

Dick Armfield
and Frank Slingland



The original UNC-TV
production truck

THE ACC ON TV

Through Parts Of Seven Decades, From C.D. Chesley To Raycom Sports, ACC Basketball Has Gained TV Exposure Through Partnerships, Distribution, Innovation

By DANIEL HAYGOOD, ACCSports.com

This season has marked the 56th year ACC basketball games have been broadcast consistently over a regional television network. Two companies, the C.D. Chesley Company and the Raycom Sports Network, have been responsible for almost all of these productions.

While the delivery of sports content has changed dramatically — going beyond traditional television to a range of digital platforms — a common set of entrepreneurial values course through seven different decades of ACC basketball productions.

Values such as lean business practices, experimentation and resourcefulness — perhaps best captured by the use of students as production crew members — all have helped define the Chesley and Raycom productions over the years.

The use of university students as partners in the productions is symbolic of the creative and innovative thinking that helped both the C.D. Chesley Company and Raycom Sports deliver professional game productions over the years.

THE C.D. CHESLEY ERA

During the 1950s, television still was in its first wave of entrepreneurialism, with producers and directors trying to figure out what would work with the new medium. As with the internet today, experimentation was the driving force at the time.

Castleman DeTolley Chesley gathered his sports television expertise from some of the earliest innovators in sports broadcasting. He had played college football at the University of Pennsylvania, which started broadcasting its home football games in 1940.

Interestingly, Penn also spawned Eddie Einhorn, who became a national leader in the syndication of college basketball, producing the “Game of the Century” for a national audience in 1968. With now-legendary announcer Dick Enberg on the call as the play-by-play man, undefeated No. 2 Houston edged previously undefeated No. 1 UCLA 71-69 to end the Bruins’ 47-game winning streak, which had stretched over two-plus seasons.

Einhorn paid \$27,000 for the broadcast rights through his company, TVS Television Network, which gradually signed up TV stations from across the United States to carry his programming. The Houston-UCLA contest could be seen on 120 stations, with many of those preempting their regularly scheduled network programming in order to carry the game.

By 1968, of course, Chesley had been using a similar model specifically for ACC basketball games for more than a decade.

As a younger man, Chesley also worked with Tel Ra Productions, which

produced newsreels of college sports for movie theaters in the late 1940s and eventually produced college sports content for television. During the early 1950s, Chesley worked for Atlantic Refining Company, one of the earliest sponsors of sports content on radio and television.

Later, Chesley worked for both ABC and NBC, coordinating their college football television packages with the NCAA. At the networks, he had the opportunity to work with such television sports entrepreneurs as Dick Bailey, the founder and president of Sports Network Incorporated, a major independent producer of sports.

In the 1950s, the major television networks did not see the value of broadcasting college sports on a regional basis. Chesley did. Given his sports lineage, it is not surprising in retrospect that Chesley left NBC to start his own production company. He called it the C.D. Chesley Company and located the operation outside of Philadelphia.

One of his first efforts, which found only modest success, was ACC football. But basketball was a different opportunity altogether. Indiana native Everett Case and New York product Frank McGuire were making basketball a “must-see” sport in North Carolina and at N.C. State and UNC, respectively.

Led by McGuire, the 1957 UNC basketball team was indeed special, going undefeated through the regular season and the ACC Tournament.

Like any good entrepreneur, Chesley sensed an opportunity. He cobbled together a network of three North Carolina television stations to broadcast Carolina’s NCAA East Regional games in Philadelphia. Then he convinced five stations to carry the semifinal and championship games played in Kansas City.

After two triple-overtime games against Michigan State and Kansas, with the latter contest involving an almost mythical young Jayhawks center named Wilt Chamberlain, the Tar Heels emerged as the national champion.

Inspired by UNC’s 1957 championship and the ensuing craze generated by fans being able to watch the games on television, Chesley then proposed a package to the ACC for producing a selection of televised games during the



1957-58 regular season.

From then through the 1980-81 season, the C.D. Chesley Company produced ACC basketball games. In the end, over 24 years, the company produced more than 400 ACC basketball regular-season and tournament games.

"A C.D. CHESLEY PRODUCTION"

From the beginning, Chesley was a minimalist when it came to his business approach. His lean business model kept overhead low.

For a new small business, this was an important strategy. Chesley was not looking to create a sports TV empire but simply to produce the highest-quality sports programming possible and earn a living practicing the craft he loved.

The C.D. Chesley Company had only three full-time employees: Chesley himself, Irving "Snuffy" Smith and Peggy Burns. Chesley relied primarily on freelance hires for his production crew. His company owned no television equipment, so he leased equipment from various entities over the years, including the Chapel Hill-based public television station UNC-TV.

