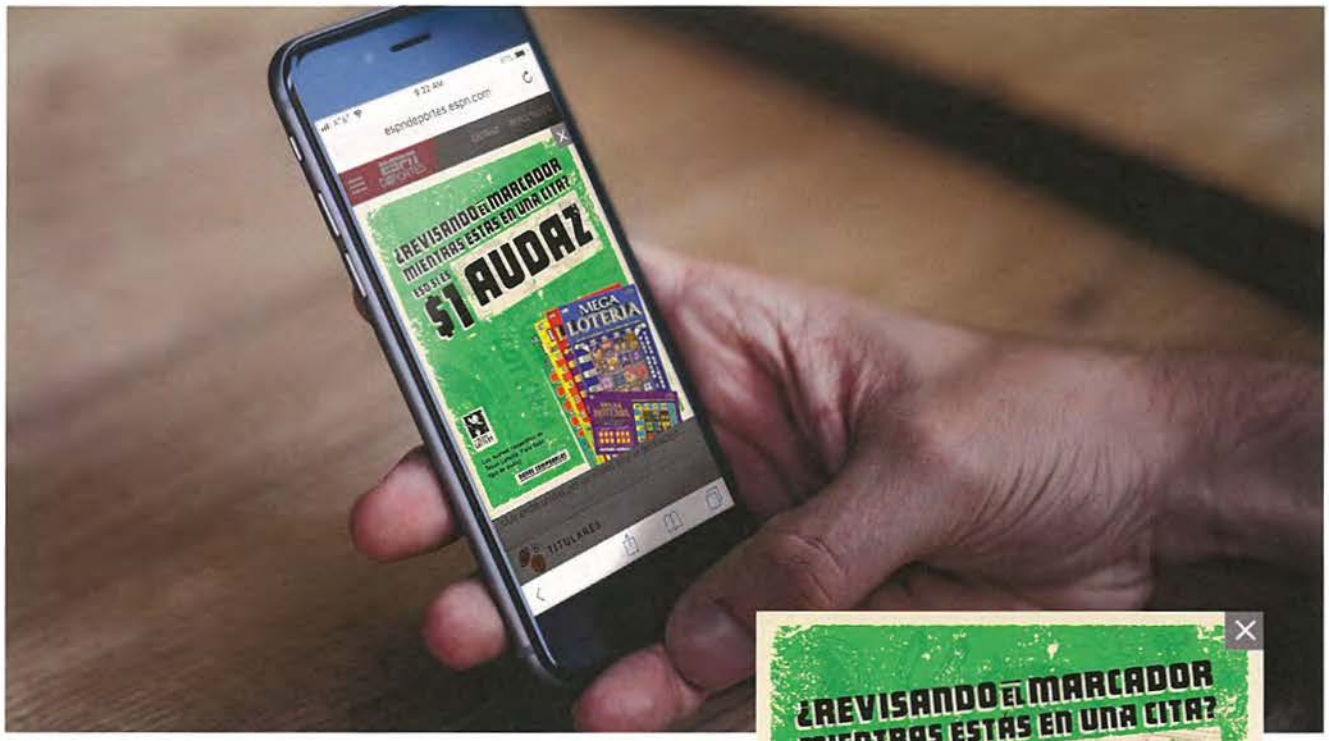
Scratch to learn more"

MOBILE BANNER AD
English



MOBILE BANNER AD

Spanish



Spanish banners would be placed in Spanish mobile sites.

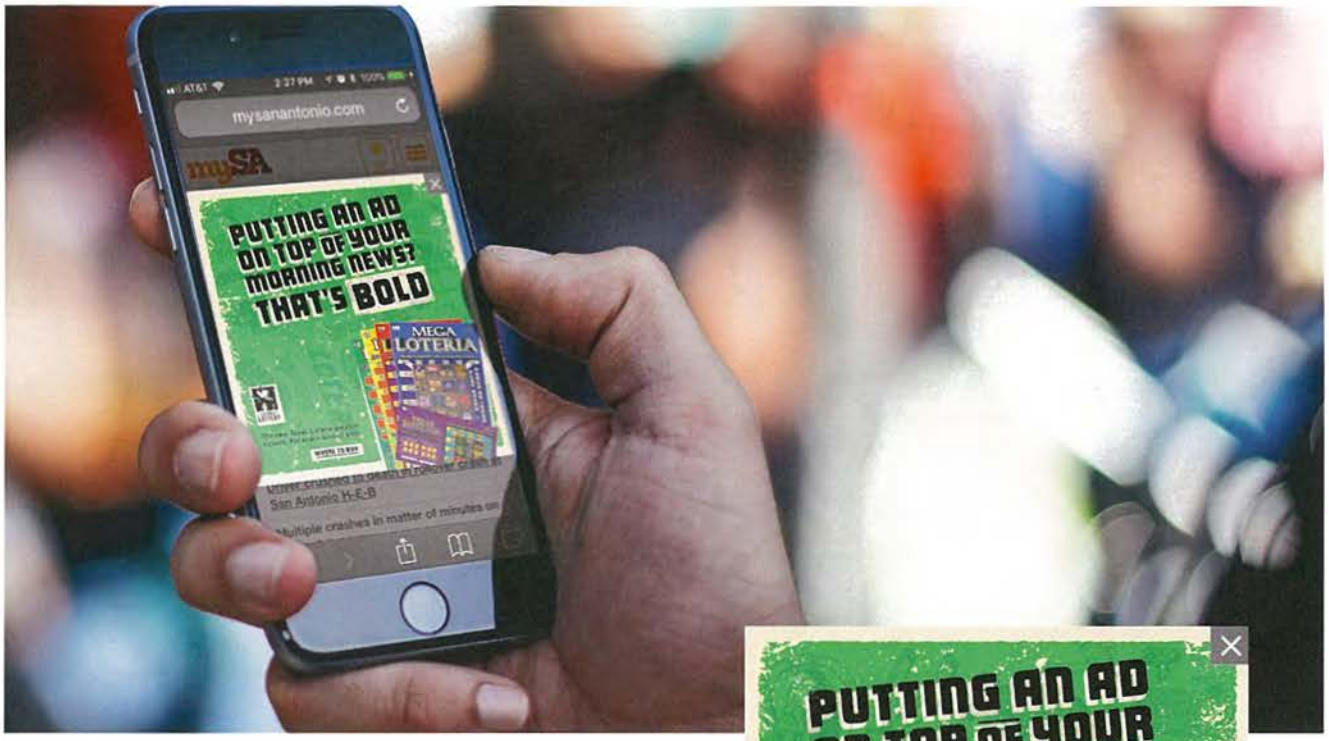
ENGLISH EQUIVALENT:

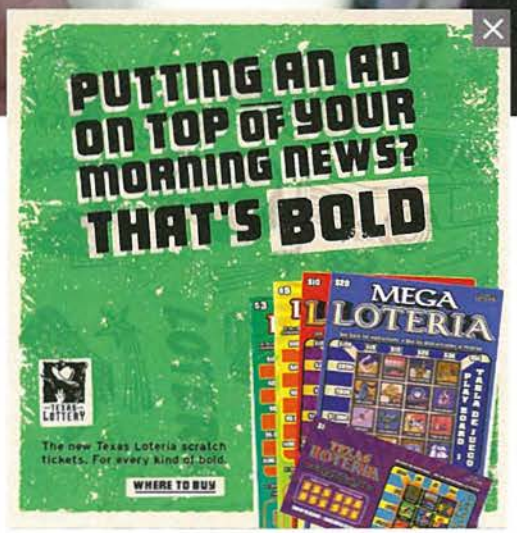
"Reviewing the score while you are on a date? That is $1 bold

The new Texas Loteria scratch tickets. For every type of bold.

Where to buy them"

MOBILE BANNER AD
English





MOBILE BANNER AD

Spanish

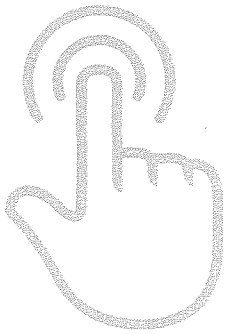
Spanish banners would be placed in Spanish mobile sites.

ENGLISH EQUIVALENT:

"Putting an ad on top of your morning news? That is bold

The new Texas Loteria scratch tickets. For every type of bold.

Where to buy them"

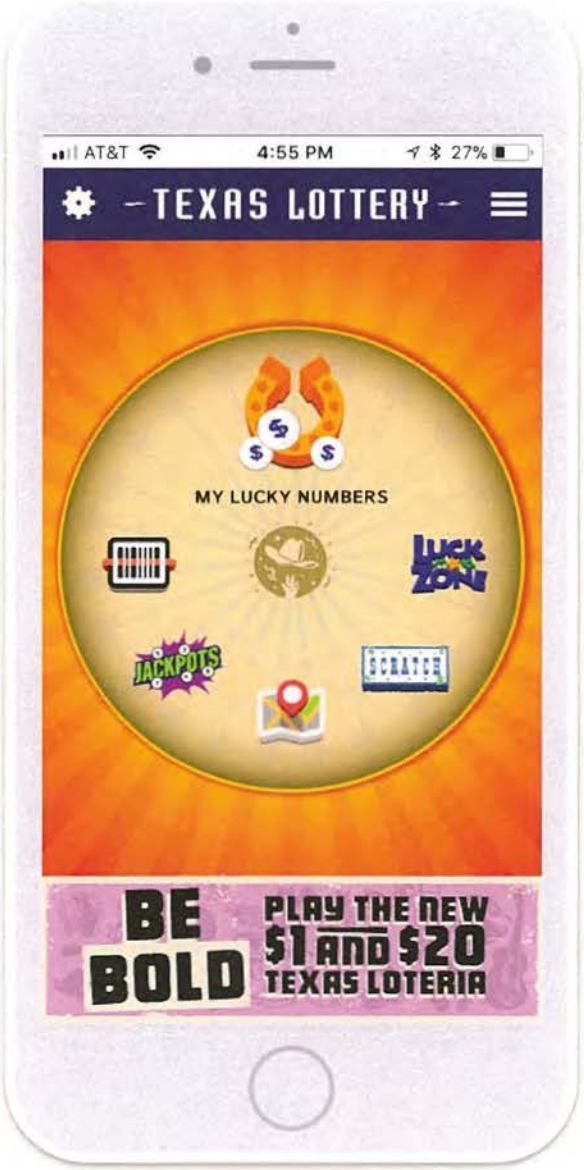


TEXAS LOTTERY COMMISSION APP

People using the Texas Lottery Commission app are probably already aware of — and may even play — Texas Loteria scratch tickets. We just need to make them aware of our new ticket offerings.

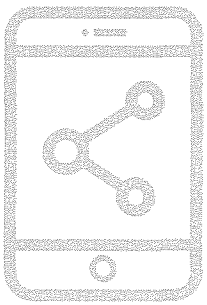
TEXAS LOTTERY COMMISSION APP

English only



We will leverage paid and owned media to drive traffic to the Texas Lottery Commission app.

Because the app is not in Spanish, from a best-practice perspective we do not recommend placing Spanish-language ads within the app. Should the app be translated in the future, we would want to incorporate translated banners.



SOCIAL MEDIA

The average person spends roughly 14 hours per week on social media (*Adweek*, "How Much Time Will the Average Person Spend on Social Media During Their Life?" 2017).

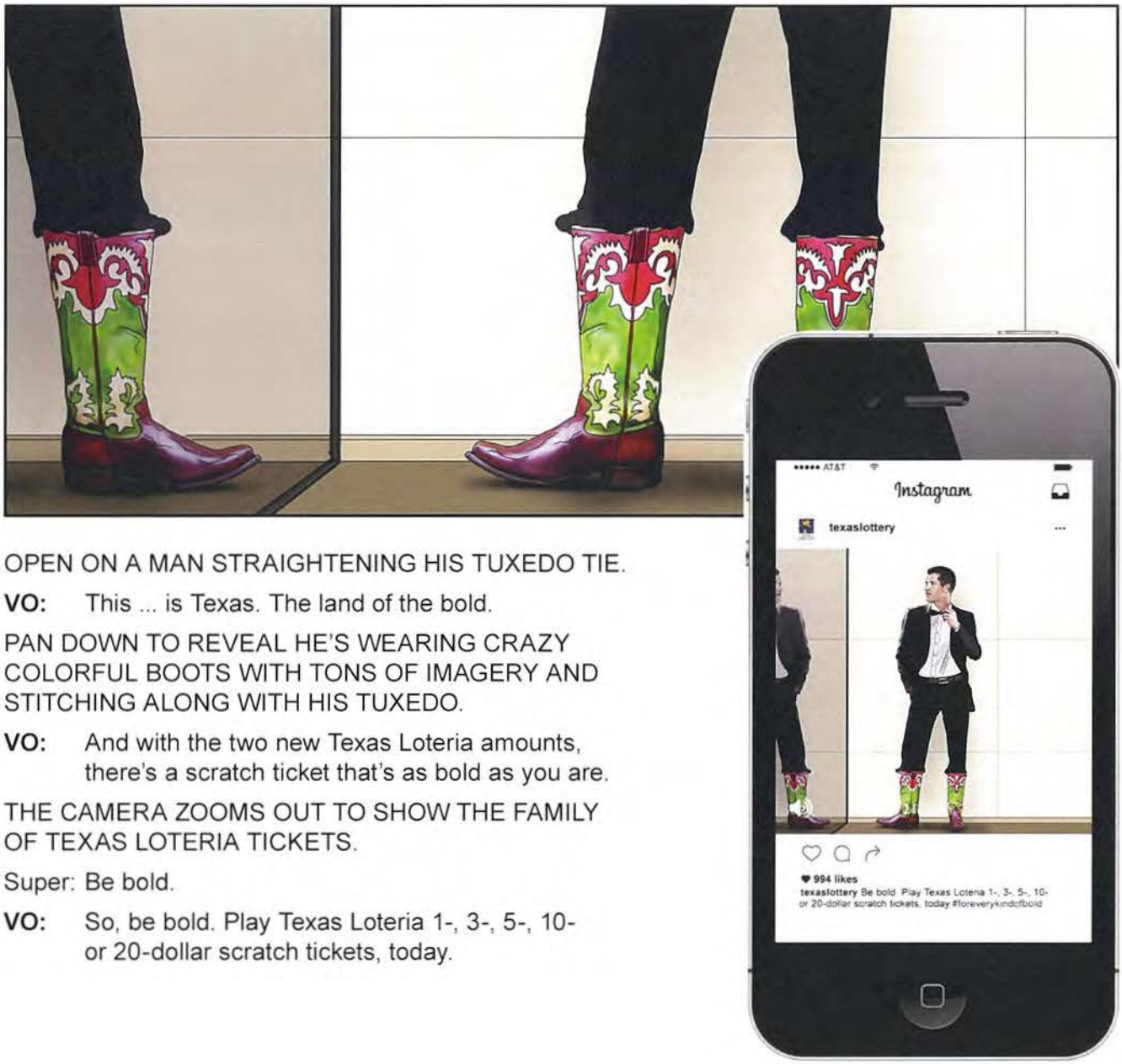
Spectating and commenting on the lives of friends and strangers alike, most people use social media as an escape. They browse it while waiting in line at the store or during their lunch break — making it a prime channel to inspire impulse purchases.

Utilizing Facebook, Twitter and Instagram to tell our campaign story in a clever and visually impactful way will grab their attention and get them to act.

These channels will also work well with the Hispanic/Latino audiences as they over-index in usage and adaptation (*2017 AHAA Hispanic Market Guide*, "Hispanic Digital Behavior," 2017).

:15 INSTAGRAM SOCIAL VIDEO – "BOOT"

English



OPEN ON A MAN STRAIGHTENING HIS TUXEDO TIE.

VO: This ... is Texas. The land of the bold.

PAN DOWN TO REVEAL HE'S WEARING CRAZY COLORFUL BOOTS WITH TONS OF IMAGERY AND STITCHING ALONG WITH HIS TUXEDO.

VO: And with the two new Texas Loteria amounts, there's a scratch ticket that's as bold as you are.

