



Chamber President Response

Steve,

My answers follow your questions regarding destination involvement with the series.

- Is this legitimate? I've never heard of the show.
- We are community of 2,400 and tourism is important to us. How does participation benefit us?
- What's the impact?
- What is an honorarium?

I hope my answers are concise, I'm happy to further clarify if needed.

Credibility

Yours is not the first destination our producers have contacted, and so long as we're in distribution, it won't be the last. As to legitimacy, with 10 seasons behind us and millions in media annually, credibility is well established. Simply Google *Fireball Run* and select 'News'. This series has enjoyed 100% positive publicity. Over a decade of genuine news, of which I can confidently say that there has never been a negative associated with this show.

Opportunity

In short, the benefit to your community is an opportunity; an opportunity to introduce your destination and its story to audiences, an effective and memorable opportunity to promote your valuable points of interest, and an opportunity to impress nearly 120 very successful and influential industry leaders- all via a means in which it has never been presented before.

As I understand, your community was incorporated in 1800. Leading up to now, we have not found where any production has featured the community for more than a news bit. So here we are, an authentic story-driven series, possibly interested in its story and it only took 217 years to get on our radar. Given it took this long to get here, if this opportunity isn't seized, how long might it take for the next one to present itself?

At its core, *Fireball Run* is a travel series featuring 40 driving teams on a legendary expedition across America in search of unique places, historic artifacts, and extraordinary people. The series is constructed to inform and entertain audiences while getting them interested in "under-discovered" America, to showcase destinations we typically fly over, and to motivate travelers to take their next vacation on the road. Not every destination has a Disneyland, but what I can confirm is that, due to our experience with this series, most destinations, regardless of size, have compelling reasons to visit. The difficulty comes solely from the ability to communicate it to the masses.

Reason #1: Exposure

The problem for smaller destinations is not just getting the message out, but doing so cost-effectively. Mass communication is expensive and usually out-of-reach for anything less than tier-two destinations. For example, a one-time, single-page ad in *Conde Naste* magazine is \$18,000- and that has a longevity value of nearly zero. Because as soon as you stop spending, it stops delivering. The same goes for basically all traditional advertising. You stop funding, it stops messaging. Advertising is also very limiting medium: you can't say all you want, it's difficult to convey emotion, and often unmemorable. Heck, you'll spend \$5,000 just to get a large-enough, one-time, 'decent' ad in a local newspaper, all just to target an audience that already knows about you (or so they think). TV and radio? Both also expensive. As soon as you're off the air, you're out of mind.



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Episodic television is the opportunity to effectively deliver a complete message with passion and emotion in memorable ways (if you're good at it). Due to streaming distribution, once the episode is out there, it's always out there. Long past your investment, you'll still be in the show, and people will still be watching it. That's the power of streaming. My producers are excellent storytellers, just watch the series. The tough part of entertainment television is its wholly expensive, so much so that only top destinations can afford it. Ever watched Travel Channel's Top 10 Beaches or Best Vacations? Those places weren't chosen by the public. Destinations pay hundreds of thousands for that placement. Remember 'Home Makeover'? That opportunity cost Bangor, Maine \$300,000, and all they really got was a mention.

Those of us who created Fireball Run were renown ad agency executives, and more importantly, community leaders. This means that unlike every other Hollywood production, we understand you, we know what you want, we know what you need, and so we marry your needs with ours. We *get* it. We need stories and content, something your community may have. This leads me to my next point...

Reason #2: Cost-Effective

This series is expensive to produce, approximately \$4,000,000 per season. Every minute on screen costs \$14,500. If we charged \$14,500 per minute, only a handful of cities could (or would) pay for it. We'd only end up with a handful of stories. To be honest, our audience isn't interested in those stories anyway and we know this from experience. Season one adventured from Orlando to Beverly Hills, and not a damn person cared about either. That season, audiences responded to Beaumont, Texas (home of the world's largest fire hydrant). Our audience doesn't want to know about familiar places, they want to learn about the unknown. Following that first season, we changed format and invented a unique solution which permits destinations of all sizes an opportunity to have their story told.

As an *interactive community* (destinations between the main featured destinations in the series), you're contributing to the effort of the production and crew. Interactive destinations' on-camera time ranges from 10-20 minutes within an episode. The production is on the hook for the full production cost of your destination (between \$145,000 and \$290,000, i.e. "production value"). This figure doesn't even include the exposure value to Amazon Prime viewers. Production cost is what it takes for a studio-grade crew to effectively create television about your destination (including writers, producers, directors, other crew, equipment, and resources).

The production gets paid through distribution (Amazon Networks), product placement, and brand integration.

So why don't we just give it away? As a business executive, I don't believe in handouts. "Free" always disrespects and takes advantage of one party. While I will make our product available cost-effectively to places in which there are enough elements to satisfy audiences, we don't give it away. Free, no matter the value, has a nasty way of being underappreciated. Given how much the series costs to produce, funds you provide are essentially an honorarium. We don't bully destinations into giving free stuff because there is a mutual responsibility. Our responsibility is to absorb production expenses, promote destinations, and deliver top influencers, which leads to my final point...

Reason #3: Influential Leaders

Fireball Run isn't a reality show, nor does it have reality contestants. Every team in the show is comprised of highly successful business or industry leaders, elected leaders, or celebrities. On the outside, Fireball Run is a television show. On the inside, it's a powerful network of leaders with the ability change industries, expand operations, and acquire multiple properties. Most of them likely never having heard of or experienced your town. Our reputation for attracting the biggest industry leaders and influencers abroad is well-known. These are the folks most major cities can't get to, and if they did, they'd get a subordinate instead of the individual. These "contestants" fight for the opportunity to be in Fireball Run because the experiences can't be bought. Money cannot command the ability to physically touch rare artifacts, gain access to restricted area, feel hometown hospitality, or be treated like a hero across the United States.

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Fireball Run was constructed so any destination, regardless of size, could be a part of it. A population of 2,400 isn't even the smallest destination we've included. Page, Arizona, (population 3,000), took on the role of featured destination. They also turned out to make the best episodes of that season and their Mayor is a huge show advocate.

What's the impact? That's partially up to you. It's not just about what you gain, it's about what you do with it. Fireball Run alone can't make people visit your town, nor can it make business leaders invest in it.

Participation in this series is like joining a Chamber. We empower your town with the aforementioned details. How you take advantage of it, embrace it, leverage it, and convert it is partially up to your community. We spare no expense at crafting and producing your story, making it compelling, then getting it in front of the Amazon audience, while also driving nearly 120 business leaders into town.

Fredrick Wilcox said it best, *"Progress always involves risk. You can't steal second base and keep your foot on first,"* This is a philosophy is why the contestants are so successful, and it inspired us to launch Fireball Run when the networks said a show of this complexity was impossible.

Please know I am very accessible. I answer my phone because I do not fear the other end. This is a rare opportunity for any destination. However, you'll have to decide if you want to take it and leverage the most from it.

Here is my bio on LinkedIn: <https://www.linkedin.com/in/fireballrun/>

I can be reached at [818.572.1400](tel:818.572.1400).

Cheers- J. Sanchez

Showrunner / Executive Producer

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