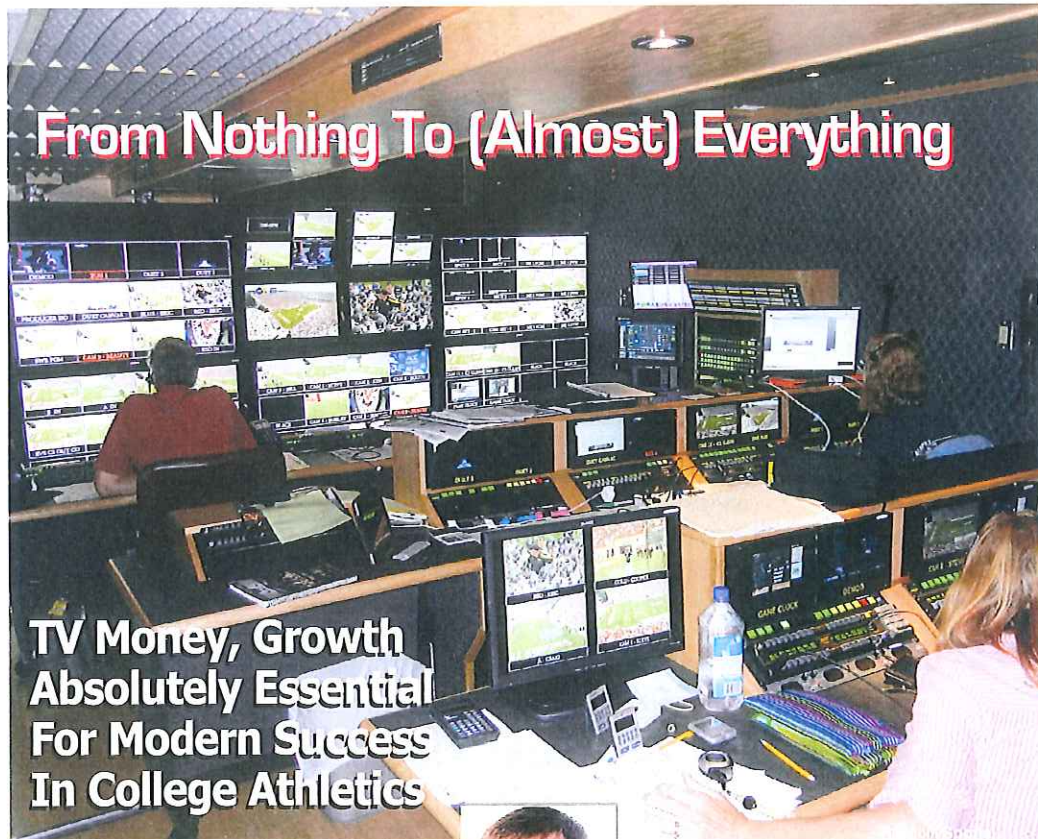
Chesley rented telephone lines from AT&T for the signal transmission of the games. Because of his previous sports broadcasting experience, he knew how to select and rent lines that made his productions as efficient as possible.

Aside from his producer role, Chesley played the role of salesman. He sold the conference and individual schools on the television concept, which was not easy in an era when televised games were seen by many as a threat to game attendance, the primary income-generator for athletic departments. He pitched ACC-market TV stations on joining his emerging network. Chesley also was responsible for securing advertisers to fund his enterprise.

PILOT LIFE TOPS SPONSOR LIST

His first sponsor was Pilot Life Insurance, without which there would not have been a 1958 season of broadcasts.

Pilot Life, led by public relations director Dick



By DAVID GLENN, ACCSports.com —

Still trying to wrap your brain around the rising importance of television money on the modern college sports landscape?

Consider this: When the ACC was created in 1953, the league did not earn a single penny from national TV rights. Today, that same category — now in the form of the league's 15-year ESPN deal, which is expected to bring an average of almost \$20 million per school per year to ACC athletic programs through the 2026-27 season — is by far the most important item in the conference budget.

Here's a quick look at some of the major forces in play:

Growing TV Impact: Back in 1953, less than half of United States households had television sets. Color TV didn't take off until the mid-1960s. ESPN wasn't created until 1979. Cable and satellite TV didn't become popular until the early 1980s.

In 1950, there were about 10 million U.S. television households, and the overwhelming majority of those with TVs had only one. Now there are more than 114 million U.S. television households, and the average household has three sets. Obviously, those are monumental shifts in the American way.

For most people, and certainly most American sports fans, television has grown from an exciting novelty to a fundamental part of day-to-day life over the last half-century or so. Obviously, that's going to directly impact college sports and virtually every other aspect of big business in the United States and beyond.



Shared ACC Revenue: It is impossible to overemphasize the importance of television when it comes to the ACC's shared revenue. In fact, it's not an overstatement to say that the conference would cease to exist without it.

Let's take the 2006-07 academic year as an example. The ACC had total shared revenue of \$162.4 million that year. The league's top four shared revenue categories were (1) football television, at \$39.2 million; (2) basketball television, at \$34.1 million, (3) football bowl games, at \$28.9 million, and (4) the NCAA Tournament, at \$14.1 million.

The first two categories generated a combined \$73.3 million directly from league TV contracts. The source of the money from the fourth category, the NCAA Tournament, was the NCAA's lucrative TV contract with CBS. And the third category, football bowls, is somewhat illusory, because those bowl trips often are so expensive that, while they generate a lot of revenue, because of their associated expenses they only rarely turn a significant profit.

In terms of generating profit, then, the top three categories of the ACC's shared revenue all were tied directly to TV contracts.

Percentage Of Budget: For most of the last 25 years, the ACC has been the most profitable conference in America on a per school basis.

That changed just in the past few years, when the Big Ten and the SEC zoomed past the ACC on money matters largely because of — yep — their

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Andrews, was the only sponsor that first year, taking half of the available time. The remaining time went to his network of stations for selling to their local advertisers.

Many "old school" ACC fans still can recall the lyrics of the "Sail With The Pilot" jingle that accompanied many of Pilot Life's commercials during its long sponsorship of ACC basketball.

*Sail with the Pilot at the wheel,
On a ship sturdy from its mast to its keel.
He guides through storm and wave,
Insures you while you save.
Sail with the Pilot o'er the sea,
He's got plans for every growing family.
Worries are far behind you,
There's really peace of mind, too;
When you sail with the Pilot, all the way,
So get on board the Pilot ship today!*

In the 1970s, NCNB was another popular sponsor with its jingle, "Best Bank in the Neighborhood."

Also in the 1970s, announcer Billy Packer, a former Wake Forest basketball player and assistant coach, aided Chesley in selling advertising. Packer was responsible for, among other things, the Piedmont Airlines account, which created memories among many fans of the "Up and Coming Airline."

Who's Who PRODUCTION TEAM

In his producer role, Chesley persuaded leading figures in the industry to work on the productions of the games. For example, he convinced Frank Slingland, director of the "Huntley-Brinkley

Report" and "Meet The Press," to lead the production crew as director.