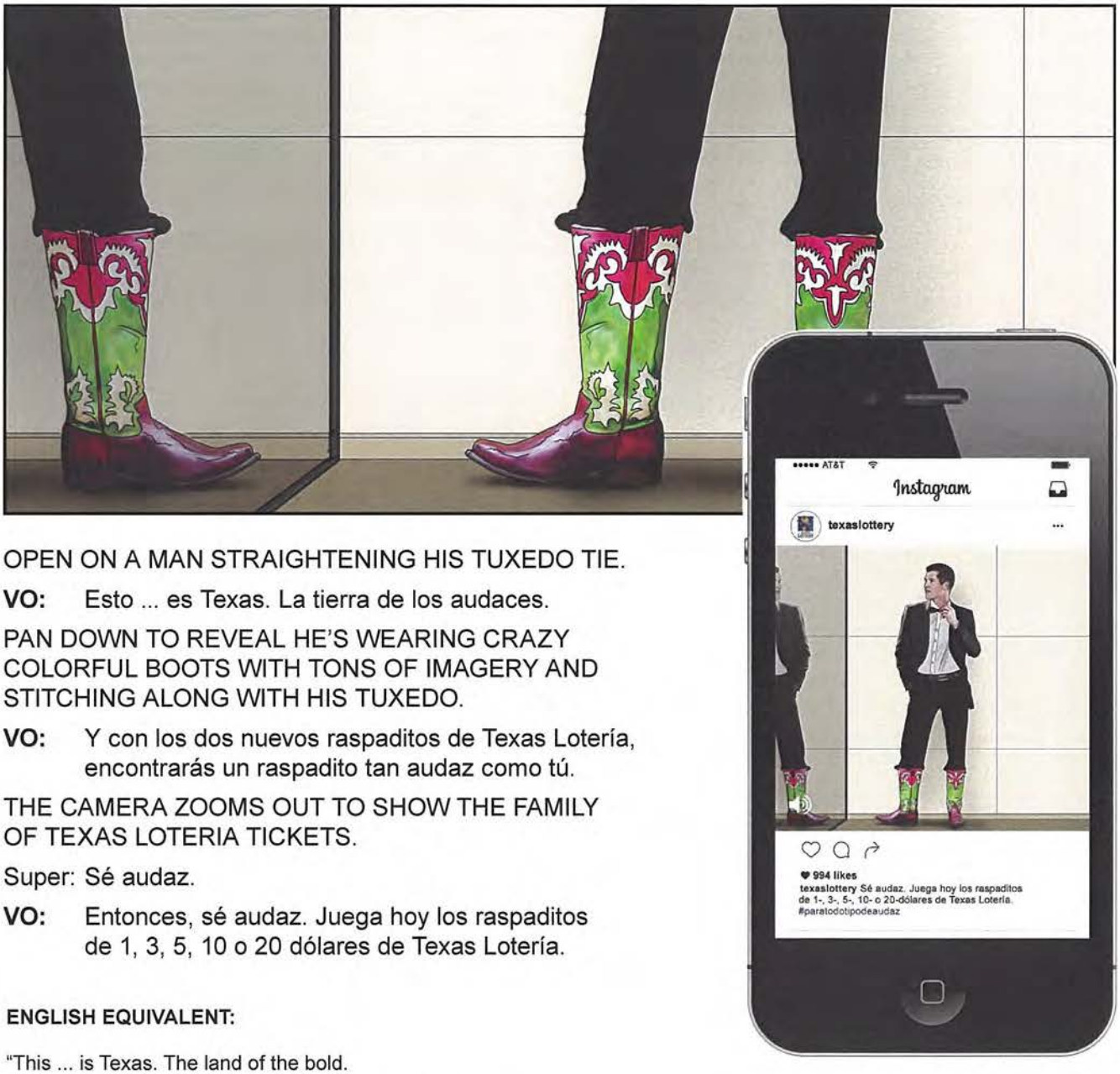
THE CAMERA ZOOMS OUT TO SHOW THE FAMILY OF TEXAS LOTERIA TICKETS.

Super: Be bold.

VO: So, be bold. Play Texas Loteria 1-, 3-, 5-, 10- or 20-dollar scratch tickets, today.

:15 INSTAGRAM SOCIAL VIDEO – "BOTA" ("BOOT")

Spanish



OPEN ON A MAN STRAIGHTENING HIS TUXEDO TIE.

VO: Esto ... es Texas. La tierra de los audaces.

PAN DOWN TO REVEAL HE'S WEARING CRAZY COLORFUL BOOTS WITH TONS OF IMAGERY AND STITCHING ALONG WITH HIS TUXEDO.

VO: Y con los dos nuevos raspaditos de Texas Lotería, encontrarás un raspadito tan audaz como tú.

THE CAMERA ZOOMS OUT TO SHOW THE FAMILY OF TEXAS LOTERIA TICKETS.

Super: Sé audaz.

VO: Entonces, sé audaz. Juega hoy los raspaditos de 1, 3, 5, 10 o 20 dólares de Texas Lotería.

ENGLISH EQUIVALENT:

"This ... is Texas. The land of the bold.

And with the two new Texas Loteria scratch tickets, you'll find a scratch ticket as bold as you.

Be bold.

Then, be bold. Play today the scratch tickets for 1, 3, 5, 10 or 20 dollars from Texas Loteria."

ENGLISH EQUIVALENT:

"Be bold. Play today the 1-, 3-, 5-, 10, 20-dollars scratch tickets from Texas Loteria. #foreverytypeofbold"

SOCIAL MEDIA
English

The Facebook algorithm optimizes towards video formats. Utilizing video will allow our content to achieve more organic reach.

SOCIAL MEDIA
Spanish

ENGLISH EQUIVALENT:

"Play Texas Loteria. #foreverytypeofbold

Put your age in your profile? That is $1 bold

With the new $1 and $20 Texas Loteria scratch tickets, there is a scratch ticket for every type of bold."

ENGLISH EQUIVALENT:

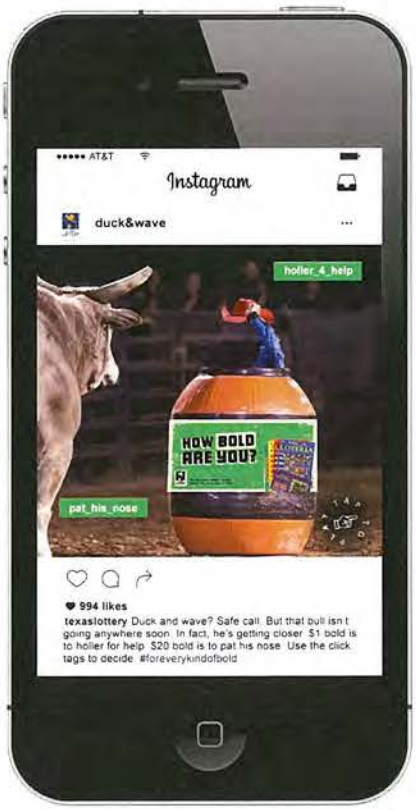
"Play Texas Loteria. #foreverytypeofbold

Asking for your girlfriend's hand on Twitter? That is $20 bold

With the new $1 and $20 Texas Loteria scratch tickets, there is a scratch ticket for every type of bold."

INSTAGRAM "MAKE YOUR OWN ADVENTURE" CLICKTAG GAME

English



We propose creating a "make your own adventure" game where Instagrammers travel through multiple scenarios and accounts using level-of-bold click tags.

Ex.: Picture of rodeo clown scampering across an arena, with a bull right behind him. Caption reads "Welcome to Day 1 of Rodeo Clown School. $1 bold is to stay in the barrel. $20 bold is to smack the bull with your hat. How bold are you?" #foreverykindofbold

Click tags:

– home_sweet_barrel
– bull_smack

INSTAGRAM "MAKE YOUR OWN ADVENTURE" CLICKTAG GAME

Spanish

ENGLISH EQUIVALENT:

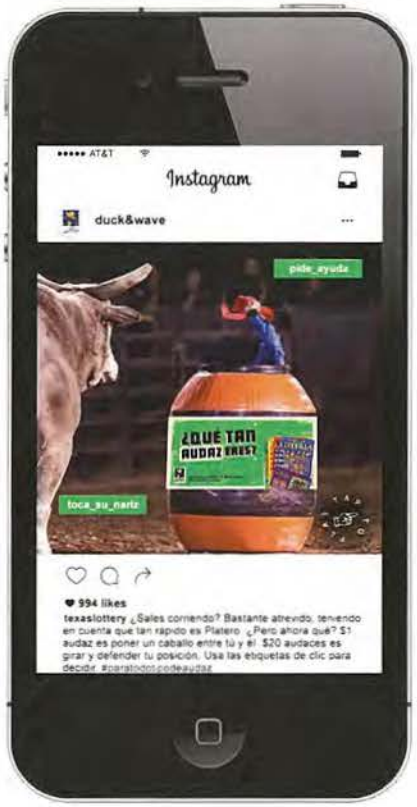
"Welcome to the first day at rodeo clown school. $1 bold is to stay in the barrel and wave your hat. $20 bold is to run away. How bold are you? Use the click tags to decide. #foreverytypeofbold

How bold are you?

The new Texas Loteria scratch tickets. For every type of bold.

Click tags:

run_for_it
duck&wave"



ENGLISH EQUIVALENT:

"Duck and wave? Good decision. Since that bull is not going to move soon. Actually, he is approaching you. $1 bold is to ask for help. $20 bold is to touch his nose. Use the click tags to decide. #foreverytypeofbold

How bold are you?

The new Texas Loteria scratch tickets. For every type of bold.

Click tags:

ask_help
touch_its_nose"

ENGLISH EQUIVALENT:

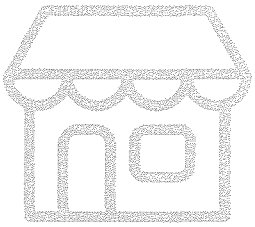
"Do you leave running? Pretty daring, considering how fast Platero is. But now what? $1 bold is to put a horse between him and you. $20 bold is to turn and defend your position. Use the click tags to decide. #foreverytypeofbold

How bold are you?

The new Texas Loteria scratch tickets. For every type of bold.

Click tags:

horse_between
defend_your_position"



CONVENIENCE STORE GAMIFICATION

Visitors to convenience stores aren't necessarily looking to purchase scratch tickets. But if they can do something simple in order to get a free one, they'll probably accept the challenge. And once they scratch their first ticket, they're likely to become a repeat customer.

We will leverage paid and owned media to promote events and/or drive traffic to convenience stores to get people involved.

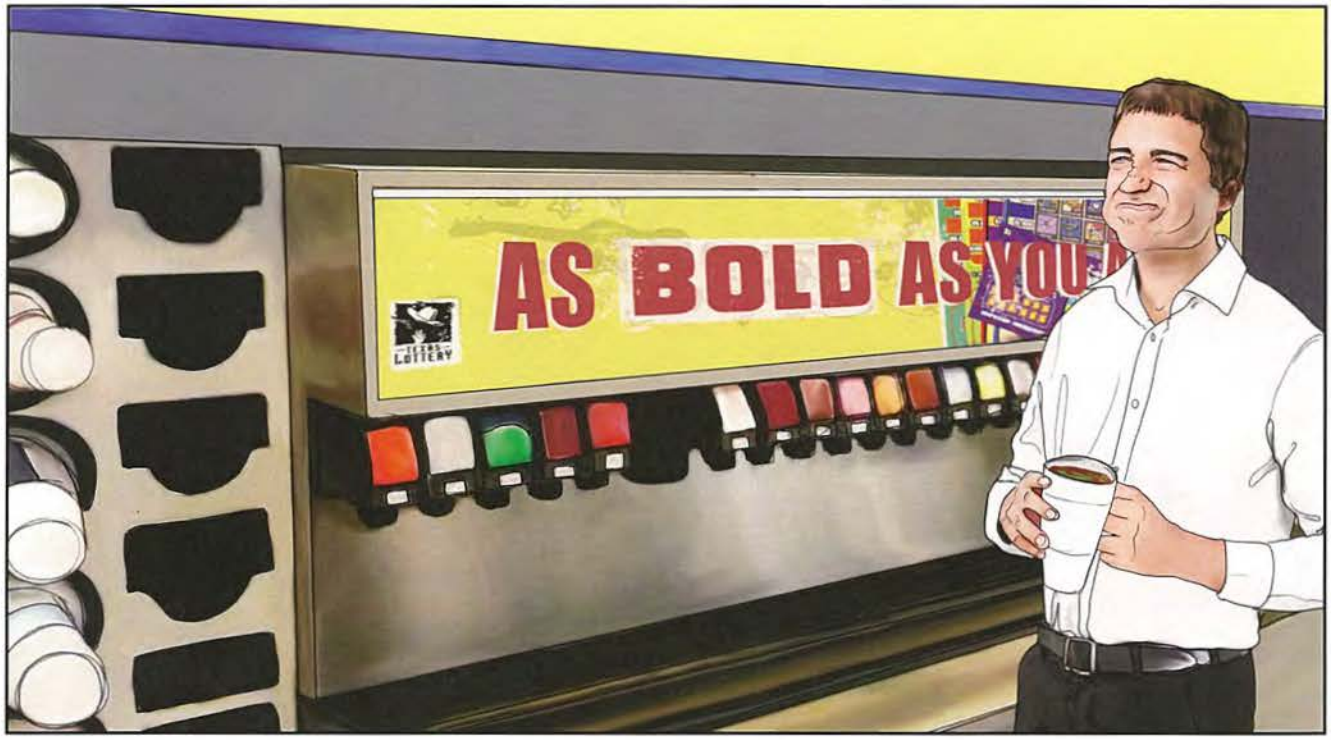
SING TO WIN

Not language specific

A single-day event that moves around the state, this game has a pump topper video at each pump that challenges customers to sing karaoke. If they get through a full song, they get a free $1 Texas Loteria ticket. This would require a "judge" onsite to watch karaoke and distribute tickets. When the game is over, we will create a mashup of the singers (from the people who opt in) and share it to the Texas Lottery Commission social media feed.

A TASTE OF VICTORY

Not language specific



For a limited time, we challenge visitors to mix all the drinks from the soda fountain together and drink it. If the customer does it, they get a free $1 Texas Loteria ticket. This would require a "judge" onsite to watch the mixers and distribute tickets.

EXPERIENTIAL

To get the people of Texas excited about Texas Loteria, we will bring the excitement of the game to them.

But we must be smart about how we do it.

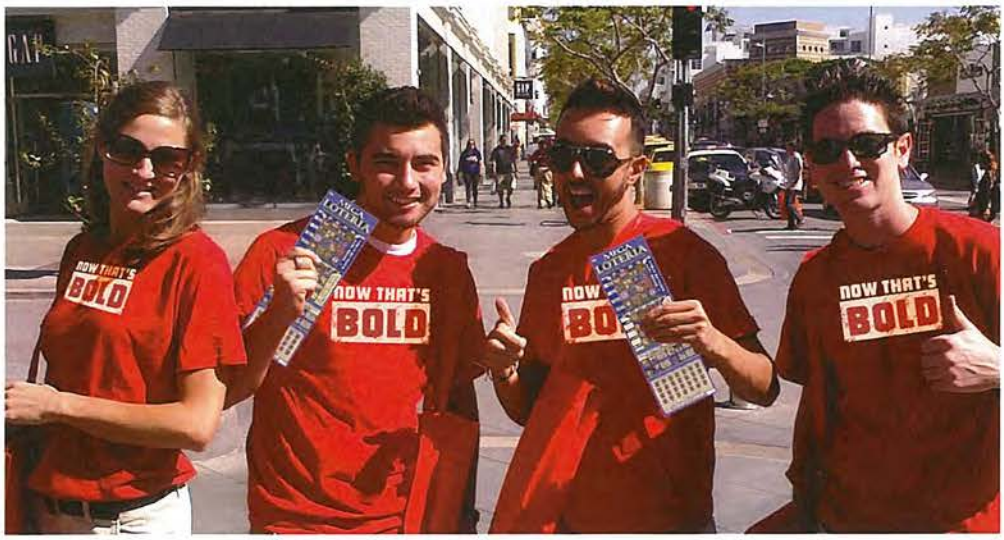
It's important that our ideas be scalable and mobile — reaching a large number of cities and/or Texans on an efficient budget. For those who can't physically attend our event, we must make it easy for others to share images and details on social media, further amplifying the experience.

