SPORTS BROADCASTING







Locust Valley High School

99 Horse Hollow Rd.

Locust Valley, NY 11560

Summer 2012 – Bruce Campbell

SPORTS BROADCASTING



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Rationale

Sports and the broadcast media are among the most popular and influential elements of 21st Century America. When the two join, they hold the attention and affect the world view of millions of citizens. The revenue both generate makes them major economic forces. The study of sports and how it is broadcast to the populace is a study of our culture itself, of our values and traditions and how we relate to one another.

Sports competition has always been among the great dramas of mankind's history. From the plains of ancient Marathon to Super Bowls in domed stadiums, sports have tested the limits of human performance. Today athletes are major celebrities, games generate huge revenue and sports are inescapable in our culture.

Broadcasting is also inescapable in today's world. Defined broadly to include cable, internet and other new media such as podcasts, broadcasting is arguably the thing that shapes our lives the most. While mass communication has existed since Guttenberg's printing press, broadcast communication is a 20th century invention; and it has grown at an astonishing pace.

This growth in broadcast media has mirrored the growth of sports. Broadcasting has offered sports a mass audience, sports has provided broadcasting with popular content. It has been perfect synergy and has led to remarkable popular and financial success.

The study of Sports Broadcasting is the study of this growth with a detailed look at how it functions today. Students get an overview of the industry and a practical sample of the many career paths available in this still booming business.

DESCRIPTION

Sports Broadcasting is a TV production course with the emphasis on how TV covers sports. It is a hands on course, students learn by doing.

This class will produce a variety of types of Sports Broadcasting shows, including live game coverage, pre and post game, coach and player interviews, sports debate segments, fan interviews, etc.

Making these shows requires both field production and studio production, skills which all students will acquire. Also essential is good "talent," the actual broadcaster "calling" the game. Students with the interest and ability will fill these roles. Students will rotate in all production roles (camera, sound, directing, etc.) at first, and then select one to specialize in during the second half of the year. All students will participate in the planning of shows or segments of shows.

The shows and segments of shows produced by the class will air as part of the regular weekly show broadcast to the High School and Middle School, LVTV. They will also be submitted to MSG Varsity for display on their website. When LVTV "airs" on the District web site the number of people these shows reach will be substantial.

In addition to the production of sports TV shows and segments, students will be required to engage in a study of the Sports Broadcasting genre. There will be units in: the history of Sports Broadcasting, issues in Sports Broadcasting and careers in Sports Broadcasting. This study will include the making of a short documentary film on a key "issue" in the field. Students will work on this project in small "teams" of 3 or 4.

Students' critical skills will also be developed. They will be required to watch professional Sports Broadcasting shows. They will these, as well as each others work, both verbally and in writing.

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OBJECTIVES

The course aims at the following for every student:

-an improvement in media literacy and critical thinking
-practice in teamwork skills
-a knowledge of various possible career path(s)
-an effective skill level in the field of video production

The course is designed to increase students' awareness of this specific genre of media production, its history and importance to our culture. At the end of the course students will be able to understand, know and be able to do the following:

Understand:
-the importance of broadcasting and sports to each other and to our society
-rules and procedures for effective TV production
-how video can be a powerful source of communication
-the importance of working as a team

Know:

-how a TV sports segment is produced
-what jobs are involved in Sports Broadcasting and what they do
-how to work in a role and collaborate as a team
-the techniques for effective sports video production

Be able to do:
-produce a sports segment
-perform at least 3 of the jobs in a sports broadcasting team
-work effectively with a group to produce shows
-manipulate the elements of video for the greatest effect

METHOD

The principal instructional method used in the course will be Guided Participation. Students will take an active role in producing sports segments and will learn in the process.

Students will study and practice sports video segments. Examining existing sports broadcasting, students will engage in exercises that involve communication through writing, reading, speaking and listening.

Working in groups, students will produce a sports segment for LVTV, the district web site and MSG Varsity each week. Student will rotate roles to develop depth and breadth of understanding.

ASSESSMENTS

Assessments will mostly be project driven. Grading will follow a "production rubric" and rubrics will be provided for each assignment.

Rubrics will assess student achievement in the broad areas of: planning and organization, professional and technical skill, effort and participation and knowledge of industry rules and procedures.

Models from the real world will be exemplars of the genre and students will take part in self-critiques of their work as well as the work of their peers.

In addition, students will be assessed through written and verbal critiques of sports shows, quizzes and class discussion.

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NY State Learning Standards in English

Standard 1: Students will read, write, listen, and speak for information and understanding. As listeners and readers, students will collect data, facts, and ideas; discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language to acquire, interpret, apply, and transmit information.

Standard 2: Students will read, write, listen, and speak for literary response and expression. Students will read and listen to oral, written, and electronically produced texts and performances, relate texts and performances to their own lives, and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral and written language for self-expression and artistic creation.

Standard 3: Students will read, write, listen, and speak for critical analysis and evaluation. As listeners and readers, students will analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will present, in oral and written language and from a variety of perspectives, their opinions and judgments on experiences, ideas, information and issues.

Standard 4: Students will read, write, listen, and speak for social interaction. Students will use oral and written language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

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Curriculum Map

Unit/Time	Standard	Content/Activities	Assess-ment
I: Course context, Sports Broadcasting history – 2 weeks	**1,2,3**	**Class: Discussion w/ power point and sample videos HW: Reading, TV viewing, reaction writing**	**Written test**
II: Production basics – 4 weeks	**1,3,4**	**Introduction to cameras (field and studio) and editing, basic shooting and cutting exercises, key terms HW: Several critiques of TV sports productions**	**Video production Written quiz**
III: Interviewing, talent skills and shooting talent - 1 week	**1, 2, 3, 4**	**Model interviewing techniques, rules and rules and practice for shooting interviews. HW: critique of sports broadcaster**	**Practice interviews**
IV: Sport Broadcasting practical – 3 weeks	**2,3,4**	**Divide into "teams," Plan and produce homecoming weekend, pep rally and football game**	**Role in video production 1st QUARTER**
V: Issues in Sports Broadcasting – 2 weeks	**1,2,4**	**Discussion delineating key issues. Jigsaw exercise researching and summarizing content on issues.**	**Research material from jigsaw**

Unit/Time	Standard	Content/Activities	Assess-ment
VI: Documentary Film on key issue in Sports Broadcasting – 4 weeks	1,2,3,4	**Class breaks into 3 "teams" Each "team" works on a documentary in rotation with the other groups. Each "team" uses preliminary research to plan, shoot and edit a short (appx. 5 min.) Documentary on selected topic.**	**Rubric for each role in documentary film**
VII: Production of sports segment for regularly scheduled news broadcast – 4 weeks	2,3,4	**2 of 3 "teams" plan and produce a sports segment for LVTV and MSG Varsity in rotation. 3rd "team" works on Doc. Each "team" has 2 weeks to produce segment, producing 2 segments in all. Type of segment can and should vary according to interest of group.**	**Rubric for production "teams" 2nd QUARTER**
VIII: Produce "Winter Sports Special" – 8 weeks - 4 weeks for "Special," 4 weeks for 2 more sports segments for LVTV, MSGV	1,2,3,4	**Each of 3 "teams" produce a segment for a "Winter Sports Special" broadcast. Segments are of different types, but work together to make a complete "show." "Special" is produced in rotation with production of regular sports segments for LVTV and MSG Varsity. Each "team" produces another 2 sports segments in addition to the "Special"**	**Rubric for production "teams" 3rd QUARTER**
IX: Careers in Sports Broadcasting – 2 weeks	1,2,4	**In depth look at possible careers in Sports Broadcasting, including skills and training needed and visits by or to experts in field. Students research and make presentations on various careers.**	**Presentations Written quiz**
X: More production of sports segments – 4 weeks	2,3,4	**Planning and production in "teams" of sp sports segment for LVTV and MSG Varsity in rotation. Each "team" produces 2 segments.**	**Rubric for production "teams" 4th QUARTER**

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COURSE SYLLABUS 2012-2013

Week 1 (4 days) – Sports and broadcasting: perfect together

- **You tube – great sports moments**
  Sport and you – who plays sports? Which ones? What sports do you follow?
  Broadcasting and you – who watches sports? Which ones? How (TV, radio, internet)?
  Syllabus
  HW: watch sports event or sports report – answer Q
- **History of broadcasting and sports I – interdependent, growth together**
  2nd half of 20th Century - Until WW2: boxing, baseball and horse racing
  Since WW2: football, baseball, basketball, hockey, soccer, golf, tennis, NASCAR, etc.

Week 2 (5 days) – Types and styles of Sports Broadcasting

- **Game day – pre-game, play by play, color commentary, sidelines, post-game**
  Analysis – pre and post game interviews, studio and field
  Documentary – in depth discovery of people and issues
  HW: Watch TV sports and critique play by play, color commentary, sidelines, pre and post game
- **History of broadcasting and sports II**
  The very big business of sports and broadcasting
  About 50% of video game players play sports games
- **Synergy btw sports and broadcasting**
  Above the line, below the line – what do you THINK you want to do?

Week 3 & 4 (7 days) – Basic production: cameras & sound

- **The camera and basic shooting terms**
- **Samples showing models of basic camera work**
- **Practice shooting – exercise**
- **Practice shooting – exercise**
- **Studio camera operation**
- **Audio, microphones and the mixer**
- **Quiz II**

Week 5 (5 days) – Studio production

- **Studio procedure and roles**
- **The Tricaster**
- **Graphics & Switching ("instant editing")**
- **Studio exercise #1**
- **Studio exercise #2**

Week 6 (4 days) – Interviewing and writing sports copy

- **Principals of interviewing: talent and camera**
- **Field vs. studio interviews - practice**
- **Writing sports copy**
- **Practice writing copy/interviewing**

Week 7 (5 days) – Basic production: editing

- **Editing principals and samples**
- **Working with Final Cut I**
- **Working with Final Cut II**
- **Editing exercise**
- **Editing exercise**

Week 8 (5 days) – Practical: Homecoming

- **Basic team organization**

  Field Teams (3):

  Producer (2nd talent, 2nd camera, audio) – makes plan, sets up interview(s), assists on

  Camera/editor – shoots event or interview, shoots cutaways, reverses, cuts piece

  Talent – gathers information, prepares questions, announces event, conducts interview(s)

  Studio Teams (9):

  Producer/director, Cameras (3), TD, Audio, Graphics, Talent (2)

  Select teams for Homecoming coverage

  2 teams plan and shoot event, 1 team plans studio production

- **Work with MSG Varsity to plan production**
- **Shoot and edit opening**
- **Plan and practice for event(s)**
- **SHOOT EVENT(s): Pep rally, parade and football game (Saturday 10/26)**

Week 9 (5 days) – Studio show

- **Shoot in-studio post interviews**
- **Shoot studio anchor lead-ins**
- **Edit show**
- **Edit show**
- **Edit show**

Week 10 (4 days) – Air and critique

- **Air show (LVTV Monday 11.5)**
- **Critique show**
- **END 1st MARKING PERIOD**

Weeks 11 & 12 (6 days) – Issues in Sports Broadcasting

- **Introduce Issues/jigsaw exercise**
- **Begin jigsaw – groups, research**
- **Research continues**
- **Presentations**
- **Select issue and groups to produce documentary**
- **Rotation concept and grouping**

Week 13 (5 days) Production rotation

- **Team 1: Produce segment for LVTV (Dec. 10)**
- **Team 2: Produce segment for LVTV (Dec. 17)**
- **Team 3: Begin work on sports documentary – 4 weeks**