Chesley also was responsible for the game announcers. He wanted only top-drawer talent. His first team was Jim Simpson and Charlie Harville. Dan Daniels and Jim Thacker, then the sports director at WBT in Charlotte, followed. Woody Durham was part of the announcing team in the late 1960s and early 1970s, but when he decided to join the UNC radio network as the play-by-play announcer, it opened the door for Chesley to offer a position to Packer.

In fact, Chesley was one of the early television producers to embrace extensive use of former coaches and players as on-air talent. He eventually brought in former Wake Forest coach Bones McKinney, former Clemson coach Bobby Roberts and former Duke player Jeff Mullins.

"OLD SCHOOL" GAME DAY

By today's standards, Chesley's game-day productions were relatively basic but fundamentally strong. They established a foundation on which today's productions are built.

During the late 1950s and early 1960s, Chesley rented production equipment — cameras, microphones, cables and even the production truck — from UNC-TV. The truck, the nerve center of any broadcast, actually was an old bus donated to UNC-TV by Carolina Trailways.

Designed and built by UNC-TV's chief engineer Alan McIntyre, it was an engineering marvel for the time. It housed the switcher, monitors and other equipment, such as a "film chain" that allowed the commercials — contained on 16mm film — to be broadcast.

Three cameras were used during games. Two were placed high in the arena, giving viewers a broad view of the court and allowing one of the cameras to capture close-ups of the announcing crew, which usually was perched at the top of the arena in a cramped "booth." The third camera was placed on the floor at one end of the court. Thick, heavy cables connected cameras and microphones to the production truck.

Chesley liked to experiment with his productions. For example, Chesley's audio engineer placed a microphone on the court so that viewers could hear the bouncing ball and the squeaking of players' Chuck Taylor sneakers on the court. Once, they explored putting microphones on the baskets, but some coaches' creative use of language encouraged the end of that experiment.

Chesley explored various camera placements on the floor and was the first to put two cameras at courtside during the 1970s. He also pioneered the use of a person sitting at the scorer's table who would signal to the officials when commercial timeouts were due.

To produce the game, the total number of the crew was about 15 people, depending on the year. Again in this instance, Chesley showed innovation and resourcefulness in his thinking.

STUDENTS AS PRODUCTION STAFF

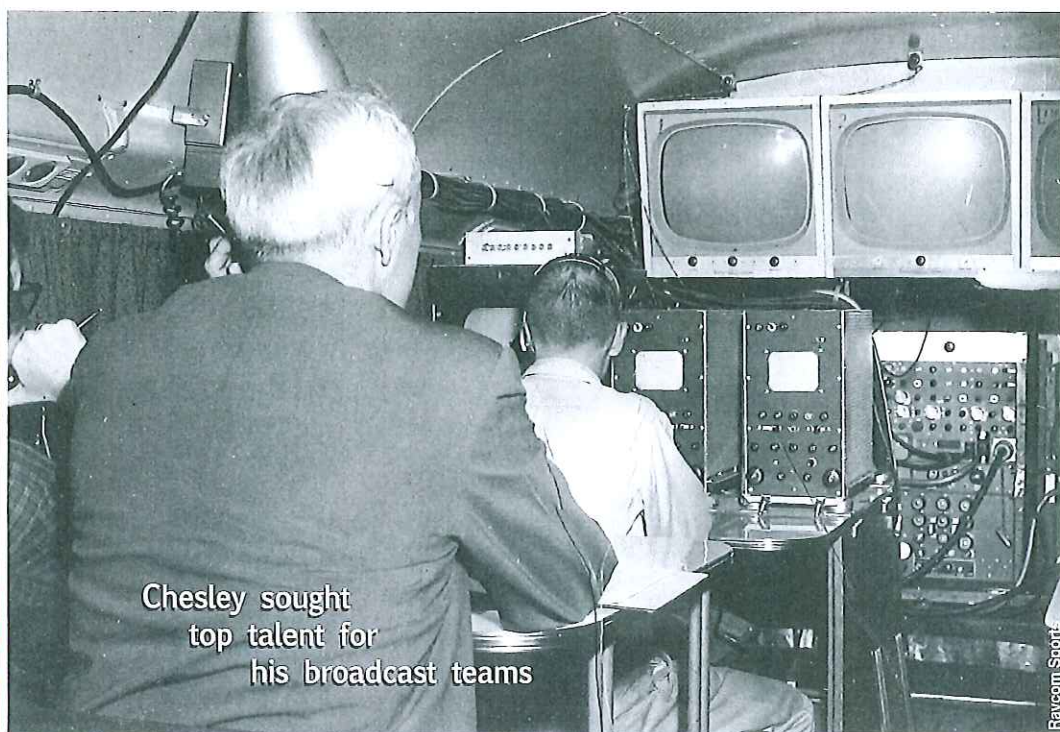
Chesley made a crucial staffing decision prior to broadcasting his first regular-season game, Clemson at UNC on Dec. 7, 1957. This single, simple decision would have an impact on Chesley, his company and many individuals and their careers. Further, the decision would reverberate throughout many decades of ACC basketball broadcasts.

Chesley made an arrangement with John Young, director of the UNC-TV Chapel Hill studio, to use Carolina students from UNC's Department of Radio, Television and Motion Pictures on his game productions.

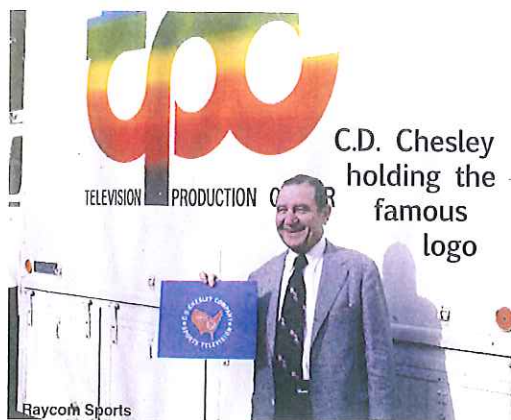
Young proved to be Chesley's point man on the use of UNC-TV's equipment, studios and production truck. It was Young, who also went on to direct some of the Chesley game broadcasts, who trained the students and assigned them to regular UNC-TV studio duties.

