Indycar race on tv today

From West Bev to university and beyond, the actors of 90210 and their characters amounted to some high serious jinks. What do you know about classic teen soap now getting a reboot? By Alia Hoyt Schoolhouse Rock was never just a cartoon. He taught the children of the 70s and 80s about everything from American history and multiplication to grammar and science, without them really knowing it. By Danny Bonvissuto Memorial Day 1980, CBS-TV paid a $50,000 or $100,000 fee - no one seems to remember - to Charlotte Motor Speedway to broadcast the NASCAR 600 World Car Race. Benny Parsons edged out Darrell Waltrip to win a grand prize of $44,850 in a race that was watched by perhaps 3.7 million viewers at home. Fast forward from 21 years to a Sunday in July 2001. Racing fans, who for years have been ignored by sports television network, are surprised to see a weak sports car race being televised nationwide on NBC. These same fans got used to watching Formula 1 races half asleep at 6 a.m. on Sunday.m, but here, all of a sudden, an American Le Mans Series race was broadcast nationally from California via networked television. What's the deal? Indeed, these fans would be saddened to know that NBC did not pay a penny to the organizers. In fact, it was just the opposite: Race organizers paid NBC $500,000 to show the race.Come this Memorial Day, these fans will be even more surprised to learn that Fox will pay NASCAR more than $6 million for the broadcast rights to Lowe's Motor Speedway's Coca-Cola 600. The race will attract six million viewers, and Fox will lose money in the process. Welcome to the strange world of automotive television. Stay tuned, it's going to get even stranger. At first, the first network coverage of motor racing was probably seen on ABC-TV Wide World of Sports in July 1961. The original pit-lane journalist, Chris Economaki, remembers his first abc show of The Firecracker 250 of Daytona. Motor racing in 1961 was not a television favourite. New York, where all networks are based, is not a car city. It's a city of sticks and bullets. Producers, directors and crew knew nothing about motor racing, so Economaki, who now ranks as the dean of motorsport journalism as editor of National Speed Sport News, became a teacher. He knew print journalism, had been a long-time announcer, but had to learn television. Roone Arledge told me in 1961: I the quality or poor quality of a sporting event - I'm concerned about its image. Today, this same philosophy is true, except on a much broader level. What began as the video teams recording highlights of a race that would appear several weeks later is now a multi-billion dollar industry, highlighted by the $2.4 billion NASCAR contract signed with three networks in 1999. Today, the Daytona 500 is seen live by 35 million people, and the top 25 drivers who each earn $2.5 a year in cash prizes are really company-sponsored gladiators, leading men for teams that cost from $10 million to $15 million each to run each year. Money permeates all elements of sport. Those main cameras? They're still pretty big, but now they're joined by cameras the size of packs of cigarettes mounted inside cars, giving viewers the feeling that they're really inside the sport. A nice touch, but the fact is that viewers would not have this view if the team, or its sponsor, did not pay a fee that went up to $30,000 per race for them. Motorsports TV is a high dollar game, where what you think you may not see what you really see. Enter the Time Buy Before cable television, motor racing was shown in very small doses on the Big Three-ABC, CBS, and NBC. Then, on September 7, 1979, one of the first cable networks only, ESPN, was launched. It would rely on off-the-beaten-track sports in its early years, such as motor racing. After all, he had to find programming to fill the 8760 hours in a year. To ESPN's delight, he found that the rights to motor racing were a fraction of what the Big Three paid for major sports. In addition, drivers were accessible, and automotive organizations such as NASCAR adopted television coverage. In 1979, there were only 14 million cable subscribers and a handful of cable networks among the country's 75 million television homes. Today, more than 80 million households subscribe to cable or satellite service and have the ability to view up to 200 national and 50 regional programming services in 100 million television homes. As more and more cable channels opened up more airtime in the 1980s, a different business model emerged. Originally, the paradigm was based on the fact that the network paid something, however nominal, to the organizers of the sporting event. But soon, instead of paying espn to broadcast a sporting event, the organizers of that event paid ESPN to broadcast their events. This practice has become known as time buy. Organizers of a tiddlywinks tournament struggling to get publicity, for example, quickly discovered that there were sponsors willing to support them if they could get television coverage. So, with the sponsor's money in hand, the tournament organizers simply bought airtime, paid to have the tournament produced for