Week 14 (5 days)

- **Team 1: Produce segment for LVTV (Dec. 10)**
- **Team 2: Produce segment for LVTV (Dec. 17)**
- **Team 3: Work on sports documentary**

Week 15 (5 days)

- **Team 1: Air segment – Begin work on sports documentary**
- **Team 2: Produce segment for LVTV (Dec. 17)**
- **Team 3: Work on sports documentary**

Week 16 (5 days)

- **Team 1: Work on sports documentary**
- **Team 2: Air segment – Begin work on sports documentary**
- **Team 3: Finish sports documentary/Screen & critique (Holiday Break)**

Week 17 (4 days)

- **Team 1: Work on sports documentary**
- **Team 2: Work on sports documentary**
- **Team 3: Produce segment for LVTV (Jan. 14)**

Week 18 (5 days)

- **Team 1: Finish work on sports documentary/screen & critique**
- **Team 2: Work on sports documentary**
- **Team 3: Produce segment for LVTV (Jan. 14)**

Week 19 (5 days)

- **Team 1: Produce segment for LVTV (Jan. 28)**
- **Team 2: Finish sports documentary/ screen & critique**
- **Team 3: Air segment – produce segment for LVTV (Feb. 4)**

Week 20 (4 days)

- **Team 1: Produce segment for LVTV (Jan. 28)**
- **Team 2: Produce segment for LVTV (Feb. 11)**
- **Team 3: Produce segment for LVTV (Feb. 4)**
- **END 2nd MARKING PERIOD**

Week 21 (5 days)

- **Team 1: Air segment – Begin planning "winter sports special I"**
- **Team 2: Produce segment for LVTV (Feb. 11)**
- **Team 3: Produce segment for LVTV (Feb. 4)**

Week 22 (5 days)

- **Team 1: Continue planning "winter sports special I"**
- **Team 2: Produce segment for LVTV (Feb. 11)**
- **Team 3: Air segment – Begin planning "winter sports special II"**

Week 23 (5 days)

- **Team 1: Continue planning/shooting "winter sports special I"**
- **Team 2: Air segment – Begin planning "winter sports special III"**
- **Team 3: Continue planning "winter sports special II" (Winter Break – week 24)**

Week 25 (5 days)

- **Team 1: Studio shoot/edit – "winter sports special I"**
- **Team 2: Continue planning – "winter sports special III "**
- **Team 3: Continue planning/shooting – winter sports special II"**

Week 26 (5 days)

- **Team 1: Air "winter sports special I"**
- **Team 2: Continue planning/shooting – "winter sports special III"**
- **Team 3: Studio shoot/edit – "winter sports special II"**

Week 27 (5 days)

- **Team 1: assist**
- **Team 2: Studio shoot/edit – "winter sports special III"**
- **Team 3: Air "winter sports special II"**

Week 28 (5 days)

- **Team 1: assist**
- **Team 2: Air "winter sports special III"**
- **Team 3: assist** **(Spring Break – week 29)**

Week 30 (5 days)

- **Sports broadcasting movie #1**
- **END 3RD MARKING PERIOD**

Week 31

- **Team 1: produce segment for LVTV (May 13)**
- **Team 2: produce segment for LVTV (May 6)**
- **Team 3: produce segment for LVTV (April 29)**

Week 32

- **Team 1: continue producing segment for LVTV (MAY 13)**
- **Team 2: continue producing segment for LVTV (May 6)**
- **Team 3: studio shoot/ edit for LVTV (April 29)**

Week 33

- **Team 1: continue producing segment for LVTV (May 13)**
- **Team 2: studio shoot/edit segment for LVTV (May 6)**
- **Team 3: Air segment – begin producing segment for LVTV (May 20)**

Week 34

- **Team 1: Studio shoot/edit segment for LVTV (May 13)**
- **Team 2: Air segment – begin producing segment for LVTV (May 28)**
- **Team 3: continue producing segment for LVTV (May 20)**

Week 35

- **Team 1: Air segment – begin producing segment for LVTV (June 3)**
- **Team 2: continue producing segment for LVTV (May 28)**
- **Team 3: Studio shoot/edit segment for LVTV (May 20)**

Week 36

- **Team 1: continue producing segment for LVTV (June 3)**
- **Team 2: Studio shoot/edit segment for LVTV (May 28)**
- **Team 3: Air segment**

Week 37

- **Team 1: Studio shoot/edit segment for LVTV (June 3)**
- **Team 2: Air segment**

Week 38

- **Team 1: Air segment**
- **Discussion of careers in Sports Broadcasting**

Week 39

- **Sports Broadcasting movie #2**
- **END 4th MARKING PERIOD**

Week 40

- **Final exams**

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RESOURCES

IMPORTANT DATES IN SPORTS BROADCASTING HISTORY

April 15, 1912 – Titanic proves the importance of "wireless" communication

http://www.qsl.net/g3yrc/Titanic.htm **("Marconi" transmissions from the Titanic)**

Dec. 26, 1919 – Babe Ruth sold to the NY Yankees

www.youtube.com/watch?v=uS7Iq_I0i6M (Babe's 60th home run - 1927)

Nov. 2, 1920 – First commercial radio broadcast – KDKA, Pittsburgh –

http://www.wired.com/science/discoveries/news/2008/09/dayintech_0929 **(pic, tory)**

Aug. 5, 1921 - First Radio Broadcast of a Baseball Game-Pittsburgh Pirates vs. Philadelphia Phillies KDKA,

http://www.digitaldeliftp.com/Recommendations/KDKAFirst1921.htm **(pics, history)**

Oct. 5, 1921 - First Radio Broadcast of a World Series- New York Yankees vs. New York Giants WJZ Newark, WBZ Springfield, Ma. & KDKA Pittsburgh.

(pics in "resources" – article on recreating baseball games)

1939 – RCA (owner of NBC) unveils "television" at World's Fair

www.youtube.com/watch?v=JHnamytBGaY **(David Sarnoff on TV)**

www.youtube.com/watch?v=U4hPX_PLC-o

Sept. 30, 1947 - First Televised World Series-New York Yankees vs. Brooklyn Dodgers - aired on three stations: WABD, WCBS, WNBT

http://www.youtube.com/watch?v=OEpRPFc07Do **(Red Barber and Mel Allen remember)**

Oct. 3, 1951 - First Coast-to-Coast Television Broadcast of a Baseball Game-NY Giants vs. Brooklyn Dodgers, Game 3 of NL playoffs. Giants win on Bobby Thomson's homerun known as the "Shot Heard 'Round the World."

http://www.youtube.com/watch?v=lrI7dVj90zs **(Ernie Harwell's call: "The Giants win the pennant, the Giants win the pennant, the Giants win the pennant")**

http://www.youtube.com/watch?v=XIUPjBO1_NY **(Vin Sculley calls the final inning of Don Larsen's perfect World Series game in 1956)**

http://www.youtube.com/watch?v=4hSNO_PhSnI (Red Barber calls Roger Maris' 61st HR)

http://www.baseball-cards-and-collectibles.com/media-files/maris61st.mp3 (Phil Rizzuto calls Roger Maris' 61st home run)

1960 – CBS pays $50,000. To broadcast the winter Olympics from Squaw Valley, Ca. (in 2003 NBC bid $2.2 billion for the 2010 winter and 2012 summer Olympics)

Feb. 25, 1964 – Cassius Clay (Muhammad Ali) knocks out Sonny Liston - record live TV audience.

http://www.youtube.com/watch?v=uzWynvBLJ4I

Jan.15, 1967 – First Super Bowl – Green Bay Packers vs. Kansas City Chiefs – broadcast on BOTH NBC and CBS

http://www.youtube.com/watch?v=RvJY249NdI4http://www.youtube.com/watch?v=RvJY249NdI4 (Jack Buck calls the game)

Nov. 17, 1968 – Heidi football game – Jets v. Raiders

http://www.youtube.com/watch?v=zJAn3cTMXW8

Sept 21, 1970 – Debut of Monday Night Football – Jets vs Cleveland – Roone Arledge

www.youtube.com/watch?v=0HX3PVCaFNo **(Howard Cosell and team)**

Aug. 1972 – Massacre at Munich Olympics televised

www.youtube.com/watch?v=4nOnRbTlWs0 **(Jim McKay announcing)**

Sept 7, 1979 – ESPN goes on the air

www.youtube.com/watch?v=vKyRslWcbho **(1st ESPN broadcast)**

Feb. 22, 1980 – "Miracle on Ice" Olympic hockey game – ABC airs on "tape delay"

http://www.youtube.com/watch?v=qYscemhnf88 (Al Michaels "do you believe In miracles)

July 1, 1987 – WFAN debuts (first all sports radio station)

http://www.youtube.com/watch?v=psohoZc4JuE

March 19, 2002 – YES network debuts

March 13, 2003 – YES and Cablevision reach agreement on games on cable Article: *Baseball; Cablevision…* (see Resources)

Radio and its Impact on the Sports World

by Eric C. Covil

The relationship between the U.S. mass media and sports is a long and intimate one. Details of sporting events, athletes and other individuals involved in athletics fill the pages of newspapers, magazines, books, and Internet websites, as well as countless hours of radio and television. People in every city and community around the country form long lasting bonds with sports teams and athletes. This live-or-die attitude is exemplified by the inhabitants of "Red Sox Nation." Millions of fans set their daily schedules around the listening to, viewing of, and reading about Boston baseball games. The mass media play an important role in this alliance. All forms of the media bring the athletic events to the fans, no matter where they are in the world.

Conceivably the one media that has had the greatest impact on sports and the audience is radio. Perhaps no other form of the media, at this time, covers the different levels and varieties of athletics more than radio. Everything from high school basketball to professional auto racing fills the airwaves of many of the more than 13,000 radio stations in the U.S. and the newest creation, satellite radio.

Radio also has abilities or skills that other media cannot match. The first is the connection formed between the broadcaster and the audience. Former major league baseball player and long-time announcer Bob Uecker says he likes radio a lot better than television. "You paint a picture in the mind. It's a kick to make baseball come alive to a guy hundreds of miles away who's never seen your home park" (Smith, C. p. 267). Jimmy Dudley, Voice of the Cleveland Indians for 20 years, recounts a letter he received from a fan. The letter's writer was a little blind boy who wrote it in Braille. "[He] signed off by saying, 'Remember, Jimmy, you are my eyes. Don't ever let me down.' It taught me never to forget my obligation as a representative of the fan" (Ibid).

The second ability that radio has that other media cannot match is being consumed where others cannot. Besides being able to listen to the radio at home, people can also listen at work, as they exercise, or as they drive in their cars. The other media, such as television or the Internet, require unmanageable devices for use or are intrusive in their "use." Kenneth Costa, former marketing vice-president of the Radio Advertising Bureau (RAB), contends that "There are twice as many car radios in use (approximately 140 million) as the total circulation (60 million) of all daily newspapers" (Keith p. 1). He further asserts that four out of five adults are reached by radio each week.

Since the 1950s, radio has splintered into many different formats, mostly centering upon music. There has been an explosion in the amount of stations that specialize in sports-only content in the last twenty years. Keith (2002) says that "the proliferation of the All-Sports format has boosted the popularity" non-music format radio (p. 90). Thus, it is important to inquire when this relationship between sports and radio began, who are some of the important individuals involved, and where this association is headed in the future with the rapid development of digital television and the Internet.