Young also was the person responsible for selecting the best of the students to serve on Chesley's basketball production crew. For the 15-member crew working the game, up to eight could be UNC students. Other crew members were full-time UNC-TV staffers.

According to Dick Storck, one of the early recruits to the Chesley productions, the RTVMP students were fascinated with the new medium and looked for any opportunity to get actual experience. UNC-TV, which had been on the air since only January 1955, hired the students for \$8 per week to



Chesley sought top talent for his broadcast teams



C.D. Chesley
holding the
famous
logo

do camera and production work for the channel's weekly programming, which typically included informational, news and educational fare.

The production work, largely done in between and after classes, often turned out to be tryouts for working on Chesley's game crew. In turn, the selected students received extra pay, up to \$35 per game. According to Storck, who joined the crew as a cameraman and production assistant during the early 1960s, this was "real money" for the student crew.

The UNC-TV arrangement was an entrepreneurial stroke of genius. Chesley got a hard-working student crew and inexpensive labor costs. The students received the television production experience they craved.

Chesley delighted in the focus and dedication of the students. He had a real aversion to using union production help. He often complained about having to work with unions in northern markets. One of his stories was that it could take nine union mediators to move a piano from the scene shop to the studio.

Over time, the group of students, announcers, UNC-TV staffers and Chesley's small staff developed real rhythm and camaraderie in working the games. The crew would arrive early to set up the equipment and be ready for Chesley, the director and the announcing crew. Rehearsals, pre-game meetings and a pre-game lunch for afternoon games further solidified the bonds among the entire crew.

The students got a charge out of Slingland, Chesley's primary director for 24 years. Slingland loved working with the students and consistently joked around in the truck to keep the tone light. As small, tight groups tend to do, the crew members developed their own way of communicating with each other, creating nicknames, inside jokes and even developing their own slang.

However, both Slingland and Chesley demanded total professionalism. The Carolina students were required to wear coats and ties to the productions. Both men insisted on adherence to their philosophy of always focusing on the game versus distractions such as camera shots of fans or cheerleaders.

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new TV deals, although the ACC's new package (similar to those of the Big 12 and Pac-12 on a per school per year basis) solidified it as a top-five conference.

Each ACC school gets an annual check for a roughly equal percentage of the league's shared revenue. (Some leagues have divided their shared revenue on more of a merit-based system.) Those annual, ACC-issued checks were worth about \$17 million per school in 2011-12, and of course that number will continue to rise in future years, in part because of escalators in the league's new TV deal.

Given that the athletic department budgets of current and future ACC schools range from around \$45 million (Wake Forest) to about \$85 million (Louisville) per year, those conference-issued checks obviously are crucial to balancing the budget. At the high end, the ACC's annual checks are paying for almost 40 percent of an athletic department's operating budget.

Other Money Streams: Obviously, every ACC school has lots of revenue streams that are specific to the school, and thus not shared with the conference.

As they have been for the full 60-year existence of the ACC, ticket sales are still a hugely important source of income. At some major schools, in fact, that category still brings in even

As a former athlete, Chesley also was fiercely protective of the players. He did not want to put them in positions where they might embarrass themselves, such as a post-game interview with a player who was not equipped to handle such a session at that particular time.

CHESLEY CREW ALUMS

During the mid-1960s and 1970s, producing sports became more sophisticated and required even more crew members for a typical production. More ACC games were televised, so Chesley and Young continued to seek help from the RTVMP students and rotated them in on the game productions.

In 1965, Bob Royster was one such Carolina student. Royster worked a variety of positions for Chesley during his four years at Carolina, including cable puller, cameraman and production assistant.

Following graduation, Royster went to work full-time for UNC-TV, eventually rising to senior director of production before retiring in 2008. Even as he worked for UNC-TV, he continued to work for Chesley through Chesley's final 1981 season of ACC broadcasts.

This was a common path for the RTVMP students. They would work on UNC-TV programming and Chesley game productions as students, which would serve as a launching pad for their


more money than television.

Another of these categories is athletic-based fundraising. Back in 2006, for example, athletic pledges and donations to ACC schools ranged from \$51 million (North Carolina) to \$12.7 million (Wake Forest). Thanks to the economic downturn in more recent years, those sorts of numbers have remained the typical high-low range among ACC schools.

However, there are no other true "cash cows" out there, and there's certainly nothing else that comes close to TV revenue.

For example, UNC has one of the best "shoe deals" in all of college athletics. Signed in 2009, it's a 10-year contract worth more than \$33 million. That's a lot of money, but only a small percentage of the deal is in the form of actual cash (more than \$30 million of it is apparel and equipment), and even \$3 million or so per year pales in comparison to the power of television.

Media-rights partnerships also can be an excellent source of school-specific revenue. Georgia Tech, for example, is in the midst of a 10-year, \$49 million deal with International Sports Properties (ISP) that includes a revenue-sharing plan beyond the \$49 million guarantee.

Again, though, \$5 million or so per year is small potatoes compared to the almost \$20 million per year each ACC school is going to average during the league's new TV deal with ESPN. 

careers in television.