STATE FAIR OF TEXAS EXPERIENCE

Not language specific

Plant professional stuntmen or actors at the State Fair of Texas doing unexpected, bold things in public places. Street teams wear T-shirts that say "Now That's Bold" and hand out new $20 Texas Loteria tickets as promotion.

- Tightrope walk over the fair
- Motorcycle riders in the Motordrome
- Artists that spray paint vibrant murals
- Bi-plane air show



THE BOLD BUS

Not language specific

The Bold Bus will travel to various events across the state and invite people to find out just how bold they really are. Participants will win scratch tickets equivalent to as much as much as they can handle.

$1 Bold: Get an airbrushed Loteria tattoo

$3 Bold: Play maracas for the band

$5 Bold: Two-step in front of a crowd

$10 Bold: Pepper-eating challenge

$20 Bold: Get a real Loteria tattoo

The event will feature a live band to create a fun atmosphere with an emcee hosting the event to keep attendees engaged and encourage them to be bold. When the bus goes to Hispanic/Latino events, we would have a band playing Hispanic/Latino music and a bilingual emcee hosting the event. Signage would be in Spanish.

The Bold Bus could also be "summoned" to different cities by people posting on social media utilizing the hashtag of their city name followed by "bold," as in #HoustonBold or #LaredoBold. The city with the largest percentage of hashtags per capita would "win" a visit by the bus.

CAMPAIGN 3

FOLLOW THE SIGNS

INSIGHT:

Superstition and ritual can play a role in people's decision to play the lottery. (*Psychology Today*, "The Psychology of Why We Play Lotto," December 4, 2016). In this concept, we signal to audiences that it's time to play the Texas Loteria by helping them recognize that life is full of signs to play — whether the signs are from the original Loteria game or the more modern Texas Loteria adaptation.

IDEA: FOLLOW THE SIGNS

They say hindsight is 20/20. But just think how different life would be if you knew what to do in advance. If you got clues as to what was going to pay off. When it was time to take a chance. When your luck was about to change. When fate was ready to intervene.

We're going to take imagery from traditional Loteria cards, as well as Texas Loteria scratch tickets, and put them into everyday environments, just waiting to be discovered. Just waiting to make a connection. Just waiting to inspire someone to act.

Life may be leading you to luck. Follow the signs.

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BROADCAST TV

Our broadcast TV spots in this campaign are carefully tailored to the audiences for which they are intended. This is because the campaign lends itself to using either the legacy Loteria images or the Texas Lottery Loteria images. Ideally, we would have both, but for efficiencies, we could consolidate on one spot, if necessary.

Our English version TV transforms the natural Texas landscape into a board game and encourages people to take notice of the symbols from the Texas Loteria scratch tickets all around them. It turns everyday Texas objects — which also happen to be the iconic scratch symbols of the Texas Loteria game, like cacti and pecan trees — into reminders of the Texas Loteria scratch game.

Our Hispanic/Latino version taps into the history of the original Loteria game, where you solve riddles to find the right character on your board. As such, this spot utilizes icons from the traditional Loteria cards.

In both spots, people are encouraged to follow the signs to luck. After all, that's the only way to win.

:30 TV – "TEXAS SIGNS"

English only

NOTE: Our English-language TV utilizes the iconic scratch symbols of the Texas Loteria game hidden in plain sight. It speaks to English-speaking Texans of all backgrounds and ethnicities — White Non-Hispanic, Hispanic, African-American and Asian.

The casting will be reflective of the Texas population.

OPEN ON A GUY WALKING DOWN THE SIDEWALK. HE PASSES A MURAL OF AN ARMADILLO BEING PAINTED ON THE SIDE OF A BUILDING.

HE CONTINUES ON AND SEES A BABY IN A STROLLER PLAYING WITH RATTLES THAT LOOK LIKE MARACAS.

HE PASSES A GROUP OF FOOD TRUCKS THAT ALL LOOK ALIKE EXCEPT FOR ONE THAT'S A COVERED CHUCK WAGON.

A PERSON WEARING A CACTUS COSTUME HANDS HIM A FLYER. HE STOPS TO CONSIDER ALL THAT HE'S JUST SEEN.

CUT TO A TEXAS LOTERIA CARD FEATURING THE ARMADILLO, THE MARACAS, THE COVERED WAGON AND THE CACTUS, ALL IN A ROW.

VO: Life may be leading you to luck.

AC: (TEXAS LOTERIA SCRATCH TICKETS)

VO: Be on the lookout for the Texas Loteria.

CUT BACK TO HIM STOPPED AT A CROSSWALK. HE LOOKS AT THE FLYER, AND IT'S FOR THE TEXAS LOTERIA.

VO: Follow the signs. Play Texas Loteria.

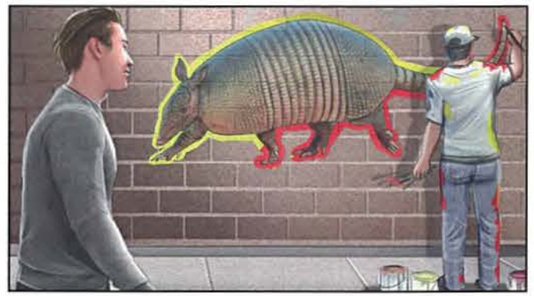
:30 TV – "TEXAS SIGNS"

English only

:30 TV – "TEXAS SIGNS"

English Only

OPEN ON A GUY WALKING DOWN THE SIDEWALK.



HE PASSES A MURAL OF AN ARMADILLO BEING PAINTED ON THE SIDE OF A BUILDING.

HE CONTINUES ON AND SEES A BABY IN A STROLLER PLAYING WITH RATTLES THAT LOOK LIKE MARACAS.

CLOSE-UP OF THE MARACAS.

HE PASSES A GROUP OF FOOD TRUCKS THAT ALL LOOK ALIKE EXCEPT FOR ONE THAT LOOKS LIKE A COVERED CHUCK WAGON.

A PERSON WEARING A CACTUS COSTUME HANDS HIM A FLYER. HE STOPS TO CONSIDER ALL THAT HE'S JUST SEEN.

CUT TO A TEXAS LOTERIA TICKET FEATURING THE ARMADILLO, THE MARACAS, THE COVERED WAGON AND THE CACTUS, ALL IN A ROW.

VO: Life may be leading you to luck.

AC: (TEXAS LOTERIA SCRATCH TICKETS)

CUT BACK TO HIM STOPPED AT CROSSWALK.

VO: Be on the lookout for the Texas Loteria.

HE LOOKS AT THE FLYER, AND IT'S FOR THE TEXAS LOTERIA.

VO: Follow the signs. Play Texas Loteria.

CUT TO TEXAS LOTTERY LOGO.

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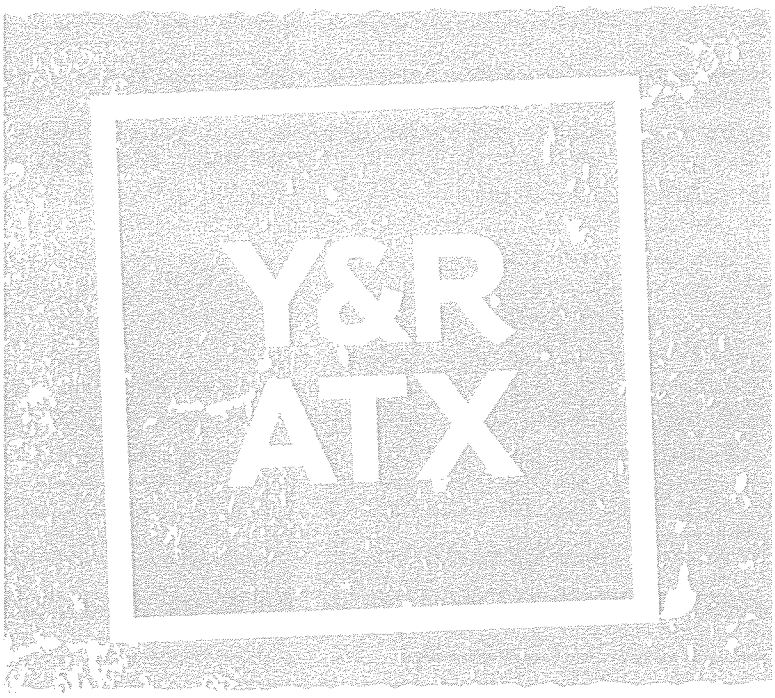


:30 TV – "SEÑALES TRADICIONALES"

Spanish only

NOTE: Our Spanish-language TV will be very similar to the English version, except that the characters hidden in plain sight will be from the traditional Loteria cards. This plays directly into the Hispanic/Latino culture and heritage, as well as the idea of superstitions and letting life lead you to luck.

Our Spanish-language TV will utilize Hispanic/Latino actors and be nuanced for a Hispanic/Latino audience.

By making these critical culturally relevant changes to the Spanish version, we are increasing the chances that the Spanish-speaking and bilingual Hispanic/Latino audiences will gravitate towards the concept, remember it and increase brand affinity with Texas Lottery and more specially with Texas Loteria scratch tickets.

OPEN ON A GUY PARKED AT A TRAFFIC LIGHT. A MOVING TRUCK ROLLS UP NEXT TO HIM FOR MERMAID MOVERS.

CUT TO HIM PASSING A MAN ON THE SIDEWALK WHO KNEELS DOWN TO TIE HIS SHOE IN FRONT OF A LARGE GLOBE SCULPTURE THAT MAKES HIM LOOK LIKE ATLAS.

CUT TO HIM DRIVING BY A FARMERS MARKET THAT HAS FRESH PEARS FOR SALE.

CUT TO HIM PUMPING GAS AT A GAS STATION WHEN A PARROT LANDS ON HIS SHOULDER.

HE HAS A FLASHBACK TO PLAYING LOTERIA WITH HIS FAMILY AS A KID. HE'S HOLDING FOUR LOTERIA CARDS, LA SIRENA (MERMAID), EL MUNDO (ATLAS), LA PERA (PEAR) AND EL COTORRO (PARROT).

VO: Todas las señales te llevan a los juegos de raspaditos de Texas Lotería.

AC: (TEXAS LOTERIA RASPADITOS)

VO: Busca los nuevos raspaditos de un dólar y veinte dólares.

CUT BACK TO HIM, STILL WITH THE PARROT ON HIS SHOULDER, SEEING A POSTER ON THE GAS STATION WINDOW FOR THE TEXAS LOTERIA.

VO: Texas Lotería. Sigue las señales.

ENGLISH EQUIVALENT:

"All the signs lead you to luck.

Look for the new one dollar and twenty dollar scratch tickets.

Texas Loteria. Follow the signs."

:30 TV – "SEÑALES TRADICIONALES"

Spanish only

:30 TV – "SEÑALES TRADICIONALES"

Spanish Only

OPEN ON A GUY PARKED AT A TRAFFIC LIGHT.

A MOVING TRUCK ROLLS UP NEXT TO HIM FOR MERMAID MOVERS.

CUT TO HIM PASSING A MAN ON THE SIDEWALK WHO KNEELS DOWN TO TIE HIS SHOE IN FRONT OF A LARGE GLOBE SCULPTURE THAT MAKES HIM LOOK LIKE ATLAS.

CUT TO HIM DRIVING BY A FARMERS MARKET THAT HAS FRESH PEARS FOR SALE.

CUT TO HIM PUMPING GAS AT A GAS STATION.

A PARROT LANDS ON HIS SHOULDER.

HE HAS A FLASHBACK TO PLAYING LOTERIA WITH HIS FAMILY AS A KID.

HE'S HOLDING FOUR LOTERIA CARDS, LA SIRENA (MERMAID), EL MUNDO (ATLAS), LA PERA (PEAR), AND EL COTORRO (PARROT).

CLOSE-UP OF THE GUY'S DAYDREAMING FACE.

VO: **Todas las señales te llevan a los juegos de raspaditos de Texas Lotería.**

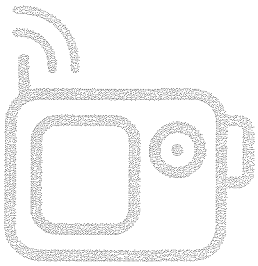
PRODUCT SHOT OF THE FULL SUITE OF TEXAS LOTERIA SCRATCH-OFFS.

VO: **Busca los nuevos raspaditos de un dólar y veinte dólares.**

CUT BACK TO HIM, STILL WITH THE PARROT ON HIS SHOULDER, SEEING A POSTER ON THE GAS STATION WINDOW FOR THE TEXAS LOTERIA.

VO: **Texas Lotería. Sigue las señales.**

CUT TO TEXAS LOTTERY LOGO.



RADIO

By creating a fanciful scenario, our campaign radio execution alludes to a kind of superstition and ritual that people associate with good luck, but associates it directly with the Texas Loteria game. It encourages people to look around, listen to fate and buy a ticket.

We believe the scenario created in our English radio is relevant for Hispanic/Latino audiences. Our Spanish-language radio will be transcreated for Spanish-preferred and bilingual listeners. The concept is relevant with the Hispanic/Latino audiences because at its core it demonstrates actions that will potentially be familiar if you live in Texas. Beyond that, as radio is more of a listening experience, we have paid careful attention to the voiceover to make it have an impact with listeners.

:30 RADIO – "COWBOY"

English

VO:

This is Texas. So it's not the craziest thing to see a cowboy riding a horse down the side of the road. Much like the cowboy you see on the Texas Loteria ticket. In fact, it may be a sign that you need to pick up one of the newly introduced one-dollar Texas Loteria scratch-offs.

But let's say you see a cowboy riding a horse down the side of the road, hitting a piñata that looks like a jackrabbit playing the maracas. It might just be time to grab one of the newly introduced twenty-dollar Texas Loteria scratch-offs.

Either way, life may be leading you to luck. Follow the signs and play Texas Loteria.

:30 RADIO – "EL VAQUERO" ("COWBOY")

Spanish

VO:

Esto es Texas. No es imposible ver a un vaquero montando a caballo, al costado de la calle. Uno muy parecido al vaquero de los raspaditos de Texas Lotería. De hecho, puede ser una señal de que ya es hora de buscar uno de los nuevos raspaditos de un dólar de Texas Lotería.

Qué tal si ves a un vaquero montando a caballo en la calle, y golpeando una piñata en forma de liebre tocando las maracas. Puede ser una señal de que es hora de buscar uno de los nuevos raspaditos de $20 de Texas Lotería.

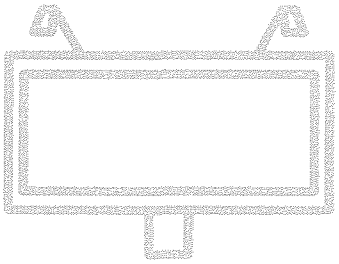
De todas formas, las señales pueden ser el camino a tu suerte. Sigue las señales y juega Texas Lotería.

ENGLISH EQUIVALENT:

"This is Texas. It is not impossible to see a cowboy riding a horse, on the side of the street. One very similar to the cowboy of the Texas Loteria scratch tickets. In fact, it may be a sign that it is time to look for one of the new Texas Loteria scratch tickets.

What if you see a cowboy riding a horse on the street, and hitting a piñata in the form of a jackrabbit playing the maracas. It may be a sign that it is time to look for one of the new $20 Texas Loteria scratch tickets.

Anyway, the signs can be the way to your luck. Follow the signs and play Texas Loteria."



OUT-OF-HOME

Out-of-home materials in this campaign draw heavily on the illustration style of classic Loteria cards, and apply it to the icons on the current-day Texas Loteria scratchers. The result is a beautiful and colorful blend of old and new imagery.

Often, these materials have limited real estate. As such, our messages are short, powerful and attention-getting — utilizing the specific location in which they are placed and the mindset of the person seeing them.