The Beginnings of Radio and Sports Programming

Three sports and four electronic manufacturers/communications companies dominated early mass broadcasting in the U.S. Himes (2002) says the sports were professional boxing, professional baseball and college football and that the World Series attracted "by far the most radio attention" and inspired "the earliest networking experiments" (p. 106). The four companies were Westinghouse, General Electric (G.E.), American Telephone and Telegraph (AT&T), and Radio Corporation of America (RCA). Much of the early content in regards to sports events was results or recreations.

The original technology did not allow for live broadcasting to occur from the site of the athletic event. Radio station operators had to rely on reports and scores of games to be either telephoned or telegraphed to them after the conclusion of the games. Experimental radio station WWJ, in Detroit, Michigan, is considered by historians to be the groundbreaker in bringing sports to the American public. Announcers from the station gave the results of the Jack Dempsey-Billy Miske heavyweight fight in September of 1920. Less than a month later, the station's listeners heard the first scores of the World Series to be broadcast.

The era of commercial radio began in the fall of 1920 and sporting events were prominent. Westinghouse engineer Frank Conrad built the first non-experimental licensed station, KDKA in Pittsburgh, Pennsylvania, and it began broadcasting on November 2, 1920 with music and presidential election results. Five months later, the station broadcast a blow-by-blow account of the Johnny Ray-Johnny Dundee prize fight. RCA station WJY cemented the sports-radio relationship with the broadcast of the Jack Dempsey-Georges Carpentier heavyweight title fight in July of 1921. Smith (2001) says this broadcast is "one of the two key events in the development of sports broadcasting" because it fixed the nation's interest on radio (p. 19).

Westinghouse officials were not to be outdone as they introduced America's pastime to the airwaves. The seemingly unimportant game between the first place Pittsburgh Pirates and the last place Philadelphia Phillies ranks as one of the most historic events in broadcast history. Westinghouse engineer Harold Arlin sent details of the game back to KDKA for broadcast through a converted phone. Sports Illustrated says that "Arlin's play-by-play demonstrated to the public that baseball could be brought into the American living room with immediacy and intimacy" (V. 75, #18, p. 19). WJZ in Newark, New Jersey, another Westinghouse station, was the first to broadcast the 1921 World Series. Tommy Cowan recreated the games between the New York Yankees and New York Giants from reports that were phoned in from the stadiums. The next year WJZ broadcast the entire series using renowned sports journalist Grantland Rice as lead announcer.

College football contests also produced a big impact on radio broadcasting. Although the first broadcast of a college football game occurred in 1912, it would be a decade before the impact would be felt. KDKA aired the 1921 match-up between the University of Pittsburgh and West Virginia University, known as the "Backyard Brawl," as a commercially sponsored contest. This is important for two reasons. Firstly, AT&T owned station WEAF is considered the first station to introduce advertising in 1922, which this game predates. Secondly, most college football games in the 1920s were aired on what was termed "sustaining broadcasts." This meant that colleges were not charged for airing rights nor did stations receive income from advertising during the games. Smith (2001) points to the WEAF broadcast of the 1922 Princeton University-University of Chicago football game as one of the key events in the development of radio and college sports. He asserts that starting with this game "radio had made itself part of the nationalization of football, by making interregional competition immediately available to masses through the airwaves" (p. 17).

Chicago Tribune-owned WGN (World's Greatest Newspaper) began to compete with its East Coast rivals on a significant basis in 1924 and 1925. The station aired the 1924 Indianapolis 500, marking the first auto race broadcast in history. That fall, the station broadcast football games from all the Big Ten campuses, as well as University of Nebraska, University of Pennsylvania and University of Southern Cal games. The following spring, WGN brought the Kentucky Derby into homes across the mid-west.

Concern over a U.S. government investigation changed the structure of American broadcasting. AT&T used its ownership of phone lines to build a 26-station network that stretched across the nation with WEAF in New York City as its flagship station by 1924. Because of fears over a possible monopoly on network broadcasting, AT&T sold its stations to RCA in 1926. David Sarnoff, RCA chairman, created the National Broadcast Company (NBC) and the NBC-Red network. It proved so successful that a second network, NBC-Blue, was started shortly afterward. The initial broadcast on this network was the 1927 Rose Bowl contest between the University of Alabama and Stanford University. This was the first coast-to-coast broadcast in American history.

The relationship between sports and radio has not always been smooth. Major League Baseball owners and officials from various colleges, universities and athletic conferences across the nation began expressing concern over radio's impact on game attendance. Smith (1995) says that the emergence of radio sportscasting encountered hostility from baseball team owners. Many teams banned the broadcasting of home games in their cities. This is despite the increasing number of people who were listening to games and the World Series each year. By 1932, the owners saw the advantages of game broadcasts and voted to allow each individual club to adopt its own policy. The largest media market in the U.S., New York City, did not have daily game coverage until after the 1938 season. The owners of the Yankees, the Giants and the Dodgers all felt that fans wouldn't come to the games if they could sit at home and listen. It took General Mills cereal sponsorship of games to change their minds.

There was no consensus among college and university officials in regard to radio broadcasts of football games. Some schools sold their rights to individual stations, while others voted conference wide to restrict or ban broadcasts. The biggest argument against the airing of football games was the shift by American radio stations from sustaining broadcasts to advertiser supported programming. Prior to the 1930s, colleges and universities did not ask for compensation because they received free promotion of their schools during the game broadcasts. The thought now was that broadcasters were making money; it was no longer about the promotion, on both sides. The Southern Conference (now Southeastern Conference) was one of the first to ban the broadcast of intersectional games, which had to be lifted so that the 'Bama-Stanford Rose Bowl could be aired on NBC.

Because of the Great Depression, started in 1929, game attendance began to decline and many institutions and conferences established bans on radio broadcasts. In 1932, the Eastern Colleges Athletic Conference, the Southern Conference, and the Southwest Conference all voted to ban or restrict game transmission. Individual schools began selling game broadcast rights. The University of Michigan sold its rights in 1934 to WWJ for $20,000 and the following year the Big Ten proposed selling the rights to all games for $100,000. By the end of 1935 all conferences had lifted bans and restrictions on radio and the NCAA appointed a special committee to study the effect of radio broadcasts on game attendance. The positive relationship between radio and sports would flourish for decades to come, despite the introduction of television.

Important Radio Sportscasters

The historical landscape of sports broadcasting on radio is littered with significant individuals. Former U.S. President Ronald Reagan began his media career as an announcer of University of Iowa football games in 1932 and later recreated Chicago Cubs' games for WHO in Des Moines, Iowa. Former CBS-TV Nightly News anchor Walter Cronkite's first venture into broadcasting involved college football games on WKY in Oklahoma City, Oklahoma. Many of the most important people involved with radio gained major notoriety for their later work with television.

Any discussion of the most prominent sportscasters has to begin with Graham McNamee. American Sportscaster Association President Lou Schwartz calls McNamee "the best in the business" and that he "started everything" (Interview with Schwartz). Although he would become the preeminent radio sportscaster, spending decades covering different sports for NBC, McNamee intended to become a professional musician and had taken his first announcing job until a better musical position opened. He was thrust into the spotlight when famed sports writer Grantland Rice suddenly "retired" during the fourth inning of the third game of the 1923 World Series. McNamee never looked back as he brought events such as the Kentucky Derby, Charles Lindbergh's return from France, and "one of his most vivid experiences," covering both 1924 political party conventions for AT&T (Moore).

Ted Husing's sportscasting career began in 1925 when he recreated the World Series for WJZ from ticker tape reports. He worked closely with Major Andrew White, another early and influential sportscaster. Husing joined the fledgling Columbia Phonograph Broadcasting System (now CBS) shortly after it formed in 1927 and spent two decades with the network. He is most known for the creation of the annunciator or spotter board. This electronic device allowed the announcer's assistant to quickly identify players on the field for the announcer. Husing claims to have first used this at a Princeton-Navy football game in 1926.

Mel Allen's familiar voice called out to viewers of "This Week In Baseball" for years but older fans will recall his decades-long work with the New York Yankees. His signature "How About That!" was familiar to baseball fans all across the country and became a household term. Allen called more World Series (20) and All-Star Games (24) on radio than anyone in history. From 1939 to 1942, while working for CBS, he was the main radio announcer for both the Yankees and the baseball Giants. Famed sportscaster Lindsey Nelson called Allen "the best ever to broadcast the game" (Smith, C. p. 56).

Bob Costas may be most well known for his NBC television talk show or his documentary style interview program on Home Box Office but his work on radio is formidable. Costas began his professional broadcast career on KMOX-AM, the home of Hall of Fame broadcaster Jack Buck, announcing ABA Spirit of St. Louis games. He was the voice of University of Missouri basketball games and also did regional reporting on the NFL and NBA for CBS radio until 1979. During his one season as the radio voice of the NBA's Chicago Bulls, Costas joined NBC. The multiple Sportscaster of the Year and Emmy Award winner has covered World Series, Super Bowls and the Olympics, as well as hosted a weekly sports related radio call-in program.

The Rise of Sports-Only Radio and the Future

The notion of a radio station that catered to the sports fan was a dream only twenty years ago. The RAB's 2004-2005 Marketing Guide and Fact Book lists All-Sports radio as the seventh most applied format, with 470 stations. Brown (1998) says this "format has been on a record-breaking pace for the past ten years" (p. 50). The content of these stations ranges from game coverage to "sports-news" updates and programs to call-in shows. Networks such as ESPN Radio, Fox Sports Radio and Sporting News Radio have been created in the last decade to facilitate the growing desire for this type of programming. The two major satellite radio companies, XM and Sirius, have also joined the sports content revolution by entering long-term agreements with major sports like NASCAR racing and Major League Baseball.

The groundbreaker in the All-Sports format is WFAN-AM in New York City, which hit the airwaves in July 1987. Within its first decade in existence, the radio station became the first in history to top the $50 million mark in advertising billing. Its website promotes that WFAN is the flagship of four New York professional sports teams. The explosion of this format is not limited to large cities/markets. All-Sports radio stations have started in Gainesville, Florida, Atlantic City, New Jersey and Chattanooga, Tennessee and none of these cities have major sports franchises. Perhaps the most surprising is what is happening in Salt Lake City, Utah, where four radio stations have started or switched to the All-Sports format. This is a city with only one major sports team and other cities/markets with multiple teams may have only two or even one radio station with this format.

But when games aren't being played, what goes into the content of these All-Sports stations? The answer is quite simple, you the fan and the host of the call-in show. It can be compared to "playing the hits" if the station was a Top 40 format. ESPN Radio executives Pete Gianesini and Bruce Gilbert believe that sports talk topics are like records and that you have to keep finding the right one. The search of the "hit" is even more difficult when you consider the amount of sports-talk programs or what is called "sports chatter" on the market today. There is the "Dan Patrick Show," "The Jim Rome Show," "The Mike and the 'Mad Dog' Show," and the "Mike and Mike Show," just to name a few of the nationally syndicated programs. Besides these big names on the national level, radio stations also have numerous "local" sportscasters who also host programs to give the station their local appeal for the audience.

The future of the All-Sports formatted radio station looks very bright. American Sportscaster Association President Lou Schwartz says that although "no one knows the impact of satellite radio," it is quite possible that radio will "increase its influence" (Interview). Griggs (2004) says "sports radio fills a growing demand. . . for sports scores, news and analysis around the clock" (p. D1). The satellite-radio companies will continue to expand the content available, which includes a new contract for NFL and MLB games. The Internet will be available on your cellular phone with messages about the latest trades. Despite these occurrences, sports radio will thrive because people like to talk to each other, especially about sports.