television, plugged in a bunch of sponsor ads, found other advertisers to buy the remaining seats, keeping these fees. So everyone got done. Meanwhile, on free networks, competition for major sports contracts in the last decade had become so fierce that the Big Four (with the addition of Fox) had begun to pay too much for the stick and ball stuff. And that meant that they too could follow the path of time-buying. For example, NBC lost more than $300 million on its four-year, $1.7 billion pro-basketball contract that expires this season. So NBC just kissed while covering the NBA. As dick Ebersol, president of NBC Sports, pointed out, if property rights result in hundreds of millions of dollars in losses, what did you gain? Last February, Fox paid $909 million on its contracts in the NFL, Major League Baseball and NASCAR. For its NASCAR pact, the depreciation (an accounting tactic to account for all future losses calculated on a contract in a specific quarter) was $297 million on an eight-year, $1.6 billion agreement. Of the $259 million he paid for NASCAR's rights last year, NBC, Turner and Fox reportedly lost $100 million. Media Baron Rupert Murdoch, President and CEO of News Corporation and the man who created the fourth network, his start-up Fox, discovered, as he told investors, that the prices paid for sport have gone beyond an economic level, not only here, but around the world. That is to say, Bill France has just given them a very expensive education. If you exclude the NASCAR race and the Indianapolis 500 and its Indy Racing League, all other races have become time purchases. Starting next June, for example, CART, the first U.S. series of open wheels, will pay CBS $235,000 an hour to air half a dozen of its races. CART will also pay Fox $375,000 to produce each race. CART states that the hand-per-ad threshold is $20,000, assuming there are 50 30-second seats available in a two-and-a-half hour show. But why will CBS allow Fox to provide production services for a CBS show? In today's televised sports, a lot of money makes bed mates strange. The remaining 13 or 14 races will appear on the new Speed Channel, formerly known as Speedvision. For the season, CART is just hoping to reach the threshold of its buying time, although some Wall Street analysts fear that the publicly traded CART could end up paying $5 million out of pocket to be on television. For speed channel, which negotiated the CBS deal, there will be no downside in the case. We're going to make money from this contract, said confident Jim Liberatore, president of the speed chain. Speedvision was bornThe speed channel was Speedvision. Last year, Murdoch, through his Fox Cable Networks group, acquired it in a deal valued at $840 million. The new channel debuted in February. Now it just offers motorsports on wheels - more planes, boats and trains. On paper, it doesn't look much like a change, but Fox is betting he can turn his new TV property into a cash cow. In August 1994, Roger Werner, cable, which had witnessed the creation of the Golf channel, decided that the time had come for a second network focused on narrow-niche sport. Werner, just 44 years old, had completed a $220 million merger of a regional sports network and had another brilliant idea: Speedvision. Werner, who helped make ESPN a powerhouse when he was CEO, is a sportsman who skis, motorcycles, windsurfers, sails, and has raced everything from Formula Ford to big-bore sports cars. It seems that it came out of the whole of a GQ GQ provision in the executive boardroom. His concept for a cable channel matched his character - he would be devoted to covering anything with a fast-moving engine. I was operating from the gut that a network like Speedvision would have legs, Werner recalls, but we had to look at the availability of programming, distribution and advertising dollars as we developed a business plan. In November 1994, we were looking for distribution and capital. Werner says it takes $100 million to $130 million and five to six years to make a cable channel. The key in the cable industry is distribution, that is, getting enough cable companies to put your channel on their systems. Can your chain be placed in 30 million homes before you run out of money? As Werner explained, distribution was really the scarce resource and still is. And if you want meaningful distribution commitments from the start, you need to make cable operators your partners. With these operators buying a share of your new channel, they have a real reason to see it succeed. Cox, Comcast and Media One were some of its investors. We launched Speedvision in January 1996 with only a few hundred thousand homes, and thanks to our relationship, we were able to build that number to 43 million homes in July 2001. In its early years, a new cable channel just swallowed up money. It must pay several dollars per subscriber to the cable company and defer subscription fees for several years. Cable companies pay a channel like Speedvision 10 to 15 cents per subscriber per month, as opposed to ESPN, which is paid $1 to $1.25 per subscriber. The fledgling cable channel must provide at least 1,400 hours of original programming