For the Hispanic/Latino community, we will do a demographic analysis that looks at population count and language proficiency to determine what areas to use in-language (Spanish or other languages) out-of-home creative instead of English. Spanish-language materials are transcreated for our Spanish-preferred and bilingual audience. The look and feel of the design remains consistent between the English and Spanish versions to keep campaign continuity, but the copy in the Spanish versions is carefully adapted and crafted to connect with Spanish-speaking audiences.

With the mix of illustration style of classic Loteria cards and icons on the current-day Texas Loteria scratchers, we are increasing the probability that some component of the creative will make people from various audiences stop, look and remember.

BILLBOARD
English

Our billboard executions for this concept build off the natural behaviors associated with this type of communication.

BILLBOARD

Spanish

ENGLISH EQUIVALENT:

"Look for luck

Play Texas Loteria"

MOBILE BILLBOARD

English

These rolling billboards can drive immediate purchase by leading directly to Texas Loteria vendors.

MOBILE BILLBOARD

Spanish

ENGLISH EQUIVALENT:

"Follow the signs. It's time to play.

Play Texas Loteria"

PHOTO-REALISTIC MURAL
English

To grab the attention of our core audiences in urban areas, we will work with highly trained painters to produce a large-scale, photo-realistic mural of one of the Texas Loteria symbols. These artists work through rain and shine — garnering tons of PR as they go.

PHOTO-REALISTIC MURAL

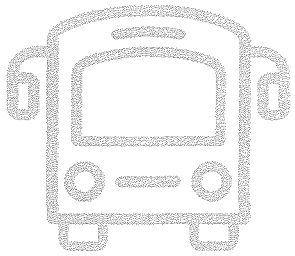
Spanish

The tradition of large-scale murals is rooted in Mexican culture. It's an art form that grew out of various Hispanic/Latino traditions, including the fresco work of Mexican artist Diego Rivera and the practice of urban graffiti tagging.

ENGLISH EQUIVALENT:

"Luck is in the cards

Play Texas Loteria"



TRANSIT

Transit shelters are an opportunity to target both the bus rider and the drivers-by in any densely populated urban area. Providing eye-level visibility to pedestrians and vehicular traffic, bus-shelter displays give consumers something to look at while they're waiting for the bus, making these pieces of communication particularly appealing.

In order to be effective, we will target bus shelters close to Texas Lottery point-of-sale locations. Our messages will stand out in the clutter and confusion of these busy areas and motivate Texans to act.

For the Hispanic/Latino community, we will do a demographic analysis that looks at population count and language proficiency to determine what areas to use in-language (Spanish or other languages) creative instead of English.

BUS SHELTER DISPLAY
English

In urban areas that don't have billboards, bus shelter displays are an excellent way to geographically target our audiences. Not only do they offer great visibility for drivers, pedestrians and bus riders, the displays will get repeat views, as people pass them multiple times on their way to and from work.

BUS SHELTER DISPLAY

Spanish

ENGLISH EQUIVALENT:

"Waiting for a sign? Here it is.

Play Texas Loteria"

BUS SIGNAGE
English

Circulating in the busiest areas of cities, bus advertising offers exposure to local commuters, drivers and pedestrians. These "moving billboards" come in a variety of sizes and high-impact formats.

BUS SIGNAGE

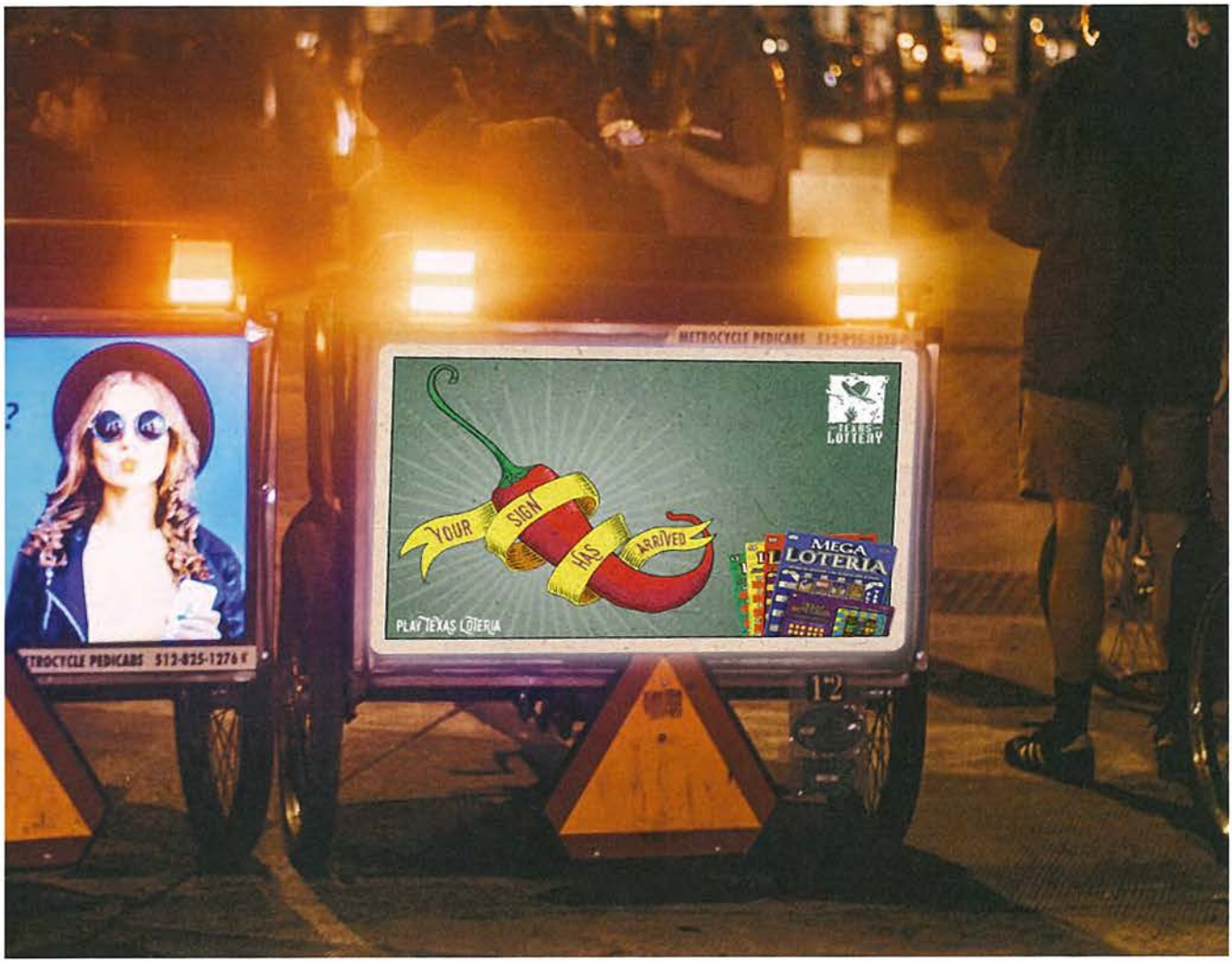
Spanish

ENGLISH EQUIVALENT:

"Take this as your sign

Play Texas Loteria"

PEDICAB AD
English



The major markets in Texas, including Austin, Corpus Christi, Dallas, Ft. Worth, Houston and San Antonio, all have an active pedicab scene. The sides of these moving "micro-billboards" provide a fun place to get some attention.

PEDICAB AD

Spanish

ENGLISH EQUIVALENT:

"Your sign has arrived

Play Texas Loteria"

RENTAL BIKE AD
English

The major markets in Texas, including Austin, Corpus Christi, Dallas, Ft. Worth, Houston and San Antonio, all have an active bike-sharing industry. From fenders to panels to baskets, all of these mini moving billboards are a potential place to advertise.

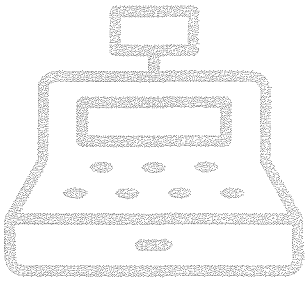
RENTAL BIKE AD

Spanish

ENGLISH EQUIVALENT:

"Follow the signs

Play Texas Loteria"



POINT-OF-SALE

It is here that our customers are physically nearest to where they can make a purchase. To create relevance and urgency of action in this environment, the messages on our placements must relate to what the visitor is doing. Whether filling up, getting lunch or grabbing a soda, people at gas stations, convenience stores and grocery stores are there for something other than scratch-offs. As such, we must tie our messaging to their current mindset and take advantage of the retail environment to connect the message to the actual sale.

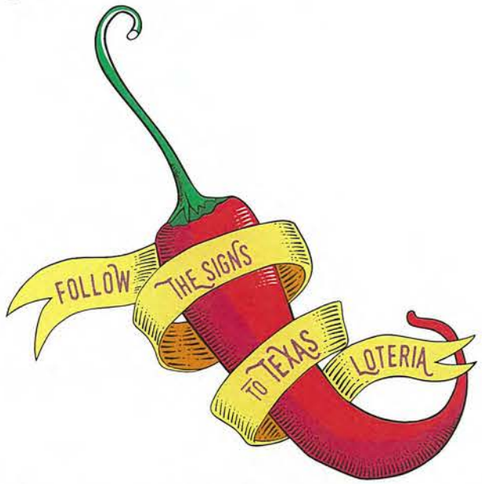
Because typical point-of-sale environments are chaotic, we need to create a look and feel for the campaign that differentiates itself from all others. Taking icons from the Texas Loteria scratch-offs, and illustrating them in the historic style of Loteria cards, we bring a touch of class to everyday items — items that might be hidden in plain view.

For the Hispanic/Latino community, we will look at where this community buys scratch tickets — such as ethnic grocery stores.

IN-STORE SIGNAGE

English

IN-STORE SIGNAGE
English



IN-STORE SIGNAGE

Spanish

IN-STORE SIGNAGE
Spanish

ENGLISH EQUIVALENT:

"Follow the signs to Texas Loteria"

ENGLISH EQUIVALENTS:

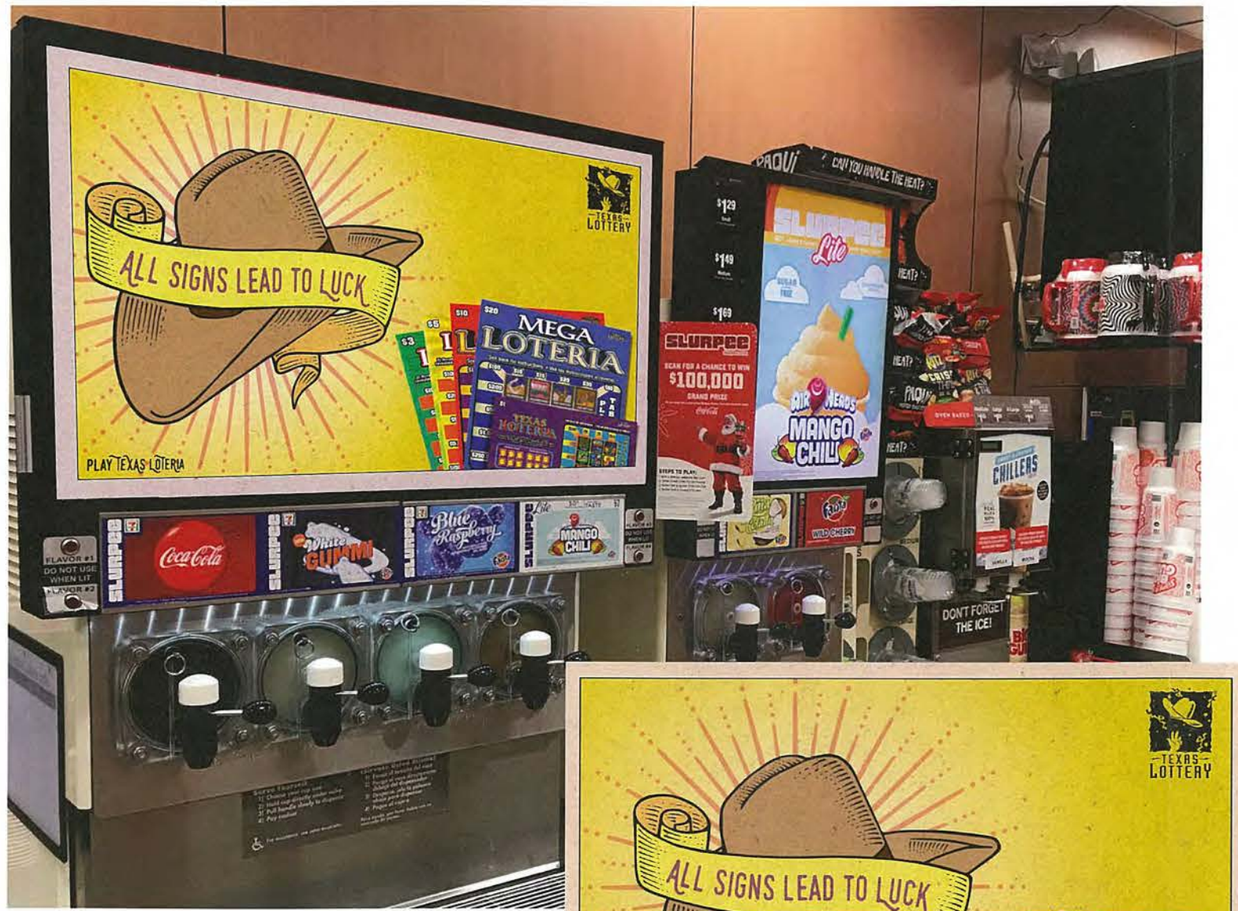
"Are you looking for a sign? You are looking at it.
Play Texas Loteria."

"Open your eyes that it could be your day.
Play Texas Loteria."

IN-STORE SIGNAGE

English

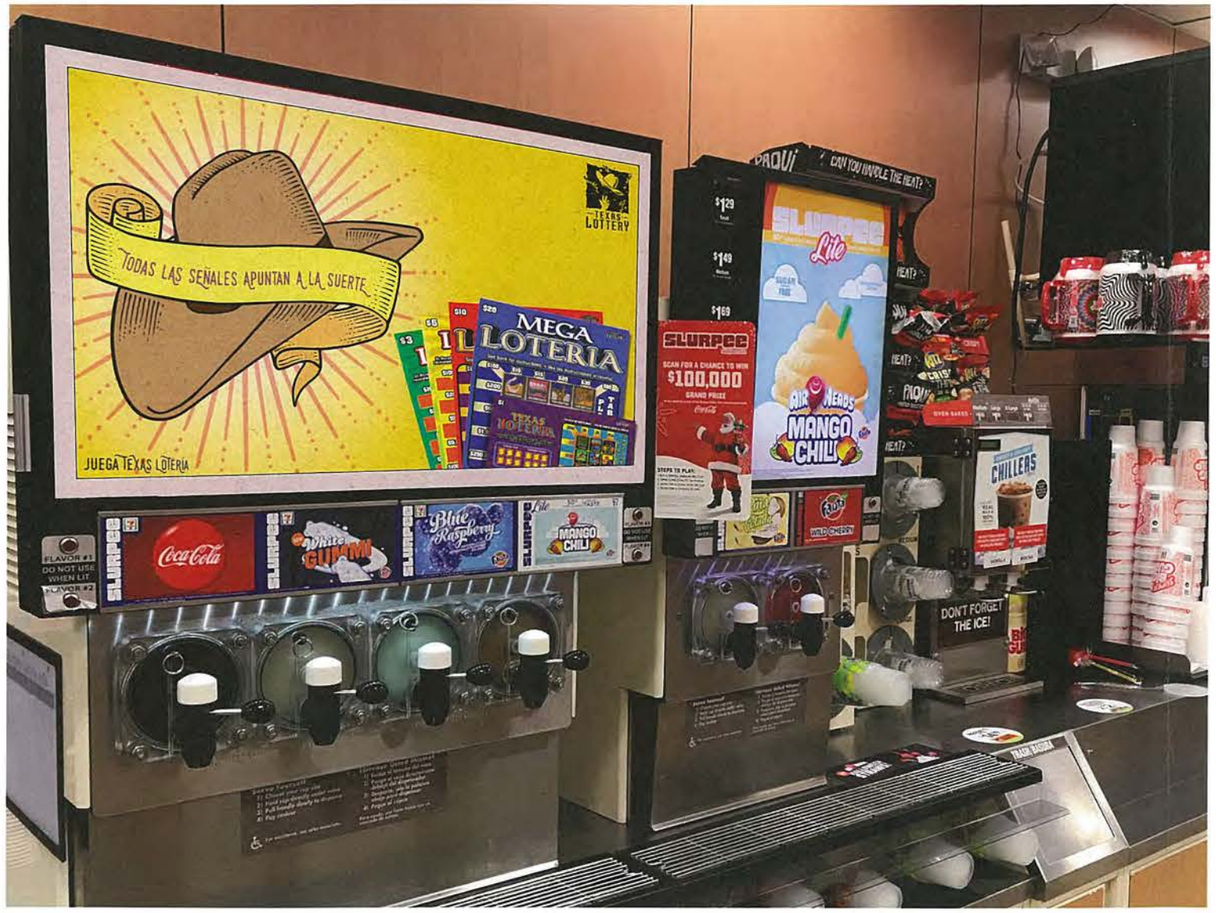
IN-STORE SIGNAGE
English



IN-STORE SIGNAGE

Spanish

IN-STORE SIGNAGE
Spanish



ENGLISH EQUIVALENT:

"All the signs point to the luck

Play Texas Loteria"

ENGLISH EQUIVALENT:

"The signs are right in front of you

Play Texas Loteria"

IN-STORE SIGNAGE

English

IN-STORE SIGNAGE
English

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IN-STORE SIGNAGE

Spanish

IN-STORE SIGNAGE
Spanish

ENGLISH EQUIVALENT:

"The sign that you have been looking for

Play Texas Loteria"

ENGLISH EQUIVALENT:

"The Bottle

It is a sign

Play Texas Loteria"

EXTERIOR SIGNAGE

PUMP TOPPER
English

While waiting for their tank to fill, people pumping gas have nothing but time. Let's get their attention with an enticing message that encourages them to go into the store and purchase a Texas Loteria ticket. Certified financial planner Karen Lee says lower gas prices could lead to more impulse purchases at convenience stores. "I think the price of gas falling so much has made a difference," she said. "What people are saving at the pump, they are spending." (Princeton Survey Research Associates International, "Survey: 5 in 6 Americans Admit to Impulse Buys," January 24, 2016).