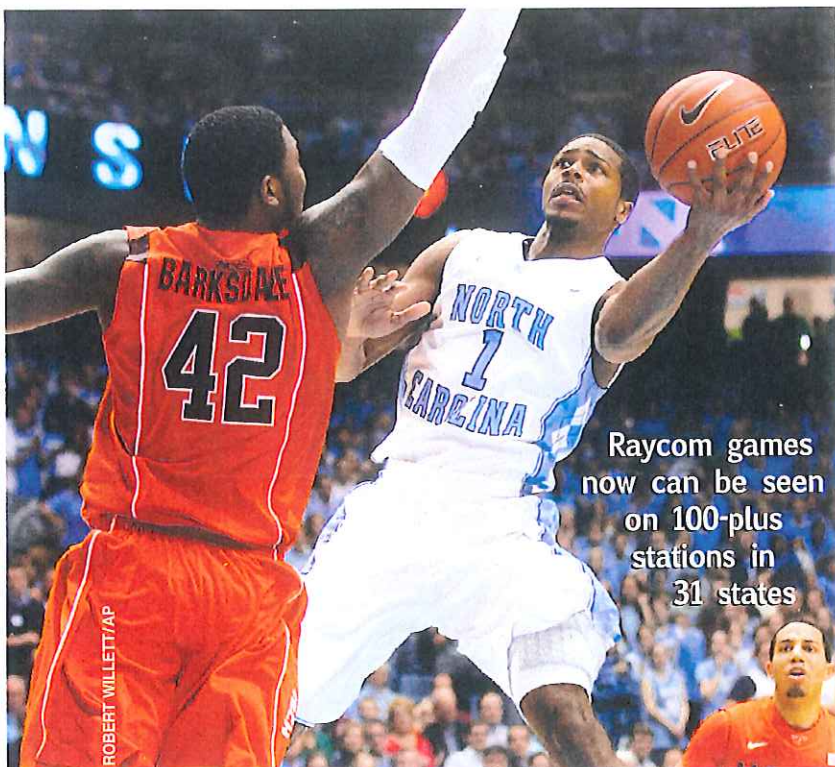
Among the many students who went on to careers in television or other areas of communications were: Stu Crouner, television producer/director in Hollywood; Hugh Fisher, television director of programming; Dick Armfield, television station management; Bobby Dobbs, television producer/director; Kearney Andrews, public address announcer at UNC's Dean Smith Center; and Durham, play-by-play announcer for the Tar Heel radio network.

It is estimated that approximately 75 UNC students served on Chesley's crew during his 24 years of broadcasting ACC games.

BRAND-NAME GAMES

In theory, these students saw some terrific basketball games during their time working on the production crew. Chesley's instincts and knowledge of sports assisted him in selecting some of the best ACC games to produce and broadcast over the years.

As it turned out, many of these became the conference's "brand-name games," featuring upsets and last-second shots, such as the "Eight Points In 17 Seconds" Duke-Carolina game in 1974. However, to a person, the crew and the student assistants insisted that while covering these excit-



Modern "ACC Network" Nationwide

By DAVID GLENN, ACCSports.com

Unlike the extremely successful and headline-driving Big Ten Network, which more closely resembles a television channel rather than a true network, the "ACC Network" — for now, at least — is truly a network in the more traditional sense of that word.

The challenge for the Big Ten Network, and more recently the Pac-12 Network, has been to convince as many cable and satellite TV companies as possible to carry their channels. Those leagues are compensated by their cable and satellite carriers on a per household basis. Whereas the Mountain West Conference created its own network but ultimately failed because of distribution problems, the Big Ten Network has become an overwhelming success.

One of the bigger financial motivations for the most recent round of Big Ten expansion, which included Maryland of the ACC and Rutgers of the Big East (starting in the summer of 2014), was that the Big Ten — using rough, rounded numbers — can receive \$1 per month per household from cable carriers in those areas where there is a Big Ten school, versus only 10 cents per month per household in other parts of the country.

Especially in populous parts of the nation such as the Northeast, those dollars can add up very quickly, and the Big Ten will benefit tremendously from its new presence in the New York-New Jersey and Maryland-D.C. markets.

The ACC Network and the SEC Network, on the other hand, are not specific channels unto themselves. They are instead the more classic example of networks — individual stations that have signed up to carry, in these cases, televised college sports programming.

The ACC's long-time TV partner, Raycom Sports, produces games that have not been taken by ESPN/ABC itself (as the league's new primary rights-holder) for one of its many platforms or sold by ESPN to CBS or another outlet. Then Raycom distributes its games via the ACC Network, which now consists of more than 100 individual TV stations spread across the nation.

Like the SEC and the Big 12, the ACC continues to discuss the wisdom of launching a true conference-specific sports channel, as the Big Ten has done successfully with the Big Ten Network (now available in more than 40 million American TV households and more than 30 million Canadian TV households) and as the Pac-12 is attempting to do with the Pac-12 Network (launched in August 2012, it's available in almost 30 million TV households but has encountered numerous distribution complications).

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ing games, they would be unaware of the game specifics, even the score. They were completely immersed in their work.

Chesley's company also produced a broad range of other sporting events, including the Greater Greensboro Open, the Liberty Bowl, professional tennis, ECAC basketball and the weekly Notre Dame highlight show, featuring Lindsey Nelson and Paul Hornung.

But the ACC remained the cornerstone of Chesley's production portfolio until his final season of broadcasting ACC basketball, in 1981.

Additional changes in sports production, broadcasting and the money involved came quickly.

RAYCOM Sports

RAYCOM SPORTS ERA BEGINS

The year 1979 could be considered televised college sports' "tipping point."

Michigan State's Magic Johnson and Indiana State's Larry Bird helped create the madness that is now March with an NCAA championship game that achieved a Nielsen rating of 24.1, the highest rating for a college basketball game to that point. The made-for-television conference, the Big East, was created. ESPN was born.

Suddenly, both the exposure and financial value of college sports increased dramatically.

In short, major money asserted itself into college sports and began the modern era of college sports communication. Nothing would ever be the same.