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At the Polo Grounds, New York, in 1921. G. A. Falzer, gives a play-by-play account of the game over the phone which was recreated in the radio station studios and broadcast.

Baseball Games Re-Created in Radio Studios





Re-Creating Baseball Games On Radio In 1951-52

By Big Jim Williams

I received my first fulltime announcing job in 1951 at KVVC, Ventura, CA. We were a 1,000-watt directional station (two towers) broadcasting from a bean field on the edge of town. The cramped studio-transmitter building, a cracker box block structure with a flat roof and dusty parking, also housed our manager, offices, and sales staff.

There I was, trusted behind a microphone, operating a transmitter as a “combo-man.” I loved every minute reading commercials and news, playing 78-rpm records, and 16-inch electrical transcriptions (ET) where I got to say--like the big-voiced announcers on the networks: “The following program is transcribed.”

In the early ‘50s, Ventura had a professional baseball team (a farm club) in the California C League. We broadcast games live via telephone lines from Ventura’s Seaside Park, and when Ventura played nearby Santa Barbara. League teams were spread throughout California.

When baseball games were played “on the road” we “re-created” them, using a Western Union observer tapping his telegrapher’s key at away games. Another WU employee, in our station, translated the dots-and-dashes into an abbreviated script. Our broadcasts usually began about 30-minutes after the actual start of the game.

Re-creations avoided the expense of transporting our KVVC sportscaster to away games, and paying for broadcast phone-lines from distant ballparks.

For re-creations, I ran the station’s master control board, provided background “crowd noise” from 16-inch ETs, and, from our limited sound-effects library, clapping, cheering or booing when needed, while our play-by-play man (John McCormick or Jim Deering) re-created the game behind glass in Studio A.

A baseball bat hung from the ceiling where the sportscaster struck it with a wooden ruler to duplicate hitting a ball. A baseball glove in his left hand, and a ball in his right hand, replicated catching a pitched ball. It all helped to make our re-creations sound like we were actually in a ballpark. I loved it.

A small speaker behind the sportscaster, allowed me, through a separate microphone, to sound like the ballpark’s PA announcer, thus adding additional authenticity to our broadcasts. “At bat is...”

I occasionally added a recorded voice in the background, shouting: “Get your peanuts, here. Get your red hot peanuts.” I also read

the commercials--few in number because listeners and advertising dollars were being siphoned off by the new medium of television.

Although we began and closed such broadcasts with disclaimers, we frequently received calls from listeners, arguing (often betting) with friends...”Is this game live?” Most calls came from bars.

One night Ventura played Modesto, there. We had a telegrapher, Harry Parsons, in our station accepting dot-and-dasher signals from his counterpart in the press box in Modesto. The away telegrapher opened with player lineups and positions, and added something like: “...85 degrees...cloudy... rain possible...wind 5 mph from SW...587 in stands.”

When play began, a simple outline of each half-inning followed. “Ventura up. Sam Jones, LFielder, at bat. S-1...swings high. B-2...low. S-2...no swing. Hits deep to Rfield...Rollins stops on first bounce...throws to first...close, but safe. Fans boo ref.”

After typing up a half-inning of play, Harry silently entered Studio A and gave the original to our sportscaster, a carbon copy to me. The sportscaster could then adlib the game, adding background and color as needed to slow or speed up the action. After working together on several broadcasts, we had re-creations down to a fine art.

However, the night we played Modesto, everything went wrong, worse than Earnest Thayer’s poem, “Casey at the Bat.”

About three innings into the game, Harry rushed into master control, shaking his head. “I don’t know what’s going on up there, but something’s weird.” He handed me the script he’d just typed. “Look, at this, Jim.” I did. Modesto had had FOUR outs, retired its side, and then come right back up to bat again. “This is crazy,” said Harry.

Our confused sportscaster wasn’t sure what to do. He began sweating, adlibbing about the weather, the crowd, the players, the crowd, his kids, the crowd, his WW II experiences, and making up stories about the ballpark’s peanut vendors or arguments or fights in the stands, anything to kill time. He was desperate. There he was with an open microphone, and a telegrapher’s script that didn’t make since.

There was always the ploy he had used before: “The grounds keepers need to drag the field,” or, “it’s suddenly raining here,” or “the stadium lighting has gone out,” or “we’re getting a dust storm, so back to the studio for some music.”

I filled with music while Harry hurriedly phoned the press box in Modesto. The phone rang and rang before the telegrapher answered with hiccups and slurred speech. He was drunk.

Harry was suddenly faced with getting information (begging is a better word) from a reporter covering the game for the Modesto Bee newspaper. Working hurriedly, Harry typed a new cue sheet, picking up action prior to where Modesto supposedly had “four outs.”

After about 20 minutes of music, we returned to the re-creation and eventually finished the broadcast.

Don’t ask me who won, because I don’t remember. But the Modesto telegrapher got fired. It was a terrible evening. Now, over 50 years later, it comes back as one of the most memorable events of my long career in small-town radio.

However, it may have been the night I took up drinking. I know the sportscaster did.

SPORTS AND TELEVISION



NBC broadcasting a baseball game in the early 1950s.

The Industrial Benefits of Televised Sports

This does not mean, however, that viewers no longer watch sports on television. But they have ceased to watch the big marquee events in numbers as great as they once did. Now cable channels and local independent stations have joined the networks as primary outlets for sports programming, and sports remains valuable and attractive to programmers for several distinct reasons

Except for the big ticket events like the NCAA Basketball Championships, the Super Bowl, the World Series, the National Basketball Association (NBA) Championships and the major college football bowl games, televised sports generally produce smaller audiences than prime-time network programming. Of course, for independents and cable channels sports contests may often draw their biggest viewership. But regardless of the size of the audience for a sports telecast, it is audience composition that is important--this is the demographically attractive audience for advertisers who want to reach males, 18 to 49 years old. Certain sports also bring with them even more narrowly defined audience segments. The products advertised during a bowling match, a game of golf or an auto race, make it immediately clear that a particular demographic group is being targeted. And advertising rates for these events are usually well below those charged on more general-interest programming.

When the new technologies began to divide the television audience, huge rights fees to big sports leagues became a burden for the networks. But for cable channels, local broadcasters and even for certain events on the networks, sports are often cheaper to buy and air than much first-run programming. This is why many regional sports networks such as the Boston Red Sox Baseball Network have developed. This is why team- and conference-centered ad hoc networks (groups of stations that come together in a network for specific programming like the Pac-10 Football Network or the Big East Game of the Week) have grown in number. And this is why ballgames or boxing matches are programmed on cable channels such as HBO, WTBS, WGN, and TNT.

Sports is the only programming that has successfully attracted large audiences on a weekend day. This creation of regularized audience behavior enables the medium to maintain its role as a familiar aspect of "everyday life."

Sports also link the medium into a system of cross-promotion. Newspapers, radio stations, even stations in competition with a channel airing the weekend's big game all provide free advertising in the course of their usual sports coverage.

Ultimately, the reason sports are popular with broadcasters is that they are popular with viewers. Even the 1993 "low rated" World Series drew an average of fourteen and a half million households a game. The National Hockey League's (NHL) tiny 0.8 rating per game translates into three quarters of a million homes. And, as FOX Television's 1994 acquisition of the pro football rights from CBS makes clear, the networks still see the ownership of the rights to major league sports as tantamount to being in the Big Time. Owner Rupert Murdoch dismissed the $350 million loss for FOX Television in its first year of NFL broadcasts as "an investment" in altering audience perceptions of his low-rated fourth network.

The Appeals of Televised Sports

But why are these contests of skill, originally designed to test the abilities of the participants and then to delight those who attend, so popular from a distance, on an illuminated iridescent screen? A range of possible appeals may be involved in gathering the large audiences for sporting events.

Viewers identify with their team, their favorite players, those warriors who carry the good name of their city, college, conference, nation, ethnic heritage, or other characteristic, into battle. Sports offer real heroes and villains, as opposed to the fictional characters of televised drama and comedy. Fans become familiar with those real individuals and their teams, following them, learning about them, living and dying with them, or, in the immortal words of *ABC Wide World of Sports*, experiencing with them the "joy of victory and the agony of defeat."

Sports on television is live television, it is history in the making, it is being "up close and personal" (again, thanks to ABC) as possibly momentous events unfold. To thrill in the victory of a favorite, to join the excitment of the moment in an exhilarating game or to learn more about the teams, players or games on television are among possible satisfactions that are obviously specific to sports on television.

The Aesthetics of Televised Sports

And no doubt a fourth reason why people watch televised sports is that they often make great television. Carlton Fisk's famous 1975 World Series homer, the American hockey victory over the Soviet Union team at the Lake Placid Olympics and the camera's sad attention to Thurman Thomas in the last quarter of the 1994 Super Bowl, its focus on the individual miscues that had led to a fourth straight Buffalo Bills defeat, are only three examples of the wonder that can be sports on television.

But what, specifically, makes an individual sporting event "good television?" As *Channels* writer Julie Talen wrote, "All sports are not created equal. The most popular sports on TV are those best served by the medium's limitations." What she means is that even if there are 20 cameras and 40 microphones at an event, the viewer still receives one picture and one set of sounds. Together these must convey a sense of what is happening in the actual contest. *Monday Night Football*'s long-time director, Chet Forte, argued, "It's impossible to blow a football game. . .Football works as a flattened sport. Its rectangular field fits on the screen far more readily than, for example, golf's far-flung woods and sand traps. The football moves right or left on the screen and back again. Its limited repertoire--kick, pass, and run--sets it apart from, say, baseball, where the range of possibilities for the ball and the players at any given moment is enormous." And CBS's top football director, Sandy Grossman, says "The reason (the gridiron) is easier to cover is because every play is a separate story. There's a beginning, a middle, and an end, and then there's 20 or 30 seconds to retell it or react to it."

There are, in other words, certain characteristics of the different sports that make them better dramatic and visual matches for television, and in doing so, render them more popular with audiences.

The camera, and therefore the fans' attention, is repeatedly redirected to a specific starting point for each new play, serve, or pitch. This is what CBS's Grossman above called a "separate story." Therefore, football and baseball are better than hockey and soccer in providing a discrete starting point.

Tension can be sustained and viewer interest maintained if something crucial can occur at any moment. Any pitch can result in a home run or a fine running catch by the center fielder. Any pass can produce a touchdown or an interception. In contrast, the first three quarters of a basketball game usually serve only to set up the last three minutes and much of soccer's action happens at mid-field, yards and yards away from the goal (and a potential exciting save or game-changing score).

Baseball has innings, football has time-outs and quarters. Those covering and those watching the event can establish a rhythm that allows for the more-or-less natural insertion of commercials and visits to the refrigerator. Soccer has continuous action, as does hockey, which makes commercial insertion more complex.

Cameras and viewers have to be able to follow the object of interest on the field and on the small screen, respectively. Basketballs and footballs are big while hockey pucks and golf balls are quite small.

Television is a visual medium; it lives by the pictures it offers its viewers. Baseball and football offer spectacle--big, full, beautiful stadiums, lovely playing surfaces, the blimp, cheerleaders (football) and the bullpen (baseball). Golf presents the manicured scenery of country club settings and the occasional glimpse at windswept Scottish headlands. Tennis, by contrast, has a small rectangular court and bowling has a skinny lane of wood (though each has the beginning-middle-end story structure so desireable to directors).

Nothing adds to visual variety like physical action, people moving and competing. Basketball is ballet above the rim. In football there are incredible tests of strength and aggression. Tennis demands action defined by precision and endurance.