PUMP TOPPER

Spanish

ENGLISH EQUIVALENT:

"All the signs point to luck

Play Texas Loteria"

:15 GAS PUMP VIDEO – "$20 GAS"

English

People pumping gas are only steps away from buying a Texas Loteria ticket. We need them to engage with our brand, so we can entice them in and encourage them to buy a Texas Loteria ticket.

A PERSON PUMPS GAS. IT CLICKS OFF RIGHT AT $20.

VO: Must be a sign that you should get the new twenty-dollar Texas Loteria scratch ticket.

AC: Follow the Signs. Play Texas Loteria.

:15 GAS PUMP VIDEO – "$20 GAS"

Spanish

Our Spanish-language video will be transcreated for Spanish-preferred and bilingual listeners. This is a great example on how the situation depicted is something universal and can connect with multiple audiences.

A PERSON PUMPS GAS. IT CLICKS OFF RIGHT AT $20.

VO: Debe ser una señal que debes obtener un raspadito de $20 de Texas Lotería.

AC: Sigue las señales. Juega Texas Lotería.

ENGLISH EQUIVALENT:

"It must be a sign that you must get a $20 scratch ticket from the Texas Loteria.

Follow the signs. Play Texas Loteria."

PREMIUM GIVEAWAY

Not language specific

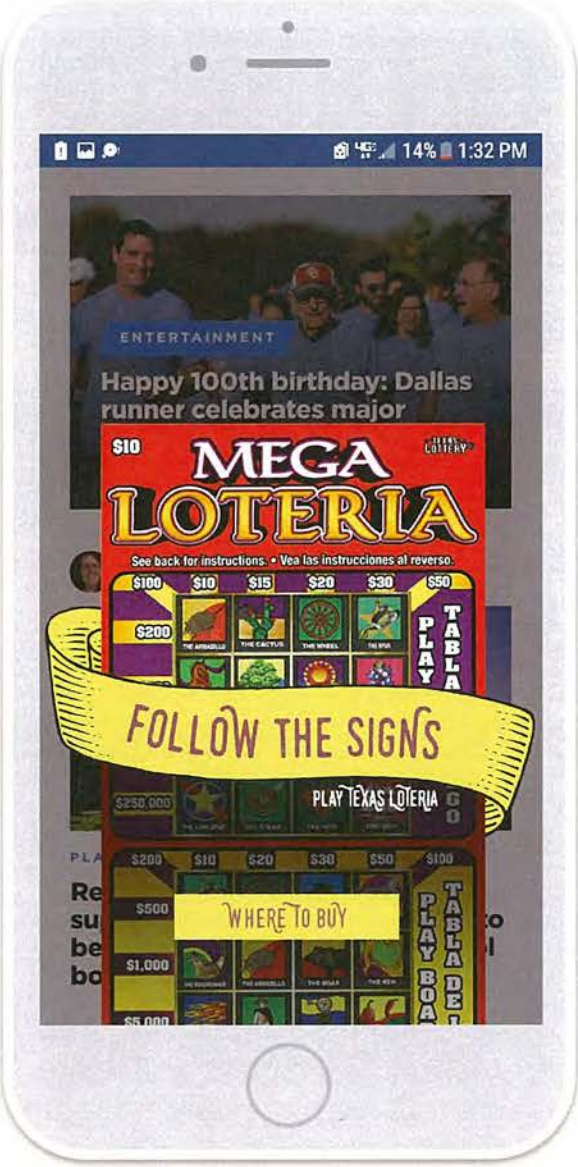
As a high-end giveaway, we will create an exclusive deck of playing cards using artwork made from our Texas Loteria icons in the hand-drawn style of traditional Loteria symbols. With over 52 symbols in the Texas Loteria library, we will have plenty to choose from.

DIGITAL

Banner ads will act as one of our mass-awareness drivers. By leveraging a cost-effective frequency, we can drive the motivation of our opportunity and core audiences to play.

While it isn't possible to purchase Texas Loteria tickets through a banner ad, we can make it easier for people to buy. Using geo-fencing technology, we can find all mobile devices within a certain proximity of a location that sells Texas Loteria scratch-offs. We then serve those devices mobile ads with a call-to-action that links to a store locator, showing them nearby locations where Texas Loteria tickets are sold. The same technology can be used to identify areas of high Hispanic/Latino concentration to target this community and serve them Spanish mobile ads.

MOBILE PAGE TAKEOVER
English



We will create a page takeover of mobile news sites, such as the Dallas Morning News. When the page initially loads, it looks normal, except the news stories appear to feature different "signs." One image features an armadillo, another features a cowboy hat and another features an oil rig. The fake stories then fade away while the pictures turn into the symbols on a Texas Loteria ticket. The banner has the call-to-action to learn where to buy.

MOBILE PAGE TAKEOVER

Spanish

Similar to the English concept we would do this in Spanish mobile news sites, such as Al Día Dallas. The copy of the concept will also be carefully transcreated it to make it culturally relevant.

ENGLISH EQUIVALENTS:

"People are predicting winners of the World Cup in the strangest ways."

"These cacti will look sharp in your home, says the designer."

"Everything turns like a wheel."

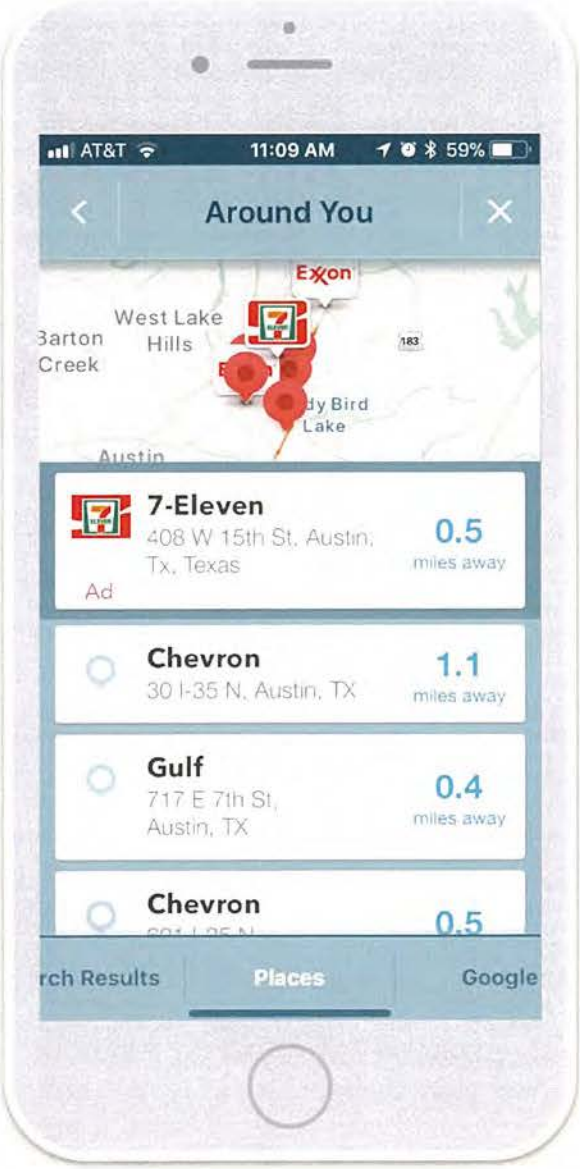
ENGLISH EQUIVALENT:

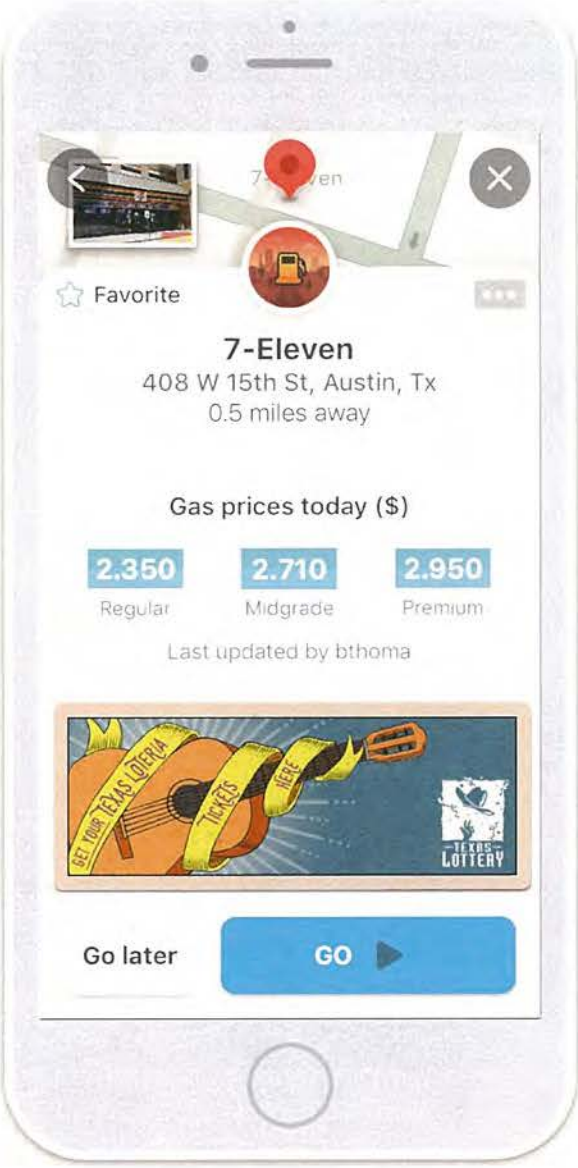
"Follow the signs

Play Texas Loteria

Where to buy them"

WAZE APP
English



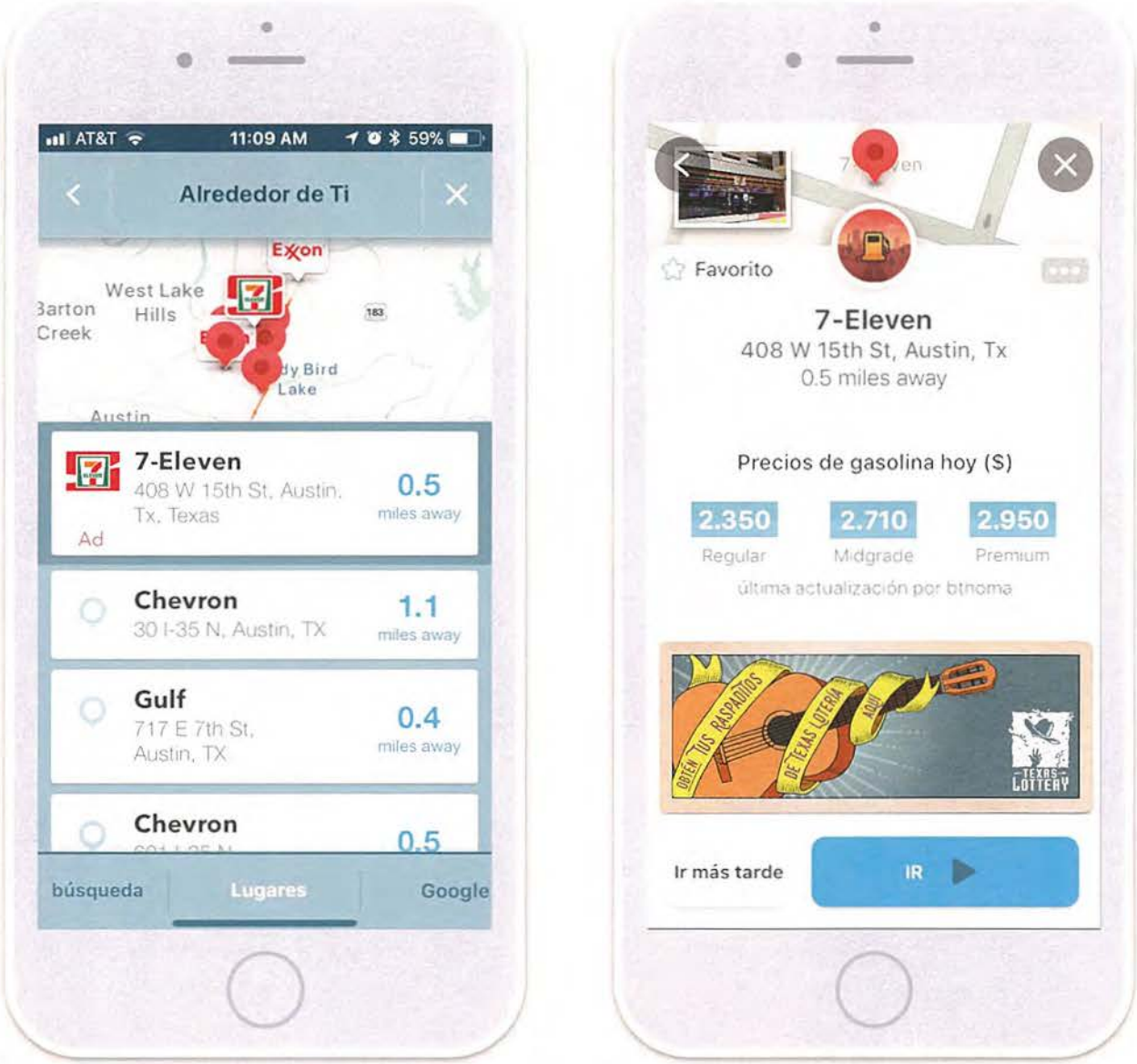


With two million users in Texas alone, Waze is the world's largest community-based traffic and navigation app and the #1 real-time navigation app in the App Store. Its users spend an average of 660 minutes per month in the Waze app. The daily peak is at 5pm, with the surge starting at 3pm and tapering down at 7pm. In the Lone Star State, Dallas, Houston, Austin and San Antonio have the highest volume of Waze users.

This execution speaks to those in their evening commute and encourages them to grab a Texas Loteria ticket as a reward after a long day at work. When they choose a grocery store, convenience store or gas station destination in their Waze app that sells the new Texas Loteria tickets, they will be served a pop-up ad encouraging them to buy a ticket upon arrival.