During the late 1970s, Rick Ray, then the program manager for WCCB in Charlotte, sensed ACC fans' appetite for more sports. Ray and his future wife, Dee Burke, began by securing the rights to Virginia Tech and South Carolina basketball games, eventually getting several UNC away games, too.

But Ray wanted more, and his entrepreneurial instincts told him that viewer demand was not being met by the ACC's arrangement with Chesley.

Under pressure, the conference opened up bidding for its television rights. However, Metro Sports, based in Rockville, Md., and led by 32-year-old Maryland graduate Lenny Klompus, won the main ACC contract (38 games, including the entire ACC Tournament) for the 1981-82 season, with a \$3 million bid. NBC struck a smaller deal with the league, purchasing the rights to 10 games, and CBS purchased two games. Both Metro Sports (regionally) and NBC (nationally) carried the 1982 ACC championship game.

As it turned out, the one-year, limited approach to the ACC's partnership with Metro Sports turned out to be a good thing for the conference. By 1985, the Big Ten and Pac-10, which still were using Metro Sports as their syndication partner, severed ties with the company after Metro Sports was unable to meet its rights-fee payment schedules because of financial difficulties. Metro Sports declared bankruptcy in March 1985, amidst an avalanche of lawsuits.

The next time the ACC contract came open, Ray was ready. To win the bid for the 1982-83 season, he found a creative way forward. He teamed with Jefferson-Pilot Teleproductions, and the combined bid was successful.

The arrangement with Jefferson-Pilot gave Raycom responsibilities for advertising sales, marketing and contract negotiations, while Jefferson-Pilot would execute the actual broadcasts, since it owned all of the hardware for the productions, including cameras, cables, microphones, editing suites and the TV production truck. The financial responsibilities and prof-

it were split evenly.

Raycom has been broadcasting ACC games ever since.

RAYCOM'S GAME PRODUCTIONS

Raycom brought ACC basketball into the modern era of sports communication and steadily enhanced the production values and broadcasting of the games while still staying true to many of the fundamentals established by the Chesley team.

Being innovative, enterprising and resourceful has defined Raycom's basketball productions and its growth as a company. The current incarnation of Raycom delivers a sophisticated, high-definition production of games on the level of the major networks and distributes that content through a variety of digital devices.

The 2012-13 season marks 30 years of Raycom's coverage of ACC basketball. Its first game under the new ACC contract was Virginia at Duke on Dec. 8, 1982, which also was important because it marked the beginning of the ACC's experiments with the three-point shot and a shot clock.

According to Raycom president and CEO Ken Haines, the company has broadcast 1,796 ACC basketball games. The Raycom team is producing 98 games during the 2012-13 season, of which 30 are women's games. Underscoring the ubiquity of basketball games on the air, this number is almost triple the amount of games during Chesley's last season of broadcasts.

CHANGING BUSINESS MODELS

Raycom's business model is quite different from Chesley's. For example, Raycom owns all of its own production equipment. It has 60 full-time employees in its Charlotte headquarters and relies on a large pool of freelancers to produce its ACC basketball games.

In contrast to the earlier era, the way in which the content is delivered has changed significantly and is driven by digital technology. The new contract negotiated in 2010 with the ACC dictates that every conference game should be available to fans through television and digital platforms, such as computers, mobile devices and tablets.

The money involved in college sports is now staggering, making the Chesley era look almost quaint by comparison.

During the last year of Chesley's involvement, the 1980-81 season, he paid \$1 million for the conference's broadcast rights. Under the current contract with the ACC, ESPN, the primary rights-holder, will pay the conference more than \$3.6 billion over a 15-year period through the 2026-27 season.

Under its cooperative arrangement with ESPN, Raycom is the secondary rights-holder of the ACC



Raycom has built on Chesley's technical innovations

games, allowing it to select games for broadcast after ESPN has made its choices. Specifically, this arrangement allows Raycom to retain its ability to syndicate ACC basketball games in the conference's 56 local markets.

According to Haines, Raycom also gained the right to broaden its syndication of the games on a national basis, reaching a total of 110 television markets. Now, viewers in non-traditional ACC markets, such as Denver, Dallas or Los Angeles, can see Raycom-produced games. This opens up new advertising revenue opportunities for Raycom in these new markets.

Like Chesley, Raycom has a diversified content portfolio, with ACC basketball games as only one element of the company's business. Raycom produces and syndicates ACC football, develops, stages and produces football bowl games, and creates a range of other sports and non-sports entertainment content.

One example of Raycom generating new business by creating and staging an event was the Diet Pepsi Tournament of Champions. Based on its knowledge of ACC basketball history, Raycom had the insight to bring back a long-dormant basketball rivalry between two former ACC foes, South Carolina and North Carolina. This rivalry, still simmering with mutual distaste since the last time the two met in the early 1970s, was reignited in the 1990s and featured on television.

SPONSORS BECAME FAMOUS

Advertisers like to be associated with premium sports properties. The "reflected glory" of an esteemed or elite property, such as the Masters or the Super Bowl, can be powerful for brands.

Once it secured the ACC television contract in the early 1980s, Raycom sought out previous spon-

sors of the broadcasts and potential new sponsors.

First up was Pilot Life Insurance, the original sponsor of ACC basketball. Fans continued to hear the "Sail With The Pilot" jingle on game productions until Pilot Life Insurance merged with Jefferson Standard in 1987, forming the Jefferson-Pilot Life Insurance Company. At that point, the unofficial ACC theme song, "Sail With The Pilot," was relegated to commercial jingle history.

While perhaps there have been no iconic commercials or jingles during the current 30-year Raycom run, some have been memorable for different reasons.

Holly Farms was an early sponsor for Raycom, with a series of commercials that highlighted Dinah Shore lightly bantering with an off-camera producer. At the end of each televised game, a "Holly Farms Player of the Game" was selected.