Fans follow players as well as teams and the camera is well versed in the close-up. Roone Arledge of ABC called this "sports as soap opera." Baseball gives us the tight shot of the pitcher's anxiety as he holds the runners on first and third or zooms in on the concentration in the basketball player's eyes as she shoots two from the charity stripe with the game on the line. In hockey it's much more difficult to provide close-up, personal video images because the players wear helmets and skate at 30 miles an hour, but fans can still be attached to individual personalities, waiting for the grudge-induced fistfight on the ice. And as the celebrity status of Arnold Palmer or Jack Nicklaus, or the glamorous intensity of a John McEnroe, a Martina Navratilova, or a Jimmy Conners attest, even the more sedate sports create a cult-like status for their superstars.

Of course, television prefers sports with wide interest because it assures more viewers and ad revenue; but this is a plus for sports fans as well. Surely many fans watch games between teams they would not typically follow. The outcome might affect their home-town favorites or they want to see that scrappy second baseman they've read so much about?

Televised Sports and "Real World" Sports

Fans may watch televised sports for many of these reasons, but this involvment is not without its costs. Here the difference between sports and television's other forms of programming becomes clearer. That is, unlike soap operas and situation comedies, sports exist apart from television. Major league baseball, for example, was born before radio was invented and developed its rules, traditions, nature and character apart from television. Moreover, sports are played in front of and for paying customers. This produces two important tensions. First, what have sports lost and gained from their wedding to television? Second, what have fans lost and gained?

The gains might be obvious. The leagues and athletes have prospered. More and more teams and tournaments are played in more and more cities and fill more and more television screens. Television has helped create tremendous interest and excitement for the public, turning the Super Bowl, for example, into something akin to a national celebration.

The losses, however, might be less obvious. Trying to explain dips in television ratings and attendance at games in the 1993 NFL season, for example, sports reporter Bud Geracie of the San Jose *Mercury News* wrote, "Terry Bradshaw (former NFL quarterback and Hall of Fame inductee) says that although Dallas is 'as good as any team that's ever played, the league as a whole isn't fun to watch.' Is this a temporary lull in the action, or a permanent condition? Is this (1993) NFL season the product of fluky misfortunes, or is it the beast born of parity...The NFL

wanted parity--and took measures to achieve it--and you can't argue with the logic or the success of the concept. The NFL wished to maximize the number of teams in play-off contention late in the season, thereby maximizing fan interest, TV ratings, revenues and the rest. This is what the NFL bosses sought, and this is what they got. What they seem to have lost in the process is the big game. 'There are no big games between 5-4 teams vying for wildcard spots,' said Bob Costas of NBC."

Television has also been instrumental in changing sports in other not-so-obvious ways, for example in the alteration, even the destruction, of traditional college sports conferences. In February 1994 four schools, The University of Texas, Texas A and M, Texas Tech and Baylor, left the 80 year old Southwest Conference to join another regional conference, the Big Eight. One goal was to cash in on ABC's promise to pay the newly expanded league between $85 million and $90 million for the next five years, with the promise of an additional $10 million if this new football "super-conference" developed a play-off.

Other schools in the former Southwestern Conference were left behind. Bubba Thornton, alumnus and track coach of one of the jilted schools, Texas Christian University, lamented in a *Sports Illustrated* interview, "What the Southwest Conference was about was small towns and big cities, Texans against Texans, wives and girlfriends dressing up, bragging rights, the Methodist preacher talking Sunday morning about beating the Christians [Church of Christ], all the things that keep you going. We were about tradition all these years instead of instant gratification and egos. This decision will come back to haunt us."

Such a view might be attributed to no more than nostalgia, a common aspect of sports in any medium. And certainly different critics' lists might vary. But here are several other "concessions" that fans and the games themselves have made to television: 1) games moved to awkward times of day to satisfy television schedules, ignoring fans who've bought tickets; 2) giant video screens in arenas and stadiums; 3) alteration of game rules, as in the creation of the "TV time-out" for television commercials; 4) free agency for players and consequent moves to the "highest bidder;" 5) pro teams moving to better "markets;" 6) wild-card games designed to increase playoff partipants; 7) expanded playoffs; 8) the 40-second shot clock in the NFL; 9) the designated hitter in the American League; 10) over-expansion in the professional leagues; 11) salary caps; 12) umpire and officials strikes; 13) recruiting abuses as college teams chase television riches; 14) the playing of World Series games at night in freezing October weather (Game 7 of the 1994 Series was scheduled for October 30); 15) electric lights in Wrigley Field. And 16) players strikes and lock-outs.

The 1994 World Series fell victim to baseball's labor problems, but at the root of the dispute that also killed the last half of that season was the inability of the sports' owners to resolve "revenue disparities" between the small and large television market teams. The 1994-95 National Hockey League season lost nearly half its contests as well as its All Star Game to precisely the same dispute among its franchise owners.

Still, the future of sports on television is certainly one that promises more contests on the screen and more transformation of both the games and the medium. It's widely accepted, for example, that one reasons the networks paid such large rights fees to the professional sports leagues throughout the 1980s was to keep them out of the hands of pay-per-view television programmers. In the short term the strategy was successful. But virtually every cable system in America offers at least boxing on a pay basis and the Sports Channel is, for all intents and purposes, pay television. What will happen to competitiveness, franchise stability, and scheduling as individual teams become star attractions? What will happen to the look of the broadcasts and the nature of the games if television "tickets" rather than advertising become the basis of program support? What will changes in the economics of the sports-television marriage mean to the teams, the medium and to the fans? What technological innovations (in covering the games and in distributing them) will we see and what might be their impact?

Answers to these questions are neither immediate nor obvious. But as a sports reporter might put it, "one thing is certain"--sports will continue to be closely intertwined with devleopments in television. Major events will continue to serve as national rituals. And audiences will continue to follow favorite teams and celebrity players, watching from a distance as the skills, the strength, the speed, and the tactics of athletes, coaches, and owners are pitted against one another on the screen in the home.

-Stanley J. Baran

The history of sports on U.S. television is the history of sports on *network* television. Indeed, that history is closely related to the development and success of the major television networks. "Television got off the ground because of sports," reminisced pioneering television sports director Harry Coyle. He coninued, "Today, maybe, sports need television to survive, but it was just the opposite when it first started. When we (NBC) put on the World Series in 1947, heavyweight fights, the Army-Navy football game, the sales of television sets just spurted."

With only 190,000 sets in use in 1948, the attraction of sports to the networks in its early period was not advertising dollars. Instead, broadcasters were looking toward the future of the medium, and aired sports as a means of boosting demand for television as a medium. They believed their strategy would eventually pay off in advertising revenues. But because NBC, CBS and DuMont manufactured and sold receiver sets, their more immediate goal was to sell more of them. Sports did indeed draw viewers, and although the stunning acceptance and diffusion of television cannot be attributed solely to sports, the number of sets in use in the U.S. reached ten and a half million by 1950.

Technical and economic factors made sports attractive to the fledging medium. Early television cameras were heavy and cumbersome and needed bright light to produce even a passable picture. Boxing and wrestling, contested in confined, very well-lit arenas and baseball and football, well-lit by the sun and played out in a familiar, well-defined spaces, were perfect subjects for the lens. Equally important, because sporting events already existed there were no sets to build, no writers and actors to hire. This made sports inexpensive to produce, a primary concern when the audience was small and not yet generating large advertising revenues.

The first televised sporting event was a college baseball game between Columbia and Princeton in 1939, covered by one camera providing a point of view along the third base line. But the first network sports broadcast was NBC's *Gillette Cavalcade of Sports*, which premiered in 1944

with the Willie Pep vs. Chalky White Featherweight Championship bout. Sports soon became a fixture on prime-time network programming, often accounting for one third of the networks' total evening fare. But in the 1950s, as television's other genres matured and developed their own large and loyal (and approximately 50% female) followings, sports began to disappear from network prime-time, settling into a very profitable and successful niche on weekends. This, too, would change, like so much else in television, with alterations in the technology and economics of the medium.

Gillette Cavalcade of Sports stayed on the network air for 20 years, a prime example of sporting events presented by a single sponsor. By the mid-1960s, however, televised sports had become so expensive that individual advertisers found it increasingly difficult to pay for sponsorship of major events by themselves. Still, the number of hours of sports on network television exploded as the audience grew and the multiplying ranks of spot-buying advertisers coveted these valuable minutes. This mutually beneficial situation persisted until well into the 1980s when the historically increasing amounts of advertising dollars began to decline, and networks experienced diminishing profit margins on sports.

But the economics of televised sports had begun to unravel earlier. In 1970, for example, the networks paid $50 million to broadcast the National Football League (NFL), $2 million for the National Basketball Association (NBA) and $18 million for major league baseball. In 1985 those figures had risen to $450 million, $45 million and $160 million respectively. These large increases were fueled by growing public interest in professional sports, in part as a result of more and better television coverage. But equally important, the networks saw the broadcasting of big time sports as the hallmark of institutional supremacy in broadcasting. Major league sports meant major league broadcasting--not an unimportant issue for the networks now challenged by VCR, the newly empowered independent stations, and cable. Many of these cable channels were themselves carrying sports (WGN, WTBS, and HBO, for example), and one, ESPN, offered nothing but sports. Seemingly unconcerned, the CBS, NBC, and ABC attitude could be described as "Who cares about Australian Rules Football?" (a high point of early ESPN programming).

But rising fees for rights to major sporting events were not, in themselves, bad for the networks. They could afford them, and the cable and independent channels could not. But increasing rights fees, accompanied by falling ratings, proved to be disastrous. From 1980 to 1984, broadcasts of professional football lost 7% of their viewership (12% among men 18 to 34 years old) and baseball lost 26% of its viewers, showing a 63% decline among young males. Non-sports programming on cable, home video use, and the independents took many of these viewers. In addition, sports on the competing channels further diluted the remaining sports audience. To make up for falling revenues on all its programming as they began to lose audience, the networks began to raise the price of advertising time on sports shows to cover the huge rights fees contractually owed to the sports leagues.

Advertisers balked. Not only were they unwilling to pay higher prices for smaller audiences, but the once attractive male audience was becoming less desirable as working women came to control even larger amounts of consumer capital. Rather than pay what they saw as inflated rates for a smaller and now less prized set of viewers, many advertisers bought commercial time away from sports altogether, feeling they could reach their target audiences more efficiently through other types of shows. Car manufacturers turned to prime-time drama to reach women, who were increasingly making car-buying decisions; beer makers were turning to MTV to get young women and young men.

Finally, in order to make the most of their expensive contracts with the major sports leagues, the networks began broadcasting more sports. But spots on sports shows would have been easier to sell had there been fewer of them on the market. The three networks together showed 1,500 hours of sports in 1985, double what they programmed in 1960. With about 8 minutes of commercials an hour, the addition of even relatively few hours of programming had a noticeable effect on the supply-and-demand balance of the commercial spot market.

It was during this same period that superstations WTBS and WGN, and premium channel HBO began national, cable-fed sports programming. ESPN was launched in 1979 and by mid-1980 reached 4 million homes. By 1986, 37 million households subscribed. The glut of sports on television was abetted even more by crucial courts decisions affecting intercollegiat competition. Universities, desirous of their own access to broadcast riches, successfully challenged the National Collegiate Athletic Association (NCAA) and, at times their own regional athletic conferences, to be free of what they considered restrictive television contracts and broadcast revenue-sharing agreements. College basketball and football, once local or regional in appeal, began appearing on the television dial in a complex array of syndication packages and school-centered or conference-centered television networks.