WAZE APP

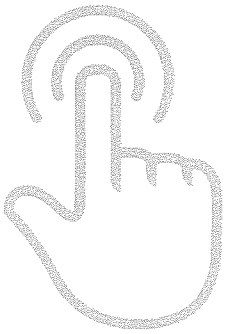
Spanish



The Waze app is available in English and Spanish. Rush hour, between 4–9pm, is the most popular time of day for Waze use.

ENGLISH EQUIVALENT:

"Get your Texas Loteria scratch tickets here"



TEXAS LOTTERY COMMISSION APP GAME AND AD

People using the Texas Lottery Commission app are gamers at heart. And the idea of playing a game within the app will appeal to their sense of adventure. Especially when it leads to a chance for them to win.

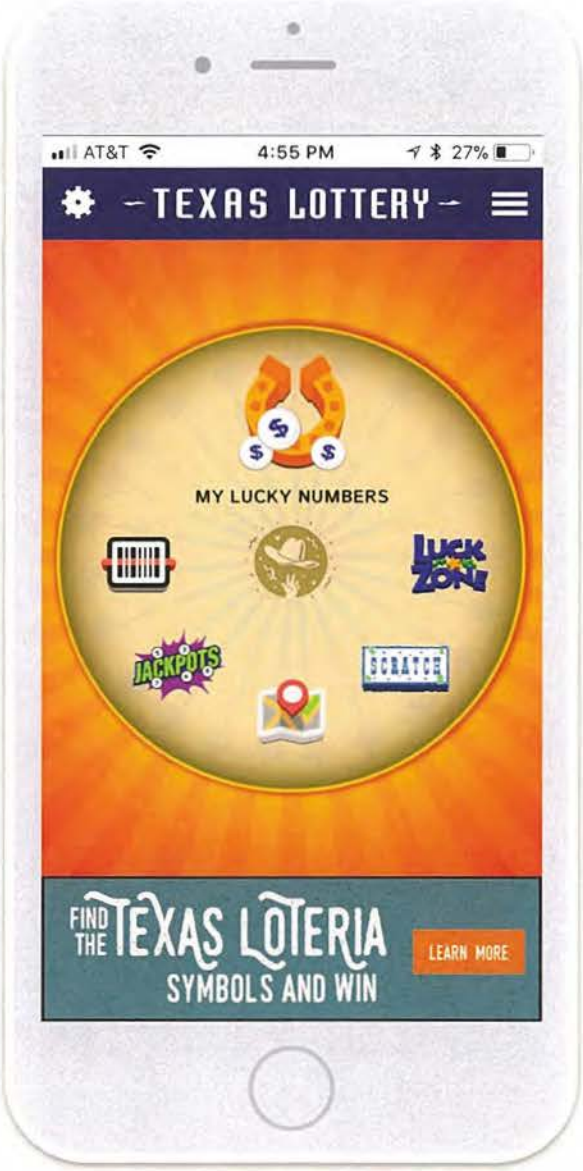
TEXAS LOTTERY COMMISSION APP

English only

For the three months of the Texas Loteria promotion, we will modify the Texas Lottery Commission app to be the cowboy hat symbol from the Texas Loteria scratch-off.

SCAVENGER HUNT ON TEXAS LOTTERY COMMISSION APP

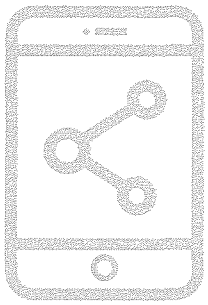
English only



We will hide Texas Loteria symbols all over the Texas Lottery Commission app. Users are challenged, through a banner ad, to find all of the hidden Texas Loteria symbols before others do.

- The first 20 people to find and take screenshots of them all get a free $20 Texas Loteria ticket.
- The next 1,000 people get a free $1 Texas Loteria ticket.
- They can redeem their prize at checkout directly through the app.

We will leverage paid and owned media to drive traffic to the Texas Lottery Commission app. Because the app is not in Spanish, from a best-practice perspective we do not recommend placing Spanish-language ads within the app. Should the app be translated in the future, we would want to incorporate translated banners.



SOCIAL MEDIA

The average person spends roughly 14 hours per week on social media (*Adweek*, "How Much Time Will the Average Person Spend on Social Media During Their Life?" 2017).

Spectating and commenting on the lives of friends and strangers alike, most people use social media as an escape. They browse it while waiting in line at the store or during their lunch break — making it a prime channel to inspire impulse purchases.

Utilizing Facebook, Twitter and Instagram to tell our campaign story in a clever and visually impactful way will grab their attention and get them to act.

These channels will also work well with the Hispanic/Latino audiences as they over-index in usage and adaptation (*2017 AHAA Hispanic Market Guide*, "Hispanic Digital Behavior," 2017).

360° FACEBOOK VIDEO – "LOOK AROUND"

English

This 360° video of a guy at the park appears to be just another video until you look around and see that there are Texas Loteria signs all around. To the left, you see a cowboy walk by. Up above, there's a big pecan tree and below there are pecans scattered all across the ground. To the right, there's a family hitting a piñata tied to the pecan tree. And in the background, there's an old windmill spinning in the wind. It ends with a shot of the Texas Loteria ticket featuring the cowboy, the pecan tree, the piñata and the windmill. A super prompts the viewer to "follow the signs." If they can spot all four signs, it's clear they should play Texas Loteria.

In 360° video, a view in every direction is recorded at the same time, using an omnidirectional camera or a collection of cameras. The resulting video lets the viewer click or drag to pan around and explore what is even out of frame, uncovering "hidden" things that weren't in view before.

360° FACEBOOK VIDEO – "MIRA A TU ALREDEDOR" ("LOOK AROUND")

Spanish

This 360° video of a guy at the park appears to be just another video until you look around and see that there are Texas Loteria signs all around. To the left, you see a cowboy walk by. Up above, there's a big pecan tree and below there are pecans scattered all across the ground. To the right, there's a family hitting a piñata tied to the pecan tree. And in the background, there's an old windmill spinning in the wind. It ends with a shot of the Texas Loteria ticket featuring the cowboy, the pecan tree, the piñata and the windmill. A super prompts the viewer to "sigue las señales." If they can spot all four signs, it's clear they should play Texas Loteria.

ENGLISH EQUIVALENT:

"Follow the signs."

:15 INSTAGRAM SOCIAL VIDEO – "POCKET"

English

A PERSON IS WASHING THEIR JEANS WHEN THEY FIND $5 IN THE POCKET.

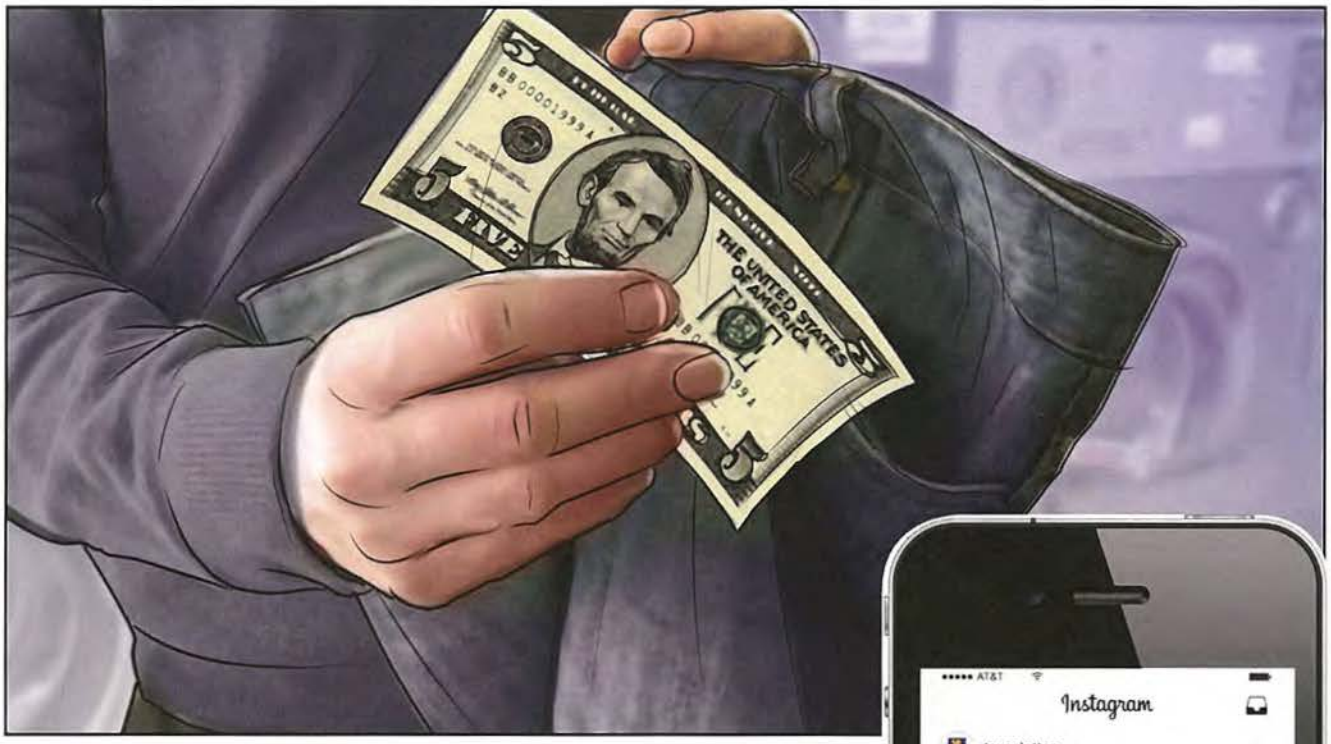
VO: That's some good clean luck. Must be a sign that you should get a five-dollar Texas Loteria scratch ticket.

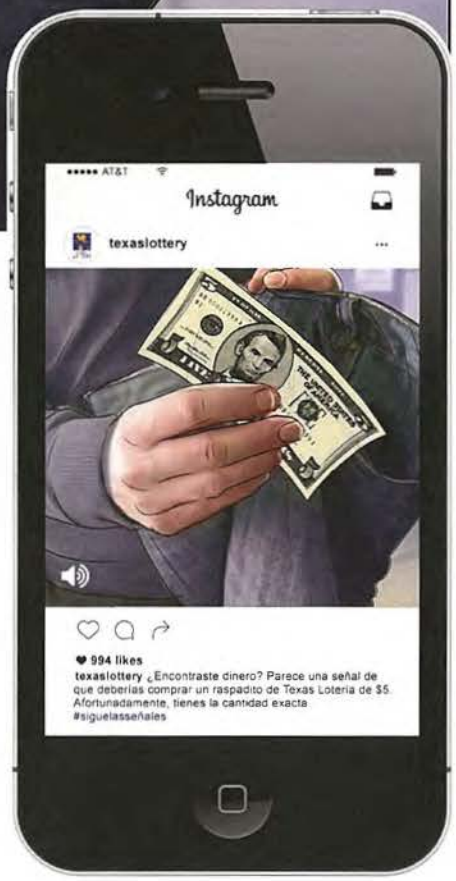
AC: Follow the Signs. Play Texas Loteria.

In these social videos, the amount of "found money" is ironically just the right amount to purchase a Texas Loteria ticket. And 91% of millennials in the United States who bet or gamble are active on social networks at least once a week (Forrester, "U.S. Benchmark Survey," 2016).

:15 INSTAGRAM SOCIAL VIDEO – "BOLSILLO" ("POCKET")

Spanish





A PERSON IS WASHING THEIR JEANS WHEN THEY FIND $5 IN THE POCKET.

VO: Eso sí que es ser suertudo. Debe ser una señal que debes obtener un raspadito de $5 de Texas Lotería.

AC: Sigue las señales. Juega Texas Lotería.

ENGLISH EQUIVALENTS:

Video copy: "That's what it's like to be lucky. It must be a sign that you should get a $5 scratch ticket from the Texas Loteria.
Follow the signs. Play Texas Loteria."

Instagram post copy: "Did you find money? It seems like a sign that you should buy a $5 Texas Loteria scratch ticket. Fortunately, you have the exact amount. #followthesigns"

:15 INSTAGRAM SOCIAL VIDEO – "SHOE"

English

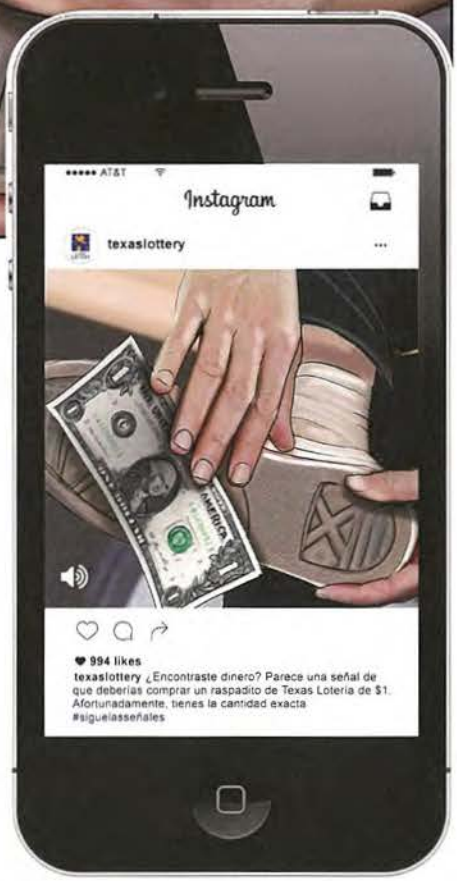
A PERSON NOTICES A DOLLAR STUCK TO THEIR SHOE.

VO: Looks like you just stepped in luck. Must be a sign that you should get the new one-dollar Texas Loteria scratch ticket.

AC: Follow the Signs. Play Texas Loteria.

:15 INSTAGRAM SOCIAL VIDEO – "ZAPATO" ("SHOE")

Spanish



A PERSON NOTICES A DOLLAR STUCK TO THEIR SHOE.

VO: Parece que acabas de pisar sobre la suerte. Debe ser una señal que debes obtener un raspadito de $1 de Texas Lotería.

AC: Sigue las señales. Juega Texas Lotería.

ENGLISH EQUIVALENTS:

Video copy:

"It looks like you stepped on luck. It must be a sign that you should get a $1 scratch ticket from the Texas Loteria.

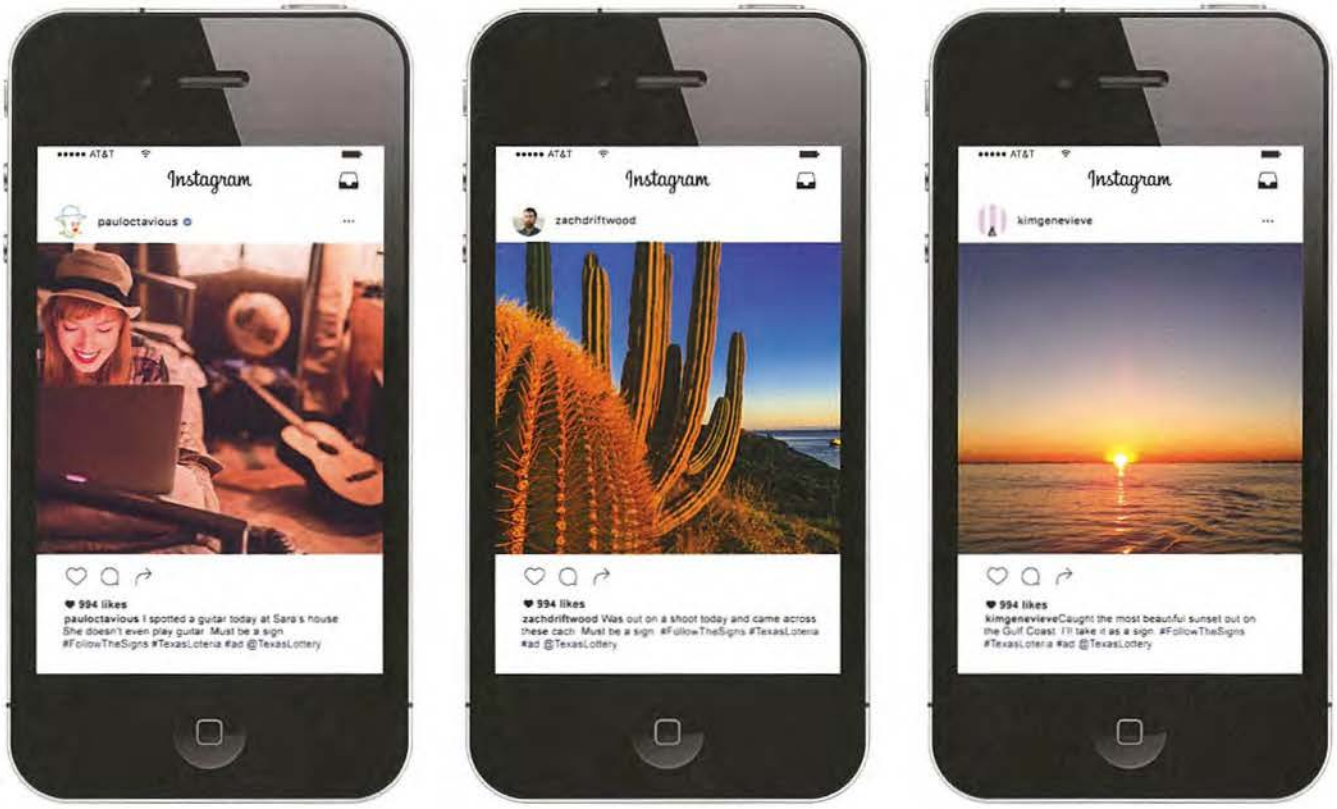
Follow the signs. Play Texas Loteria."