Anheuser-Busch's Natural Light was the beer that went "best with food," according to its advertising campaign that ran in the 1980s. And Piedmont Airlines continued to be the "up and coming" airline until it merged with USAir in 1989. Many of Piedmont's loyal flyers would argue that it was at this point when Piedmont stopped being up or coming.

Food Lion signed on with the Raycom team almost immediately, for the 1982-83 season. These simple commercials featured Tom Smith, the president of the company, speaking directly to the camera and often ending with a corny punch line. Harmless and endearing, this specific campaign continued for years.

Many fans thought Smith bore a stunning resemblance to Terry Holland, the Virginia basketball coach from 1974-90.

To this day, Food Lion continues to be a sponsor of ACC basketball.

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For now, though, the "ACC Network" remains exactly that — a network. As with the Big Ten Network, for the ACC Network, greater distribution equals greater revenue. In both cases, advertising rates are tied directly to viewership.

The big differences, of course, are that the ACC Network — at least in its current configuration — does not benefit from lucrative relationships with satellite and cable providers, and must build itself up one station at a time.

Sample TV Affiliate List By State

(From Virginia Tech-UNC basketball game on Feb. 2, 2013)

ALABAMA			
Television Market	Station	Network	AKA
Birm.-Anniston-Tuscaloosa	WABM	My Network TV	My 68
Mobile-Pensacola	WFNA	CW	Gulf Coast CW
ARIZONA			
Phoenix	KNXV-D2	Livewell	KNXV-D2
Yuma	KSWT-D2	Ind.	News 13
CALIFORNIA			
Fresno	KAIL	My Network TV	My Digital 7.1
COLORADO			
Colorado Springs	KWHS	Ind.	TV 51
Denver	KTVD	My Network TV	My 20 Denver
Grand Junction	KGJT	My Network TV	My Network GJ
DISTRICT OF COLUMBIA			
Washington-Hagerstown	WTTG	FOX	FOX 5
FLORIDA			
Gainesville	WCJB	ABC	TV 20
Jacksonville	WAWS	FOX	FOX 30
Miami-Fort Lauderdale	WBFS	My Network TV	MY 33
Orlando-Daytona Beach	WRBW	My Network TV	My 65
Panama City	WMBB	ABC	News 13
Tallahassee-Thomasville	WTLH	FOX	FOX 49
Tampa-St. Petersburg	WTDS	CW	CW 44
West Palm Beach-Ft. Pierce	WTVX	CW	The CW West Palm
GEORGIA			
Albany	WSWG-D2	My Network TV	WSWG-DT2
Atlanta	WATL	My Network TV	My All TV
Columbus-Opelika	WLTZ	NBC	NBC 38
IDAHO			
Boise	KTVB-D2	Ind.	KTVB-D2
Twin Falls	KTFT-D2	Ind.	KTFT-D2
ILLINOIS			
Champaign-Springfield	WBUI	CW	CW/23
INDIANA			
Evansville	WFIE-D2	Ind.	14xtra
Ft. Wayne	WFFT	Ind.	WFFT Local
Indianapolis	WHMB	Ind.	TV 40
IOWA			
Cedar Rapids	KCRG-DT2	Ind.	Local
Des Moines	WHO-D3	Antenna-TV	WHO-D3
KANSAS			
Topeka	WIBW-D2	My Network TV	My Network Topeka
KENTUCKY			
Lexington	WTVQ-D2	My Network TV	MyTVQ2
LOUISIANA			
Shreveport	KPXJ	CW	KPXJ 21
MARYLAND			
Baltimore	WNUV	CW	The CW Baltimore
Hagerstown	WHAG	NBC	Channel 26
Salisbury	WRDE-DT	My Network TV	MYRTV9

DUNKS IN HIGH-DEFINITION

Regarding production of the actual games, obvious differences exist in comparison to the earlier era.

The total production crew now is around 30 people, doubling the number used for the Chesley productions. Six cameras typically are required, giving viewers a range of game perspectives. Two cameras are placed up top. Two handheld cameras are at the baskets. Another handheld is roaming at half-court. Finally, one camera captures a wide view of the arena for beauty shots.

To bring the action to life, microphones are placed extensively around the court, including on the baskets, on the scorer's table and near the student sections and the band. The productions are almost completely wireless, forgoing the need for the bulky and obtrusive cables of the earlier production era. There are no more production assistants lugging giant cables around to connect equipment prior to the game or to allow an announcer to interview players at courtside.

Perhaps the most vivid difference in today's productions is that the games are broadcast in high-definition. Actually, Raycom produced the nation's first college basketball game in high-definition, using Raleigh-based WRAL's high-definition production truck, the first in the nation.

Raycom recently built its own state-of-the-art HD production truck, containing 213 monitors for managing game productions. It houses the key individuals involved, including the producer, director and technical director, who position themselves along the "front bench" for close views of the most prominent monitors. The two other benches in the main production room are manned by support staff, such as the assistant director and font coordinator.

This HD truck provides another revenue stream for Raycom, as the truck is frequently leased out to ESPN, Fox Sports and other sports networks for their own game productions.

Because of the increased number of games being broadcast and increased demand by other networks for leasing the truck, Raycom has announced the construction of a second HD production truck.

SAME PRODUCTION PHILOSOPHY

One of the fundamentals that has remained the same is Raycom's sports broadcasting philosophy. It is still all about the game.

Executive producer Rob Reichley said that fancy graphics, animations and audio tricks can be distracting and can take away from the quality of a broadcast. Reichley is particularly careful with unnecessary cutaway shots from the game that can anger viewers if a key play or basket is missed while showing screaming fans or cheerleader stunts.

Reichley noted that it is vital that the crew buy into this philosophy and work well together on these productions. He benefits from the consistency of having the same key people working the games from year to year.

"It is all about family and team. It has to be," Reichley said. "Just like guys on the court, we have all these moving parts that if one does not work, it can really mess things up for the viewers."