While the history of televised sports may have been directly related to network television, the current and future states of the genre certainly are not. There are more televised sports today than ever before and they continue to draw a large total audience, but it is an audience fragmented among many available choices. Sports on television, then, is decreasingly likely to originate on a national network.

Annually growing audience and increases in the price of a 30 second spot ($1.3 million for some aired during the 1995 San Francisco/San Diego mismatch), it remains a television anomaly, unique as a television and cultural event. Ratings for individual television sports programs generally continue to decline in the 1990s. The 1993 World Series, for example, had a cumulative rating for all its games of slightly more than 16, surpassing only the 1989 Series interrupted by the Loma Prieta earthquake. Game 1 of the 1993 contest between Toronto and Atlanta was the lowest rated World Series game ever recorded by Nielsen. When CBS's four year, $1.06 billion deal with major league baseball ended with that Series, the best network deal that the leagues could make was an arrangement with both ABC and NBC tying baseball's income to the amount of advertising sold. Baseball was forced into the business of selling advertising time for the networks (and therefore, for itself). Hockey's ratings on its ABC and ESPN/ESPN2 telecasts, never big, also declined, from 0.9 in 1992 to 0.8 in 1993. The pattern is the same for football, basketball and the Olympics.

Why sports? What special quality do sports have that differs from other types of television programming? There are a number of perspectives on this issue.

First, one must consider immediacy. Miss seeing a particular episode on TV and you can always DVR it or catch the repeat, and enjoy it just as much. However, miss seeing your team convincingly beat its biggest rival, and the replay will leave you cold. The desire to watch live sports events is universal: a study of Korea by Spectrum, a British consulting firm, finds that live games attract 30% of the audience while recordings get less than 5% (The
Economist, Jul 20, 1996).

From an advertiser's point of view, the audience is the product of commercial broadcasters, not programming. Sports programs have the unique ability to deliver male viewers. Young males, ages 18 to 34 are notoriously difficult to reach through most forms of mass media. Typically, prime-time television programs attract a 60% female audience. In contrast, with the exception of Figure Skating and the WNBA, the audience for sports broadcasts is about 60 or 70% male. Since the NFL attracts large numbers of males in every age and economic group, it is considered as an ideal sport for television. The NBA delivers
mainly urban, and somewhat younger fans than football. MLB delivers generally older males, while golf and tennis reach specific upscale target groups.

Only for major networks is there a contrary opinion. As viewership continues to fragment, due to niche cable stations for example, the major network's rationale for continued existence is as the place where the highest amalgamation of viewers gathers. In this situation, major sports events—such as the Super Bowl, the NBA finals and the World Series—will still be able to attract a sizable audience. As a result, big-time sports properties will become even more valuable to major networks.

Rick Burton points out that radio broadcasts of boxing were used to promote the sale of radios, and baseball to persuade people to buy television sets.Sports still remains one of the motivating factors driving purchase decisions such as the outlay of $200 or more for a home satellite dish. Colleen Galloway, director of pay-per-view at U.S. Satellite Broadcasting, explains that content is the reason people purchase one platform over another and sports are the No.1reason for people to buy a new platform.

Another unique aspect of sports programming is longevity of brand equity. From 1950 to 1998, 165 series programs placed in the top ten in primetime for one or more full season.
On average, these programs lasted 5.9 years, staying in the top 10 for only 2.6 years. Additionally, developing a new program carries a high cost for networks. Each network spends about $100 million annually in purchases of undeveloped concepts, unscripted ideas, unproduced scripts, and rejected pilots. In contrast, primetime aired NFL Monday Night Football stayed in the top ten ranking for eight years.

BASEBALL; Cablevision Agrees to Carry the YES Network

By RICHARD SANDOMIR
Published: March 13, 2003

The feud between the YES Network and Cablevision ended yesterday with a one-year deal that will make the network's Yankees and Nets games available to Cablevision's nearly three million subscribers in the Bronx, Brooklyn, Westchester, New Jersey and Connecticut, starting March 31.

Some Cablevision customers will pay more, others will not.

The deal, which was brokered by Mayor Michael R. Bloomberg and negotiated at his Upper East Side townhouse, requires YES and Cablevision to submit to binding arbitration next Feb. 1 if a long-term agreement is not reached before then.

"Baseball is not only America's pastime, it is a New York City tradition, and all of its fans should be able to watch their favorite team play," Bloomberg said at a news conference at Gracie Mansion.

The long-running dispute was played out in public hearings, federal court, the New Jersey Legislature, press releases presenting dueling versions of the tense squabble, advertisements and offers from DirecTV to lure Cablevision subscribers to watch YES by satellite.

Cablevision's refusal to accede to YES's monetary demands made it Exhibit A in a national debate about the soaring costs of regional sports networks like YES that are ultimately absorbed by consumers.

Locally, it became an enormous issue because it kept cable subscribers from watching 130 Yankees games after years of watching up to 100 cable games annually on the MSG Network; the symbol of the deprivation was in the Bronx, the team's home since 1923.

Terms of the agreement were not announced. James L. Dolan, the president of Cablevision, and Leo J. Hindery Jr., the chairman of YES, refused even to say whether YES would be carried as a basic channel or a premium offering.

But two people with knowledge in the negotiations, who spoke on condition of anonymity, said the agreement gave YES the price it wanted -- and which Cablevision had derided as overly expensive -- but it also gave Cablevision flexibility from YES's demand that it be available on the expanded basic tier to all of the cable operator's customers, as YES is on all other local cable systems.

The executives said Cablevision would pay YES a monthly fee of about $2 a subscriber, which the cable channel has received from all other cable operators in the region.

But the agreement gives Cablevision the ability to market YES as an expanded basic channel in some areas where Cablevision already sells its own networks, the MSG Network and Fox Sports New York, on basic tiers. The agreement will also let Cablevision sell YES as a stand-alone premium channel, or one that is part of a sports premium package, the executives said.

The executives said one of the chief goals of the mediators -- Gerald M. Levin, the former chairman of AOL Time Warner, and Richard R. Aurelio, the former president of Time Warner Cable of New York City -- was giving YES parity with the way in which Cablevision markets MSG and FSNY to its customers.

According to one of the officials, an estimated 1.1 million Cablevision subscribers will receive YES without any extra monthly payment. An estimated 600,000 who receive MSG and FSNY on a premium tier, or singly, will pay extra for YES. The remaining 1.2 million -- who do not receive MSG or FSNY -- would have to pay extra to receive YES.

The complexity of the agreement is partly due to the myriad ways in which Cablevision markets its programming throughout the region, the result of building some of its cable systems on its own and adding others through acquisitions.

"I didn't think we could cut a deal," Dolan said. "We were willing to listen. YES was willing to listen."

Hindery, who has harshly criticized Cablevision for the past 16 months and accused the company of monopolistic behavior, said the factors that made the settlement possible included political pressure, legislation that passed the New Jersey Assembly this month designed to force Cablevision to carry YES and advertisements mocking Cablevision.

"Those ads were worth every penny," Hindery said. "You never know what's going to put you over the top."

But Dolan, Hindery and Bloomberg also pointed to the role of the mediators, Levin and Aurelio.

"The mediators stripped away the emotions that had built up over the year," Dolan said. "There were times when we didn't think we could get the deal done, but Jerry and Dick got us back on track."

The acrimony that had characterized the impasse since late 2001 played out in private at the mayor's East 79th Street townhouse. At times, the mediators preferred to speak to Dolan and Hindery separately, rather than jointly.

Bloomberg has said in the past that he felt the dispute between YES and Cablevision was one in which the city had no standing. "But if the city can be helpful to any business here, the city will do it," he said.

Bloomberg first suggested that he could play a role in mediating the dispute several months ago, but it was not until two weeks ago that Dolan and Hindery each suggested five mediators who would be amenable, and Bloomberg chose one from each list.

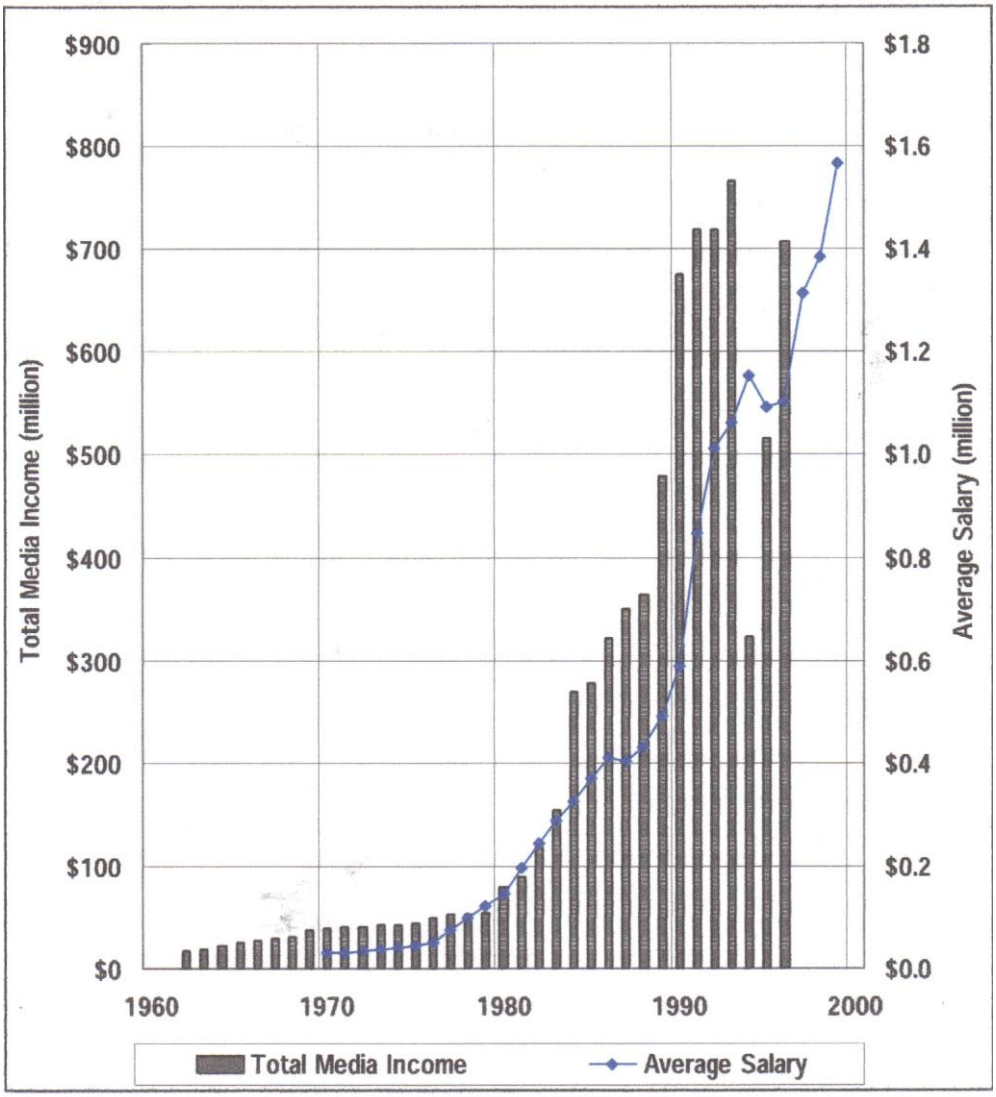
"The agreement I had with them was that I provided my home, without me in it, and food that I did not cook," Bloomberg said.