Instagram post copy:

"Did you find money? It seems like a sign that you should buy a $1 Texas Loteria scratch ticket. Fortunately, you have the exact amount. #followthesigns"

INSTAGRAM: SOCIAL INFLUENCER

Not language specific



Launch a campaign on Instagram using influencers who take "real life" shots that look like the symbols in the Texas Loteria tickets. They share their photos with the hashtags #FollowTheSigns and #TexasLoteria. Each influencer finishes the series with a shot of them holding up their Texas Loteria ticket.

This could also include Hispanic/Latino influencers, as this is a very effective tactic for these audiences (2017 *AHAA Hispanic Market Guide*, "Hispanic Digital Behavior," 2017).

INSTAGRAM STORIES

English only

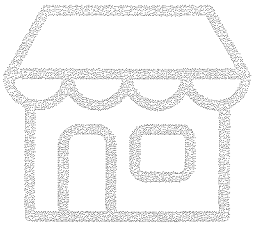
INSTAGRAM STORIES
English only

Run a paid Instagram Stories ad that looks like native video. The video is composed of quick snaps of signs spotted in the wild. Then the video finishes with the suite of Texas Loteria scratch tickets driving viewers to purchase a ticket.

The same experience could be created in WhatsApp. Messaging apps are extremely popular among young, tech-savvy Hispanics, who use them to stay in touch with family and friends, often in Latin America. In fact, 46.5% of U.S. WhatsApp users are Hispanic. (*2017 AHAA Hispanic Market Guide*, "Trends to Watch," 2017)

Create a custom set of stickers for Instagram Stories that represent all of the symbols on the Texas Loteria scratch ticket. The sticker set would be available to users in designated locations, like where the scavenger hunt is happening, or at select stores where the tickets are sold.

These stickers could also double as custom Texas Loteria emojis that people could incorporate into their digital discussions.



CONVENIENCE STORE GAMIFICATION

Scratch-offs are only one of many items visitors have to choose from when they come to a convenience store. To get their attention, we must stand out with a fun, intriguing game that will entice people to play. And once they scratch their first ticket, they're likely to become a repeat customer.

We will leverage paid and owned media to promote events and/or drive traffic to convenience stores to get people involved.

A LOT OF SIGNS

Not language specific

Using local artists, we will paint the asphalt in parking spots at convenience stores to look like 4-in-a-row on a Texas Loteria ticket. It could happen simultaneously in all cities. After the mural is done, for a limited time, visitors to the store can post images of themselves and the mural with the hashtag #TexasLoteriaSigns. They then show the post to the convenience store clerk and get a free $1 Texas Loteria ticket.

FOLLOW THEM INSIDE

Not language specific

For a limited time each night, projection mapping will appear on the sides of several convenience stores in each city, featuring Texas Loteria characters walking toward the entrance of the convenience store and returning with Texas Loteria tickets in hand. Anyone who sees and follows them in gets a free $1 Texas Loteria ticket. Projection mapping may only be seen at night.

EXPERIENTIAL

To get the people of Texas excited about Texas Loteria, we will bring the excitement of the game to them.

But we must be smart about how we do it.

It's important that our ideas be scalable and mobile — reaching a large number of cities and/or Texans on an efficient budget. For those who can't physically attend our event, we must make it easy for others to share images and details on social media, further amplifying the experience.

SCATTERED SIGN SCAVENGER HUNT

Not language specific

In cities across Texas, large objects from Texas Loteria scratch tickets (boot, spur, guitar, etc.) mysteriously appear in public places.

Signage informs spectators that they've discovered a sign, and if they can find four and post pictures on social media, along with the hashtag #FollowTheSigns, they'll be entered to win prizes.

Each city will have approximately 10 different objects scattered all across high-traffic areas so it's possible to complete.

The signage here can also be in Spanish, so if there are Spanish-speaking spectators they can also participate with the hashtag #SigueLasSeñales

SIGNS OF THE SIGNS

English only

During high-traffic events in our top markets, we will install painted plexiglass signs around town that point out existing symbols on the Texas Loteria tickets when you view the object from a specific vantage point.

STATE FAIR OF TEXAS EXAMPLES:

- Big Tex on the State Fairgrounds
- The Cattle Drive Sculpture in Pioneer Plaza
- A music store with a guitar in the window

SXSW EXAMPLES:

- The star sculpture in front of the Texas State History Museum
- The giant boot outside Allens Boots
- The bat sculpture at Barton Springs and Congress Avenue

e) Evaluation of Campaign Effectiveness

Methods to evaluate campaign effectiveness shall be included. Such methods for monitoring, tracking and measuring the campaign's success should point to the effectiveness and efficiency in meeting the communication goals.

We have read, understand, and will comply. See our response to Section 8.1.4 (e) on the following pages.

RESPONSE TO SECTION 8.1.4 (e) – EVALUATION OF CAMPAIGN EFFECTIVENESS

Our **P-T-M (Plan-Track-Measure) Reporting** process ensures we are evaluating Texas Lottery campaign effectiveness across our communication goals against all media tactics, before, during and after the campaign.

This is a collaborative approach where we adhere to Texas Lottery Commission (TLC) requirements, but also recommend additional reporting deliverables depending on the communication goals or tactics of a specific campaign or initiative. Ultimately, we work to establish the appropriate level of detail (or brevity) and Key Performance Indicators (KPIs) for each report, so we provide constant measurement and tracking of the effectiveness of our campaigns.

Texas Lottery benefits from timely, insightful monitoring, tracking and measurement in our reporting, which allows us to optimize or pivot the campaign for even more success.

The following is a recommendation of our **P-T-M Reporting** approach for Texas Lottery based on our understanding of Texas Lottery reporting requirements, as well as our strategic media approach as outlined in Sections 7.1.2 and 8.1.4 (b).

OUR MEASUREMENT PHILOSOPHY FOR TEXAS LOTERIA CAMPAIGN

The campaign will be measured against three core ideas:

1. Effective Reach of Target
2. Efficiencies Within the Media Buy
3. Audience Engagement and Texas Loteria Ticket Trials

1. Effective Reach of Target

A well-reasoned media plan effectively reaches the desired target or else dollars are wasted. To determine campaign effectiveness and reach among our target, we will measure relevant KPIs per medium. For example, **radio** will be measured against the industry benchmark index of 90-110 for posting based on Gross Rating Points (GRPs) or spots. Audience reach among the **digital** and **social** portions of the buy will be measured by impression delivery cross-referenced against proximity to key convenience store and retail locations. Measurement for **outdoor** and **retail** placements will be based on market delivery and GRPs. **Experiential** activation locations will be strategically selected to capture the largest percentage of our audience to build interest efficiently.

2. Efficiencies Within the Media Buy

Making every dollar count is a key philosophy of our media approach, so finding efficiencies is considered a top priority. **Added value** and **campaign savings** will be aggressively negotiated with every partner for each medium. These budget negotiations and added-value delivery (**GRPs**, **spots** and/or **impressions**) will be reported and will adhere to approved Texas Lottery Buying Guidelines with respect to acceptable TRP/spot delivery, make-goods and posting (as provided in the Responses to Proposers' Questions and Amendments to the RFP, Exhibit 8) for

each medium. Previous TLC guidelines have indicated a minimum of 40% return on investments, and we will use this as a guide for all planning. Note any added-value secured would be cumulative over time with each vendor vs. each individual campaign and will be provided per the reporting requirements in the RFP Section 7.5.

3. **Audience Engagement and Texas Loteria Ticket Trials**
   In addition to increasing awareness among the target audience, we must also drive engagement and encourage Texas Loteria ticket trials. Media such as digital, video and social will provide insight to how the creative is resonating by tracking **clicks**, **video views** and **social engagements**. This data will help us analyze the need and opportunity for creative optimization to improve performance. We also suggest measuring Texas Loteria **ticket sales** per DMA in each of our three market tiers to determine sales lift from the campaign. Sales data will need to be provided prior to campaign launch (September) and measured again after the campaign has ended (November). Ideally sales data will be tracked at the individual store level so we can specifically identify how Texas Loteria ticket sales were impacted based on our strategy to target our audience in and around highly frequented convenience store and retail locations. Finally, **experiential** engagement will drive excitement and intrigue to further encourage ticket sales and we could reference impact to sales by proximity to the experiential event.

MEDIA BUYING

All media is audited using industry-recognized measurement resources including Nielsen, Nielsen Audio (formerly Arbitron), comScore, etc., and posted back against purchased media once complete.

PRE-CAMPAIGN REPORTING

Pre-Campaign Launch Reports:

- *Media Buy* and *Added-Value Reports* will be provided at least three weeks before each flight. In combination, they provide a summary of planned and purchased goals met, as well as any agency-negotiated cost savings achieved.
- **BENEFIT TO ONGOING CAMPAIGN EFFECTIVENESS**: Reports help document KPIs already met and provide visibility to early gains in campaign effectiveness and guide ongoing reporting needs.

MID-CAMPAIGN REPORTING

Bi-weekly Dashboards:

- Shorter, more frequent digital *Dashboard Reports* quickly recap campaign metrics for day-to-day stakeholders and ensure campaign is on track.
- **BENEFIT TO ONGOING CAMPAIGN EFFECTIVENESS**: Latest digital metrics are received and reviewed more frequently, for quick spot-checks on health of campaign. Also allows for more real-time optimization discussion and implementation.

Monthly and Quarterly Reports:

- Meanwhile, *Monthly* and *Quarterly Reports* cover even more metrics and analysis against communication goals, savings and optimizations and include optimization recommendations and screenshots of live creative.
- **BENEFIT TO ONGOING CAMPAIGN EFFECTIVENESS**: Comprehensive report dives deep into how campaign is tracking against goals and provides actionable recommendations to continue driving efficiency.

Experiential Monitoring:

- Specific to experiential activations, a *Post Experiential Report* will be sent 45 days after each activation, recapping key metrics or details for the Texas Lottery.
- **BENEFIT TO ONGOING CAMPAIGN EFFECTIVENESS**: Monitoring each activation provides visibility into what to amplify and what to improve for future activations. Real-time coverage will also be sent, if possible.

POST-CAMPAIGN REPORTING

Post-Buy Report:

- Sent 90 days following completion of the campaign, the *Post Buy Report* covers whether the planned measurable metrics of each buy were achieved within budget, as well as any applicable make-good bonuses for broadcast and out-of-home. *Post Buy Report* also covers the following:
  - For broadcast verification, monthly invoices are received from all stations purchased and entered into our SBMS/STRATA software to be matched electronically to the negotiated buys.
    - Any discrepancies are flagged and stations are contacted for resolution. In some cases, credits will be taken for spots run incorrectly or make-goods will be negotiated.
  - Print, out-of-home and online vendor contracts are also input in the SBMS/STRATA software, matched electronically to negotiated buys, and make-goods or credits are secured for anything that did not run as ordered.
  - For each media type, positioning report analyses and proof-of-performance reports are provided along with any other required documentation (tearsheets, photos, spot times, digital metrics, etc.).
- **BENEFIT TO ONGOING CAMPAIGN EFFECTIVENESS**: Final report monitors effectiveness and efficiency of campaign and identifies make-goods negotiated during the campaign flight, while providing benchmarks and considerations for future campaigns.

ONGOING REPORTING

Weekly Status Report:

- Documents status and next steps of all current media and production jobs, projects, promotional events, reporting and meetings. Also includes additional sections, as needed, such as outdoor billboard maintenance.
- We also recommend weekly status meetings (in-person or via phone) to gather all teams and encourage collaboration, while keeping projects proceeding efficiently.
- **BENEFIT TO ONGOING CAMPAIGN EFFECTIVENESS**: Keeps all teams and clients apprised of latest status and everyone tracking to deadlines to ensure our campaign launches on schedule and can start making an impact. Helps ensure timeliness in addressing optimization opportunities.

Monthly Financial Reports:

- Financial reports including the *HUB Subcontracting Plan Prime Contractor Progress Assessment Report* and *Approved Expenditure Report* will be sent monthly to monitor payments and expected expenses.
- **BENEFIT TO ONGOING CAMPAIGN EFFECTIVENESS**: Provides pulse on financials to avoid negative impact on launch or execution of campaign. Allows for the reallocation of savings, if applicable.

Annual Financial Reports:

- Various financial reports will be sent annually, as required, including the *Fiscal Year-End Added Value Report.*
- **BENEFIT TO ONGOING CAMPAIGN EFFECTIVENESS**: Report helps justify ongoing investment and confidence in campaign activities to senior staff by providing a comprehensive recap of all value adds from previous year. Establishes benchmarks for ongoing negotiation and evaluation of opportunities. Provides proof of agency performance in the form of value-add and savings.

f) Campaign Guidelines

All discussion and examples related to the creative assignment should be included in the Proposal. Proposers invited for an oral presentation may use props and/or audio/visual aids.

We have read, understand, and will comply.

The Texas Lottery has identified the following resources for use by Proposers in preparing the creative response. Proposers are encouraged to conduct additional quantitative and qualitative analysis. Resources:

- FY18 Media Flowchart Attachment I
- FY16 Sales/Revenue by Game, Attachment J
- Demographic Survey of Texas Lottery Players, available at: http://www.txlottery.org/export/sites/lottery/About_Us/Publications/Reports.html
- National Association of State and Provincial Lotteries (NASPL) website, www.naspl.org
- La Fleur's website, www.lafleurs.com
- The Texas Lottery Commission's 2018 Business Plan, available at: http://www.txlottery.org/export/sites/lottery/About_Us/Publications/Reports.html
- The Texas Lottery Commission's 2017-2021 Strategic Plan, available at: http://www.txlottery.org/export/sites/lottery/About_Us/Publications/Strategic_Plans.html

We have read, understand, and will comply.

8.2 CLIENT CASE EXAMPLES

8.2.1 All Proposers shall provide examples of related client work from the past three years. The examples shall provide clear evidence of the thought process used to develop creative solutions to assignments similar to potential Texas Lottery projects. Proposers should clearly identify whether a client case example provided in their response is representative of the agency overall or the experience of a specific staff member. Examples should also include digital, social and experiential marketing case studies.

We have read, understand and will comply with these requirements. See our response to Section 8.2.1 on the following page. However, as stated in Section 1.7.1, certain sections or pages within section 8.2 are marked "Confidential" as the results contained herein, and/or the process and creative solutions developed that achieved these results, are proprietary and confidential.

Per Sec. 552.104 EXCEPTION: INFORMATION RELATED TO COMPETITION OR BIDDING within the Texas Public Information Act, if this client information was made public, it could give advantage to a competitor or bidder.