Another similarity between the two broadcast eras is that Raycom also recognizes the value of student participation in the game productions.

STUDENT INVOLVEMENT AT RAYCOM

Raycom had the same realization that Chesley did back in 1958. Using students on the production crew is good for both conference and community relations. It's good for business, too.

Since the beginning, Raycom has used college students as production interns at its Charlotte headquarters. There have been more than 100 interns during Raycom's 30-year relationship with the ACC, and the vast majority of them were students at ACC member schools.

For game productions, four to five students are used as "utility personnel," assisting in the production in whatever way possible. These students typical-



Televised college hoops came from humble beginnings

ly are selected from the ACC school at which the production is taking place.

But Raycom is planning on elevating the use of students to a different level altogether. The ACC Digital Network, currently in its second year, is responsible for delivering some of the conference's Olympic sports content through a range of digital platforms.

The plan is to incorporate students who are associated with broadcast or media programs at ACC universities in the productions of this Olympic sport content. As the number of productions increases, the level and nature of student involvement will grow, creating a new generation of ACC-bred production personnel for future employment in sports production and broadcasting.

CONNECTIONS: CHESLEY & RAYCOM

The C.D. Chesley Company and Raycom Sports have produced ACC men's basketball games since that 1957-58 regular season.

While the two eras represent major technical differences in the delivery of sports content, many of the basics and fundamentals of producing sports are the same. Further, some of the current crew members have connections to the past era. Reichley notes that many of them grew up watching those Chesley-produced ACC games on television.

One very real connection is Billy McCoy. He began working with Chesley in 1973, directing ACC games under the tutelage of Chesley's lead director Slingland. Today, Raycom's executive producer Reichley calls on McCoy to direct up to 15 ACC men's games per year.

McCoy crosses the boundary line between the two production eras, having directed games for the ACC for 39 years. He said the key to success no matter the broadcasting era is the actual game and not the tangential elements, such as controversies or other created story lines. This focus on the actual game is perhaps the most common and enduring value of both production eras.

Another connection is Wendel Stevens, Raycom's senior audio engineer, who has a global portfolio of production work. He has done audio on the NFL's "NBC Sunday Night Football" package and the Olympics. Stevens grew up watching the Chesley productions of ACC basketball.

To honor Chesley and those memories, Stevens has a particular ritual right before Raycom's ACC men's basketball games go on the air. Thirty seconds prior to air time, Stevens plays a recording of the "Sail With The Pilot" jingle on the internal audio system to inspire the production crew.

It's a clear echo of an earlier era of sports broadcasting and an audio reminder of the connection between the game productions of the C.D. Chesley Company and Raycom Sports.

Daniel Marshall Haygood is an assistant professor in the School of Communications at Elon University.

Sample TV Affiliate List By State

(From Virginia Tech-UNC basketball game on Feb. 2, 2013)

MICHIGAN

Lansing	WHTV	My Network TV	WHTV/Lansing
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MISSISSIPPI

Hattiesburg	WHPM	FOX	FOX 23
Meridian	WMDN-D2	AccuWeather	WMDN.2

NEVADA

Las Vegas	KLAS-D2	Ind.	KLAS-DT2
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NEW YORK

Binghamton	WBPN	My Network TV	My 8 Binghamton
Elmira	WJKP	My Network TV	My Twin Tiers
New York	WLNY	Ind.	WLNY TV 10/55
Syracuse	WSTQ	CW	CW 6
Utica	WPNY	My Network TV	My WPNY TV

NORTH CAROLINA

Charlotte	WBTV	CBS	WBTV 3
Greensboro-Winston-HP	WFMY	CBS	WFMY News 2
Greenville-New Bern	WCTI	ABC	WCTI 12
Raleigh-Durham	WRAL	CBS	WRAL TV 5
Wilmington	WSFX	FOX	FOX 26

OHIO

Cleveland	WUAB	My Network TV	My 43 The Block
Youngstown	WBCB	CW	The Valley's CW

OKLAHOMA

Tulsa	KWHB	Ind.	TV 47
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OREGON

Medford	KFBI	My Network TV	My 48
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PENNSYLVANIA

Philadelphia	WPSG	CW	CW/Philly
Pittsburgh	WTAE	ABC	WTAE 4
State College-Johnstown	WHVL	My Network TV	Happy Valley
Wilkes Barre-Scanton	WQMY	My Network TV	My WQMY

SOUTH CAROLINA

Greenville-Spartanburg	WLOS	ABC	ABC 13
Myrtle Beach-Florence	WPDE-D2	Weather	WPDE-D2

TENNESSEE

Chattanooga	WDSI	FOX	FOX 61
Knoxville	WBXX	CW	The CW 20
Nashville	WKRN-D2	Ind.	WKRN-DT2
Tri-Cities	WENT	FOX	FOX Tri-Cities

TEXAS

Corpus Christi	KOP	IND	Channel 47
Lubbock	KCBD-2	This TV	KCBD-DT2
San Antonio	KCWX-D2	Ind.	Digital Channel 5

UTAH

Salt Lake City	WMYU	My Network TV	My Utah TV
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VIRGINIA

Charlottesville	WVIR	NBC	NBC 29
Norfolk-Portsmouth-NN	WGNT	CW	CW 27
Richmond-Petersburg	WTVR	CBS	CBS 6
Roanoke-Lynchburg	WDBJ	CBS	WDBJ 7

WASHINGTON

Seattle	KIRO-D2	RTV	KIRO 7.2
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WEST VIRGINIA

Bluefield-Beckley	WVNS-DT	FOX	My FOX WV
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WISCONSIN

Green Bay	WQVF	CW	The CW 14
Madison	WISC	My Network TV	My New 32
Milwaukee	WCGV	My Network TV	My 24 Milwaukee

NOTE: The ACC Network consists of more than 100 stations overall.

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