He recused himself from the negotiations because the financial news channel run by his company, Bloomberg L.P., is carried on Cablevision's digital tier.

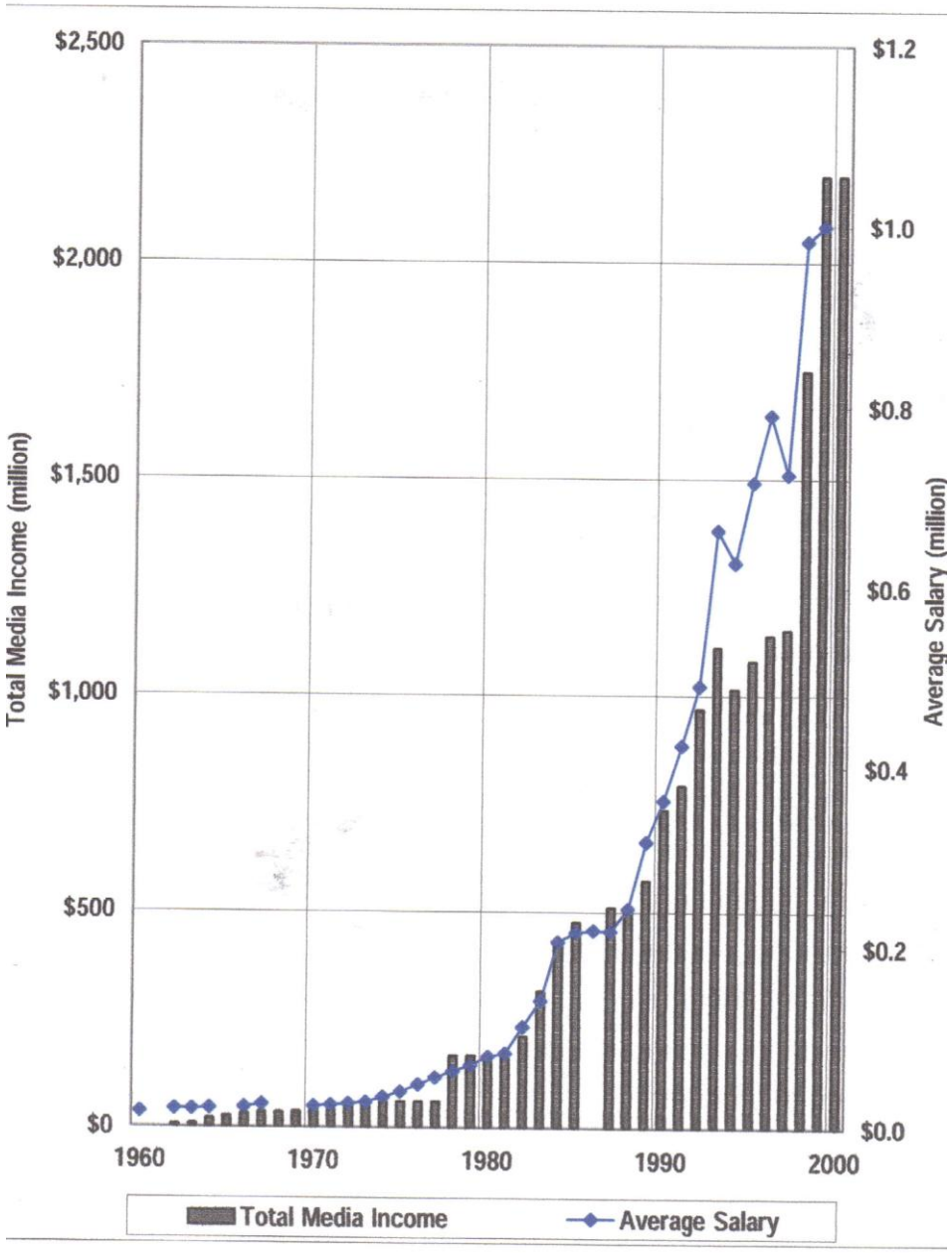
As part of the agreement, Hindery said, the antitrust lawsuit filed by YES against Cablevision last year "will be shelved pending the outcome of the arbitration."

He also said the terms of the one-year deal would not require any changes in the arrangements that YES has with other cable operators in the region.

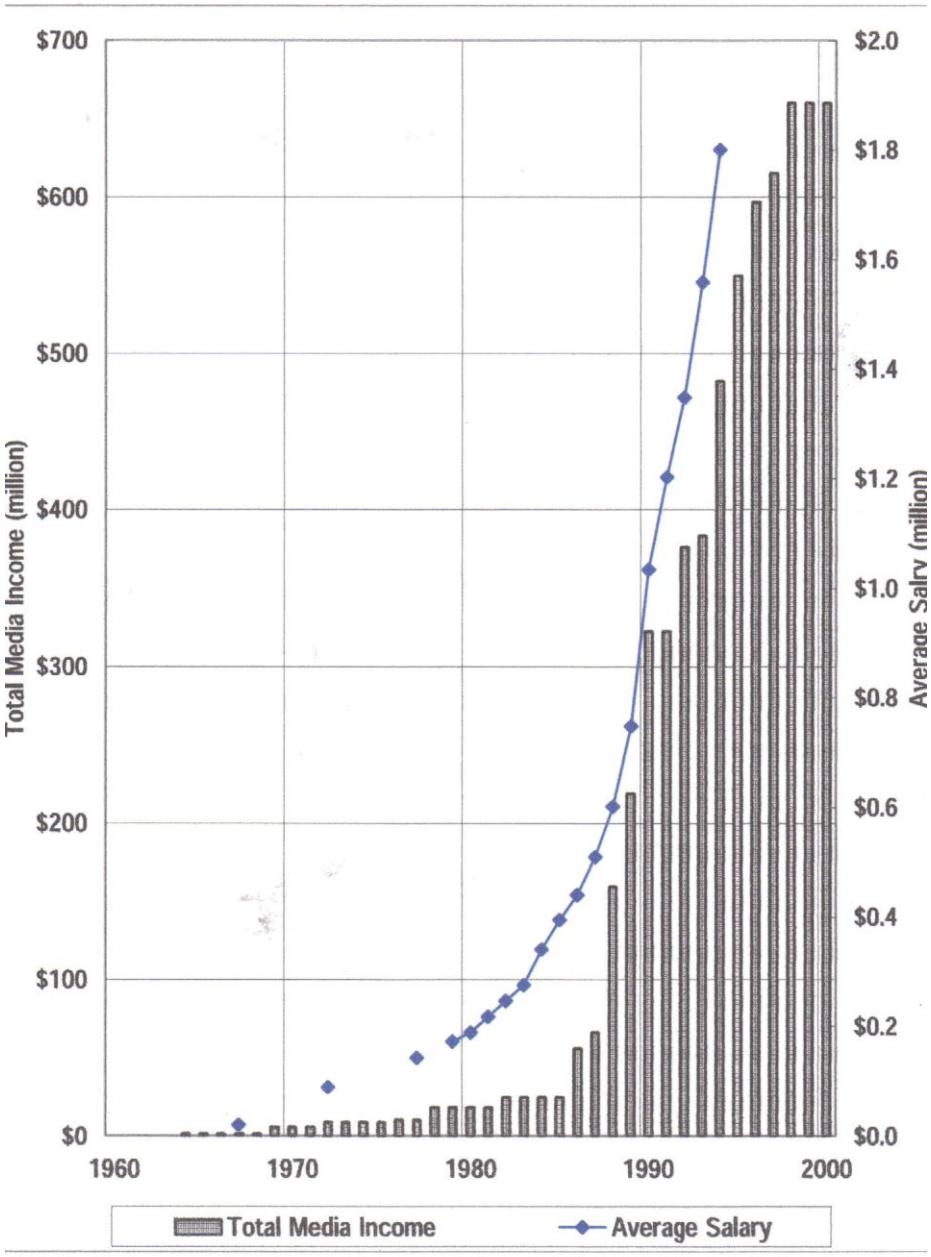
Graph 2.1
Total Media Income and Average Salary
Major League Baseball



Graph 2.2
Total Media Income and Average Salary
National Football League



Graph 2.3
Total Media Income and Average Salary
National Basketball Association



RECREATION OF A BASEBALL GAME IN A RADIO STUDIO – CIRCA 1950



FIRST TELEVISED WORLD SERIES - 1947



Gathering around the store radio to listen to the first broadcast of a world series – 1921



p.

SPORTS BROADCASTING



KEY LESSON: Sports and Broadcasting: Perfect Together

MOTIVATION – Play great moments:

Great moments in sports broadcasting history: 3:30
http://www.youtube.com/watch?v=PGFB0zn2wRgh

PPT: Most popular American Spectator Sports before 1950:

Baseball
Boxing
Horseracing

Most popular American Spectator Sports Today:
Football
Baseball
Basketball
Hockey
Golf
Tennis
Soccer
NASCAR

Ask: What accounts for the growth of sports since 1950?

PPT: What accounts for the growth in sports since 1950?

At the end of World War II, only 5,000 television sets
with five inch black & white screens were in American homes.

By 1951, there were 17 million

Ask: How would spectator sports be different today if there was no TV?

PPT: Without TV:

There would be no Super Bowl
There would be no March Madness
There would not be huge contracts for pro players
There would be no ESPN, YES, SNY, MSG

Ask: How did we get to this point of sports saturation in the media?

PPT: "Important Dates in Sports Broadcasting History" together with video of key moments:

(see Resources)

Lesson to cover 3-4 days

Homework: Read article *Radio and its impact on Sports* (see Resources)
Read article *Sports and Television* (see Resources)
Read article *Why Sports?* (see Resources)

Wrap up Week's worth of lessons with:

Chet Simmons on being a sports broadcasting pioneer 3:00

http://www.youtube.com/watch?v=VnuUPl7VKfE

SPORTS BROADCASTING

KEY LESSON: WHAT MAKE A GOOD SPORTS BROADCAST?

MOTIVATION – play some great "calls"

http://www.youtube.com/watch?v=NB1Eqv7veho&feature=results_main&playnext=1&list=PLC92959B1556FAEDF (Great sports calls – 2:30)

Ask: What makes these calls "great," what do they have in common?

PPT: QUALITIES OF A GREAT SPORTSCASTER?

Knowledge of the game
Knowledge of the teams/athletes
Good voice
Tell a story clearly and precisely
Flair for the dramatic

Class activity: Make up your own: home run call, football kickoff return for TD, play at the plate, 3 point shot with seconds to go, hockey goal, soccer goal, etc.

Top sports broadcasters of 20th century

1. Vin Scully – Dodgers 51 years (3 perfect games, 18 no hitters)
   www.youtube.com/watch?v=SLexiZHy9wI
2. Howard Cossell – ABC (Monday Night Football, Muhammad Ali)
   www.youtube.com/watch?v=NBHTu3ie_kY
3. Mel Allen – Yankees (20 world series, 24 all star games)
   http://www.youtube.com/watch?v=cCZPGUzxNIs
4. "Red" Barber – Brooklyn Dodgers, Yankees (13 world series, 4 all star games)
   http://www.youtube.com/watch?v=4hSNO_PhSnI
5. Bob Costas – NBC (various)
   http://www.youtube.com/watch?v=J50PYxhxA8k
6. Jim McKay – ABC (Wide World of Sports, 11 Olympics – 1972 Munich)
   www.youtube.com/watch?v=4nOnRbTlWs0
7. Al Michaels – ABC (1980 Olympic hockey, various)
   http://www.youtube.com/watch?v=qYscemhnf88

8. Curt Gowdy – Red Sox, ABC (16 world series, 12 rose bowls, 7 Olympics)
   www.youtube.com/watch?v=Dt6D7fRjvLQ

9. Dick Enberg – NBC (various)
   www.youtube.com/watch?v=t1ZHfibiffk

10. Jack Buck – St. Louis Cardinals (1ST Super Bowl)
    Harry Caray, Marv Albert, etc.

The Best Calls of Harry Caray 1:30

http://www.youtube.com/watch?v=Chttp://www.youtube.com/watch?v=qYscemhnf88nTNYZITspg

Homework: Watch a sports show and write a critique of the announcer.