Furthermore, per Sec. 552.110. EXCEPTION: CONFIDENTIALITY OF TRADE SECRETS; CONFIDENTIALITY OF CERTAIN COMMERCIAL OR FINANCIAL INFORMATION within the Texas Public Information Act, these trade secrets need to

RESPONSE TO SECTION 8.2.1

CONFIDENTIAL

Confidentiality Claimed
§552.104/552.110

CONFIDENTIAL

Confidentiality Claimed
§552.104/552.110

CONFIDENTIAL

Confidentiality Claimed
§552.104/552.110

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CONFIDENTIAL

Confidentiality Claimed
§552.104/552.110

CONFIDENTIAL

Confidentiality Claimed
§552.104/552.110

8.2.2 The Proposer shall fully describe how the client case examples address and demonstrate the Proposer's competency and understanding of the following issues: Overall Advertising Strategy, Creative Strategy, Media Plan, Cost Effectiveness, Creative Execution and Evaluation of Campaign Effectiveness.

We have read, understand, and will comply. See our response to Section 8.2.1 for Texas Lottery Commission relevance as detailed in our case studies.

8.2.3 Audio/video exhibits must be delivered on USB drives and clearly labeled, if submitted with the Proposal as part of client case examples.

We have read, understand, and will comply. Please see our USB drive submitted with our proposal.

ATTACHMENTS

Y&R
ATX

ATTACHMENTS

ATTACHMENT A
PROPOSER'S COMMITMENT

I hereby commit Young & Rubicam, Inc., dba Y&R Austin
(Company Name)

to provide the goods and services described in the attached Proposal for Advertising Services required by the Request for Proposals for the Texas Lottery Commission.

Signature: _____

Title: CFO, Y&R Austin

Date: December 5, 2017

ATTACHMENT D
V.T.C.A., GOVERNMENT CODE § 466.155

(a) After a hearing, the director shall deny an application for a license or the commission shall suspend or revoke a license if the director or commission, as applicable, finds that the applicant or sales agent:
(1) is an individual who:
(A) has been convicted of a felony, criminal fraud, gambling or a gambling-related offense, or a misdemeanor involving moral turpitude, if less than 10 years has elapsed since the termination of the sentence, parole, mandatory supervision, or probation served for the offense;
(B) is or has been a professional gambler;
(C) is married to an individual:
(i) described in Paragraph (A) or (B); or
(ii) who is currently delinquent in the payment of any state tax;
(D) is an officer or employee of the commission or a lottery operator; or
(E) is a spouse, child, brother, sister, or parent residing as a member of the same household in the principal place of residence of a person described by Paragraph (D);
(2) is not an individual, and an individual described in Subdivision (1):
(A) is an officer or director of the applicant or sales agent;
(B) holds more than 10 percent of the stock in the applicant or sales agent;
(C) holds an equitable interest greater than 10 percent in the applicant or sales agent;
(D) is a creditor of the applicant or sales agent who holds more than 10 percent of the applicant's or sales agent's outstanding debt;
(E) is the owner or lessee of a business that the applicant or sales agent conducts or through which the applicant will conduct a ticket sales agency;
(F) shares or will share in the profits, other than stock dividends, of the applicant or sales agent; or
(G) participates in managing the affairs of the applicant or sales agent;
(3) has been finally determined to be:
(A) delinquent in the payment of a tax or other money collected by the comptroller, the Texas Workforce Commission, or the Texas Alcoholic Beverage Commission;
(B) in default on a loan made under Chapter 52, Education Code; or
(C) in default on a loan guaranteed under Chapter 57, Education Code;
(4) is a person whose location for the sales agency is:
(A) a location licensed for games of bingo under Chapter 2001, Occupations Code;
(B) on land that is owned by:
(i) this state; or
(ii) a political subdivision of this state and on which is located a public primary or secondary school, an institution of higher education, or an agency of the state; or

(C) a location for which a person holds a wine and beer retailer's permit, mixed beverage permit, mixed beverage late hours permit, private club registration permit, or private club late hours permit issued under Chapter 25, 28, 29, 32, or 33, Alcoholic Beverage Code; or
(5) has violated this chapter or a rule adopted under this chapter.
(b) If the director proposes to deny an application for a license or the commission proposes to suspend or revoke a license under this section, the applicant or sales agent is entitled to written notice of the time and place of the hearing. A notice may be served on an applicant or sales agent personally or sent by certified or registered mail, return receipt requested, to the person's mailing address as it appears on the commission's records. A notice must be served or mailed not later than the 20th day before the date of the hearing. The commission shall provide for a formal administrative hearings process.
(b-1) A hearing under this section must be conducted by the State Office of Administrative Hearings and is subject to Section 2001.058(e).
(c) At a hearing, an applicant or sales agent must show by a preponderance of the evidence why the application should not be denied or the license suspended or revoked.
(d) The director shall give an applicant or sales agent written notice of a denial of an application or a suspension or revocation of a license.
(e) The director may not issue a license to a person who has previously had a license under this chapter revoked unless the director is satisfied the person will comply with this chapter and the rules adopted under this chapter. The director may prescribe the terms under which a suspended license will be reissued.
(f) The director may not issue a license to an applicant who fails to certify to the director the applicant's compliance with the federal Americans with Disabilities Act of 1990 (42 U.S.C. Section 12101 et seq.).
(g) For purposes of Subsection (a)(3), the comptroller, Texas Workforce Commission, Texas Alcoholic Beverage Commission, Texas Higher Education Coordinating Board, and Texas Guaranteed Student Loan Corporation shall each provide the executive director with a report of persons who have been finally determined to be delinquent in the payment of any money owed to or collected by that agency. The commission shall adopt rules regarding the form and frequency of reports under this subsection.

Added by Acts 1993, 73rd Leg., ch. 107, Sec. 4.03(b), eff. Aug. 30, 1993. Amended by Acts 1995, 74th Leg., ch. 76, Sec. 6.21, eff. Sept. 1, 1995; Acts 1995, 74th Leg., ch. 696, Sec. 1, eff. Sept. 1, 1995; Acts 1997, 75th Leg., ch. 1275, Sec. 51, eff. Sept. 1, 1997; Acts 2001, 77th Leg., ch. 394, Sec. 1, eff. Sept. 1, 2001; Acts 2001, 77th Leg., ch. 1420, Sec. 14.760, eff. Sept. 1, 2001;
Acts 2013, 83rd Leg., R.S., Ch. 993 (H.B. 2197), Sec. 5, eff. September 1, 2013; Acts 2017, 85th Leg., ch. 141 (H.B. 1555), § 1, eff. May 26, 2017.

ATTACHMENT D-1
BACKGROUND INFORMATION CERTIFICATION

Texas Government Code ANN. § 466.155

Pursuant to Texas Government Code ANN. §466.103, the Executive Director of the Texas Lottery Commission may not award a contract for the purchase or lease of facilities, goods or services related to lottery operations to a person who would be denied a license as a sales agent under Texas Government Code ANN. §466.155.

Young & Rubicam, Inc., dba: Y&R Austin
(Company Name)

certifies that it has reviewed Texas Government Code ANN. §466.155 and that it would not be denied a license as a sales agent pursuant to said section.

(signature of person authorized to contractually bind the Proposer)

Frank Cavazzini
(printed name)

CFO, Y&R Austin
(title)

December 5, 2017
(date)

ATTACHMENT B
FINANCIAL COMMITMENT AND RESPONSIBILITY

This financial commitment and responsibility statement is to be completed by the parent corporation's chief financial officer.

Y&R Austin is a fully-owned subsidiary of

(Subject)

WPP Group USA, Inc and that as such WPP Group USA, Inc

(Parent) (Parent)

is fully responsible for any and all financial obligations of

Y&R Austin.

(Subject)

Signature: [signature]

Title: CFO, WPP North America

Date: December 14, 2017

ATTACHMENT B
FINANCIAL COMMITMENT AND RESPONSIBILITY

This financial commitment and responsibility statement is to be completed by the parent corporation's chief financial officer.

Y&R Austin is a fully-owned subsidiary of

(Subject)

WPP Group USA, Inc and that as such WPP Group USA, Inc

(Parent) (Parent)

is fully responsible for any and all financial obligations of

Y&R Austin.

(Subject)

Signature: Maryle Kane

Title: CFO, WPP North America

Date: December 14, 2017

Angela Zgabay-Zgarba
Y&R Austin
RFP No. 362-18-0002

Zgarba, Angela

From: Wilson, Jennifer <jennifer.wilson@yr.com>
Sent: Tuesday, January 9, 2018 7:17 AM
To: Zgarba, Angela
Cc: Smith, Joseph; Siegel, Jennifer; Wilson, Jennifer
Subject: Re: Advertising Services RFP 362-18-0002 TIME SENSITIVE Proposal Clarification

Absolutely. It's being FedEx'd to me today so I should be able to deliver it in the next day or so. We will walk it down upon receipt!

Thanks,

Jennifer Wilson
Managing Director
Y&R Austin
T: +1 512 372 6606

On Jan 9, 2018, at 7:11 AM, Zgarba, Angela <Angela.Zgarba@lottery.state.tx.us> wrote:

Jennifer,

I will need the original Attachment B to go with your original proposal. Thank you.

Angela Zgabay-Zgarba, CTCM, CTPM
Contracts Management & Procurement Manager
Texas Lottery Commission
Ph: 512.344.5215

From: Wilson, Jennifer [mailto:jennifer.wilson@yr.com]
Sent: Monday, January 8, 2018 6:39 PM
To: Zgarba, Angela <Angela.Zgarba@lottery.state.tx.us>; Smith, Joseph <Joseph.Smith@lottery.state.tx.us>
Cc: Siegel, Jennifer <jennifer.siegel@yr.com>; Wilson, Jennifer <jennifer.wilson@yr.com>
Subject: RE: Advertising Services RFP 362-18-0002 TIME SENSITIVE Proposal Clarification

I actually just heard that we are good to approve the Terms & Conditions as you noted in your original clarification. I have received confirmation that we can accept the Terms as defined in the RFP.

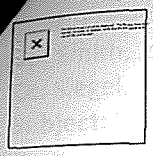
Additionally, related to the financial clarification... I did provide the letter from Wells Fargo prior to the holidays and did not receive a response. I just wanted to be sure we are covered there so I am also attaching the Attachment B for WPP, just in case.

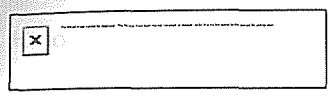
I sincerely appreciate your patience and hope this secures our "pass" onto presentations. If I've missed anything please let me know.

Thank you!!!

Jennifer Wilson
Managing Director

East 9th Street, 16th Floor, Austin, TX 78701
512-372-6606





From: Wilson, Jennifer
Sent: Monday, January 08, 2018 5:50 PM
To: 'Zgarba, Angela' <Angela.Zgarba@lottery.state.tx.us>; Smith, Joseph <Joseph.Smith@lottery.state.tx.us>
Cc: Siegel, Jennifer <jennifer.siegel@yr.com>; Wilson, Jennifer <jennifer.wilson@yr.com>
Subject: RE: Advertising Services RFP 362-18-0002 TIME SENSITIVE Proposal Clarification

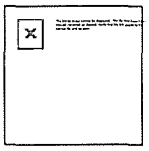
Hi Angela,

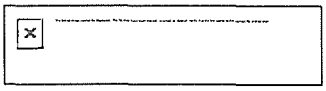
Would it be possible to get until Thursday a.m.? Let me know your thoughts.

Thanks,

Jennifer Wilson
Managing Director

206 East 9th Street, 16th Floor, Austin, TX 78701
T: 512-372-6606





From: Zgarba, Angela [mailto:Angela.Zgarba@lottery.state.tx.us]
Sent: Monday, January 08, 2018 7:16 AM
To: Wilson, Jennifer <jennifer.wilson@yr.com>; Smith, Joseph <Joseph.Smith@lottery.state.tx.us>
Cc: Siegel, Jennifer <jennifer.siegel@yr.com>
Subject: RE: Advertising Services RFP 362-18-0002 TIME SENSITIVE Proposal Clarification

Good morning Jennifer,

Do you know how much additional time is needed?

Angela Zgabay-Zgarba, CTCM, CTPM
Contracts Management & Procurement Manager
Texas Lottery Commission
Ph: 512.344.5215

From: Wilson, Jennifer [mailto:jennifer.wilson@yr.com]
Sent: Friday, January 5, 2018 4:14 PM
To: Smith, Joseph <Joseph.Smith@lottery.state.tx.us>; Zgarba, Angela <Angela.Zgarba@lottery.state.tx.us>
Cc: Siegel, Jennifer <jennifer.siegel@yr.com>; Wilson, Jennifer <jennifer.wilson@yr.com>
Subject: RE: Advertising Services RFP 362-18-0002 TIME SENSITIVE Proposal Clarification

Hi Joseph & Angela,

Our legal team is still escalating approvals of the Ts&Cs per our exchange below. I'm told that they are still discussing and I should have an answer soon. I don't know if it's possible but if there's any way to get additional time I'd appreciate it. We will be devastated to be disqualified but I do understand that you have a process you must follow, etc.

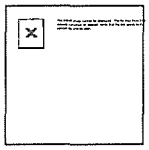
Unless I hear otherwise I will follow up with you as soon as I have a definitive answer. Our team is so passionate about your business and the work that we submitted I am doing everything possible to close this on my side.

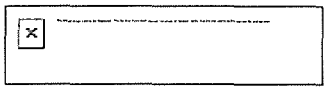
If you have any questions please let me know. I do appreciate your patience.

Thanks,

Jennifer Wilson
Managing Director

206 East 9th Street, 16th Floor, Austin, TX 78701
T: 512-372-6606





From: Smith, Joseph [mailto:Joseph.Smith@lottery.state.tx.us]
Sent: Wednesday, December 20, 2017 2:14 PM
To: Wilson, Jennifer <jennifer.wilson@yr.com>
Cc: Zgarba, Angela <Angela.Zgarba@lottery.state.tx.us>; Siegel, Jennifer <jennifer.siegel@yr.com>
Subject: RE: Advertising Services RFP 362-18-0002 TIME SENSITIVE Proposal Clarification

Ms. Wilson,

The Texas Lottery will grant the request for the extension request below. Thank you.

Joseph Smith, CTP, CTCM
Contracts Specialist
Texas Lottery Commission
Ph: 512-344-5246
Fax: 512-344-5058

From: Wilson, Jennifer [mailto:jennifer.wilson@yr.com]
Sent: Wednesday, December 20, 2017 1:53 PM
To: Smith, Joseph <Joseph.Smith@lottery.state.tx.us>; Zgarba, Angela <Angela.Zgarba@lottery.state.tx.us>
Cc: Wilson, Jennifer <jennifer.wilson@yr.com>; Siegel, Jennifer <jennifer.siegel@yr.com>
Subject: RE: Advertising Services RFP 362-18-0002 TIME SENSITIVE Proposal Clarification

Hi Angela & Joseph,

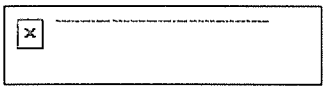
I'd like to request an extension on this request. I am working on the appropriate approvals but holiday schedules are proving difficult. While I am anxious to resolve this asap, to be safe would it be possible to have until Friday, Jan 5 at 4 p.m. CT?

Please let me know if this is acceptable or what extension would be possible.

Thanks,

Jennifer Wilson
Managing Director

206 East 9th Street, 16th Floor, Austin, TX 78701
T: 512-372-6606



From: Smith, Joseph [mailto:Joseph.Smith@lottery.state.tx.us]
Sent: Monday, December 18, 2017 3:59 PM
To: Wilson, Jennifer <jennifer.wilson@yr.com>
Cc: Zgarba, Angela <Angela.Zgarba@lottery.state.tx.us>
Subject: Advertising Services RFP 362-18-0002 TIME SENSITIVE Proposal Clarification

Ms. Wilson,

Attached you will find a **time sensitive clarification** on Y&R's proposal. Please let me know if you have any questions. Thank you.

Joseph Smith, CTP, CTCM
Contracts Specialist
Texas Lottery Commission
Ph: 512-344-5246
Fax: 512-344-5058