SPORTS BROADCASTING

KEY LESSON: RADIO VS. TV

AIM – To understand the difference between sports reporting on radio and on TV

MOTIVATION: In early days of radio, how did they get the sounds of a game in another city?
Radio recreation: Read "Baseball Games Recreated in Radio Studios"
See Resources

ASK: Today, does a sportscaster "call" a game differently on radio and on TV? What is different?

PPT: RADIO Vs. TV

Radio you paint pictures with words, TV viewers see it – brief description of video
Radio you have to "fill time," TV there is stuff to look at
Radio you have to give the score and the situation often, TV uses graphics
Radio you have to provide the excitement, TV it's right there.

Class activity or homework: use a fictitious sports situation – home run, long run and touchdown, basketball final 10 seconds – and create a "call" for radio and one for TV.

SPORTS BROADCASTING

<u>KEY LESSON: PRODUCTION 1 – THE CAMERA</u> (Key terms are in bold italics)

Day 1 AIM – Be able to demonstrate proper use of a field camera

MOTIVATION – Demonstrate each of the different ***FIELD CAMERAS*** we use

1. Camera – Cannon HFS20

   Attach battery, insert memory card, screen information
   Location of: ***RECORD, ZOOM, MANUAL FOCUS***
   IN GROUPS OF 2 OR 3 – practice the above

ASK – What do we mean by an "invisible camera" and how do we achieve it

2. ***TRIPOD*** – ALWAYS use a tripod to keep shot steady
   Demonstrate setting up tripod, practice in groups

ASK – What are some rules for shooting with a field camera?

- One person at a time working the camera and tripod
- Roll BEFORE you start the action and keep rolling AFTER the action is over:
  STANDBY, ROLL CAMERA, ACTION – CUT
- Practice the shot before recording, watching everything in the ***FRAME***

Day 2 AIM – to be able to take different types of shots, angles and camera moves

ASK – What are some types of shots?

3. Types of shots - Demonstrate each shot as it is explained

- ***WIDE SHOT (WS) –*** all of the action in one shot, sometimes called a ***LONG SHOT (LS)***
- ***ESTABLISHING SHOT (ES)*** - usually a wide shot, the first shot in a scene
- ***MEDIUM SHOT (MS) –*** showing part of the action, usually from the waist up
- ***MEDIUM CLOSE UP(MCU)*** – most common shot, head and shoulders
- ***CLOSE UP, EXTREME CLOSE UP (CU)*** – also a ***TIGHT SHOT*** – only showing a specific thing

  In groups, practice each of the above shots

4. Types of camera movement – Demonstrate each move as it is explained

- ***PAN*** – shot moving side to side from a fixed position
- ***TILT*** – shot moving up and down from a fixed position
- ***TRACKING OR DOLLY –*** shooting as the camera moves with the subject

5. Types of camera angles – Demonstrate each move as it is explained

- ***LOW ANGLE*** – the camera is placed low down and shoots up
- ***HIGH ANGLE*** - the camera is place high up and shoots down
- ***OVER THE SHOULDER (OTS) –*** a shot looking past a person with part of him/her in the corner of the frame
- ***POINT OF VIEW (POV) –*** a shot where the camera "replaces" a person and sees what he/she sees

Day 3 AIM – to demonstrate a knowledge of and ability to use each of the above

Video Scavenger Hunt:

In groups of 2 or 3, get various shots according to the assignment sheet (see resources)

DAY 4 AIM – to increase the quality of shots taken

Introduce the following terms:

COMPOSITION
BALANCE
RULE OF THIRDS
HEAD ROOM
LEAD ROOM

Continue shooting Scavenger Hunt

DAY 5 AIM – to better understand camera shooting by *CRITIQUING* the Scavenger Hunt

QUIZ #1

SPORTS BROADCASTING

KEY LESSON: PRODUCTION 2 – EDITING (Key terms are in bold italics)

Day 1 AIM – To understand the basics of Final Cut Express

MOTIVATION – Show ***raw*** tape and edited tape

Demonstrate parts and their functions of Final Cut screen:
BROWSER
VIEWER
TIMELINE (video and audio)
CANVAS
TOOL PALATTE
SEQUENCE
CURSOR(S)

Demonstrate ***importing*** video with memory card and with tape
FILE – LOG AND TRANSFER (card)
File – CAPTURE (tape)

Demonstrate editing using cursor(s) and tool palette
FILE – SAVE AS (name & place)
EDIT – UNDO
EFFECTS – VIDEO TRANSITIONS

- ***CUT***
- ***DISSILVE OR CROSS DISSOLVE***
- ***WIPE***
- ***FADE (in and out)***

Demonstrate exporting video
FILE – EXPORT – QUICK TIME MOVIE (name & place to save)

Students practice by importing and manipulating video shot for Scavenger Hunt

Day 2 AIM – to be able to use Final Cut to edit a video

Edit Exercise: Use video shot in scavenger hunt to cut together a short video

Day 3 – Continue editing

Introduce the following editing terms:

- ***CONTINUITY***
- ***MATCH ON ACTION***
- ***SHOT, REVERSE SHOT***
- ***EYELINE MATCH***
- ***CUTAWAY***

Day 4 – View and critique editing

Quiz #2

SPORTS BROADCASTING

KEY LESSON: RULES AND TECHNIQUES OF INTERVIEWING

AIM – To understand and be able to conduct a sports interview in the field or studio

Method:

- Students make up 3 questions to ask a coach, player, fan
- Students take turns role playing interviewer and interviewee
- Discuss each, eliciting the following interviewing "dos and don'ts"

Interviewer Dos and Don'ts:

- Do prepare an introduction for interviewee, whether you eventually use it or not
- Do prepare questions in advance
- Do tell interviewee to look at you, not at the camera – and you look at him/her
- Do hold the mic – don't let interviewee take the mic
- In the field – form a triangle with you, the camera and the interviewee
- Don't ask yes or no questions ("Why do you think the Yankees will win" not "do you think the Yankees will win?")
- Do ask interviewee to speak in complete sentences (Q: Why do you think the Yankees will win? A: "I think the Yankees will win because they have the best pitching" not "They have the best pitching")
- Don't say "un huh" or other sounds while interviewee is talking
- Do ask follow-up questions
- For ***MOS*** (man on the street) interviews – do ask the same question to everyone

½ of students are designated as interviewers, either field or studio
½ of students are given roles as coach, player or fan
They are given a sports situation (ie – player hits a game-winning home run in the 9th inning)
Students role play interviewers. They prepare intros and questions and conduct interviews.
Interviews are screened and critiqued
Students interviewed become interviewers and the exercise is repeated

SPORTS BROADCASTING

KEY LESSON: WRITING SPORTS COPY

MOTIVATION – Play a televised sportscast from a local station

http://www.youtube.com/watch?v=hhnBN5Puwfg

ASK: What makes this a good, professional sportscast?

Can we make some rules for sports writing?

PPT: SPORTS WRITING RULES

Make it accurate
Make it interesting:
Use present tense,
Use active verbs and adjectives
Keep it short
Make it personal

Class activity or homework: Read the results of a game in a recent newspaper and write a sports report for TV or radio on the game.

SPORTS BROADCASTING

KEY LESSON: PERFORMING ON TV

MOTIVATON – Play several different examples of sportscasters on air

ASK: What do these have in common?

Can we make some rules for performing on TV- ***talent*** rules?

PPT:

RULES FOR TALENT

Speak into the mic

Speak clearly

Don't rush

Stay still

Sound authoritative but "warm"

Homework: Watch a sportscast or a sporting event on TV and write a critique of the performance of the talent.

SPORTS BROADCASTING

<u>KEY LESSON SERIES: ISSUES IN SPORTS BROADCASTING</u> – A "JIGSAW" APPROACH

MOTIVATION – On Power Point (PPT) through Smart Board:

Kickoffs should be banned in football,
Penalties for dangerous "hits" should be strengthened and
Football should be banned for all children under 10

Ask: Do you agree with these statements? Why or why not?

Question leads to discussion of concussions and the long term danger to players. Other sports (soccer, boxing, etc.) are brought in.

Ask: What should be done about the problem?

Students should realize they do not know enough to form a conclusion and make suggestions. Research is needed.

Ask: Is this the only controversial issue in sports? What are some others?

List suggestions. Include this PPT:

My Head Hurts: the dangers of concussions in sports
You Bet Your Life: the influence of gambling in sports?
He's doing roids? How widespread is the use of performance-enhancing drugs?
As the Wheel Turns: should blood doping be legal in bicycle racing?
Get the Call Right: how much should instant replay be used?
Glory Days: is there life after high school sports?
He Said, She Said: Should women have a greater role in sports broadcasting?
$$$$$: The high cost of going to the game

ASSIGNMENT OVERVIEW – Students will work in groups to make a short documentary on one of these (see list) issues in sports broadcasting. The first step is to select a topic and gather information on it.

PROCEDURE (over several days) –

1. Break class into 3 or 4 groups of 4 or 5 each. These are Master Groups.
2. Each member of each Master Group will select one of the suggested topics. There will be 4 or 5 topics.
3. Students regroup according to topics selected. Students will join those from the other Master Groups who have selected the same topic.
4. These groups of 3 or 4 students will share the work of researching the topic and making basic plans to shoot a documentary on it. This will include people to be interviewed and video to be shot.
5. Each student returns to his/her Master Group. There are now experts in each group on each of the 4 or 5 topics. Each shares information about the topic researched and basic plans for shooting a documentary on it with others in his/her Master Group.
6. Armed with this information, students will group up to make a documentary film based on their interest in the topic and their expertise (talent, camera, etc. in each group).

SCHEDULING –

Day 1: Motivation and discussion, list of issues/topics, explanation of assignment and grouping in Master Groups

Day 2: Break into groups according to topic, begin research – in library

Day 3: Continue research – in library

Day 4: Return to Master Groups and share information

Day 5: Divide into groups in preparation for making of documentary

DOCUMENTARY ASSIGNMENT –

Armed with preliminary research and working in a small group, plan and produce a short documentary film on a controversial topic in Sports Broadcasting. Documentaries should be about 5 minutes long. Teams will have 4 weeks to finish the documentary.

SPORTS BROADCASTING

SPORTS TV PRODUCTION RUBRIC

PLANNING AND ORGANIZATION

0-5	6-10	11-15	16-20	21-25	
Little or no	limited	adequate	Good	Excellent	_____

PROFESSIONAL AND TECHNICAL SKILLS

0-5	6-10	11-15	16-20	21-25	
Little or no	limited	adequate	Good	Excellent	_____

EFFORT AND PARTICIPATION

0-5	6-10	11-15	16-20	21-25	
Little or no	limited	adequate	Good	Excellent	_____

KNOWLEDGE OF RULES AND PROCEDURES

0-5	6-10	11-15	16-20	21-25	
Little or no	limited	adequate	Good	Excellent	_____

TOTAL _____