over a one-year value - 8760 - that can run between $10 million and $20 million per year, so anticipated losses are expected. Thus, the channel has to secure more and more homes each year, while the ad sales department tries to convince advertisers, even without any conventional measurement service like Nielsen, that it's a good buy. Once Speedvision reached the 30 million home threshold, in its fifth year, it became profitable, just as Werner predicted. In 2000, it generated reported annual revenues of $60 million ($25 million in advertising and $35 million in subscription fees), even though only, say, 80,000 people watched the channel at peak hours. In contrast, ESPN reported more than $2 billion a year earlier, serving 82 million subscribers and showing $655 million. The sale of Speedvision to Fox is curious. Why did Werner sell just when his baby looked so prosperous? He did not want to, but his associates, who controlled 90 per cent of the voting shares, did so. And which of them controlled the biggest piece? Rupert Murdoch, who wanted the chain to go in a different direction. Fox had done the seemingly impossible by a fourth free network in the early 1990s. One of the ways Murdoch gained credibility for Fox was to outbid CBS once powerful for the rights to broadcast NFL football in 1993, even though CBS had apparently held those rights since the sport's inception. Then, in 1998, Fox invested $50 million in Speedvision for a one-third stake, while the channel was valued at $150 million. By the time Fox closed the deal last year, Speedvision had increased in value to $840 million, becoming one of the cable channels under the Fox brand. Enter the NASCAR DragonWhile Speedvision was the race for profitability, NASCAR was on a space-shot trajectory to become the second most popular sport in the country behind the NFL. Winston Cup attendance and ratings in stock car were in double-digit growth mode for a decade. The last element of his noble goal was to acquire a monster deal on TV rights. And if professional football could cough up $2.2 billion a year, why can't NASCAR get close? In the days leading up to 2001, NASCAR race promoters sold the broadcast rights to their individual races to any television organization, even the promoters on television. The promoter passed 10 per cent to NASCAR, 25 per cent had gone to get money from the purse, and the rest was pocketed by the developer. As a general rule, a multi-year contract for a race would go on offer, and the first year of the contract would be double that of the last year of the expired contract. NASCAR thought that if the rights were grouped and placed with only one or two broadcasters, more money could be forged from the broadcasters, who would significantly increase their promotion of the program. NASCAR was right about the money. In November 1999, he managed to make a huge $2.4 billion deal with three High-End Fox broadcasters, and NBC and TNT in a lesser role. The fox contract was eight years, the NBC/TNT deal for six. The results of the first year were huge, with an audience up 38 percent to an average audience of five million households per race. Meanwhile, the NFL suffered a nine percent drop, and the NBA lost 31 percent of its viewers. Nevertheless, Fox, NBC and TNT lost $100 million last year after paying their production and promotional costs and $259 million to NASCAR as rights. Yet they had a sporting property that was growing, no contract. The losses of the early years, it was thought, would be overcome by the huge profits of the last few years their contracts. NASCAR got more than all fox money. As part of the deal, Fox agreed to create something called NASCAR TV, which was envisioned as a block of NASCAR-based programming broadcast for at least nine hours every day of the week from noon to midnight. The task would go to Fox's most recent acquisition, the Speed Channel. There were high expectations: If Fox could increase the number of homes The Speed Channel from 40 million to 60 million, using NASCAR TV as the tool to get on air more cable systems, profits would increase logarithmically. Werner saw things differently. It has seen a doubling of programming costs for NASCAR and a narrowing of the television offering to most stock cars. He decided to sell.'Show Me the Money'Having spent a mammoth package on the NASCAR case, Fox and NBC went looking for ways to extract every possible penny from a race to reduce the potential losses on their $2.4 billion investment. Advertising aside, virtually everything in the show is now for sale: cameras in the car, where the name of the sponsor appears on the dashboard? Paid by the team or sponsor. Race name? Sold. Some drivers featured more than others? Look at who buys the TV spots, special features, or these expensive car cameras. It's a neat dance to mix commerce with entertainment. In some series, such as CART, there has been an explicit policy that the sponsor of each car must be mentioned at least once during a broadcast. With Fox and NBC, some facets of the game would no longer be given for free unless absolutely necessary. A first victim of this money-talks approach was a popular racing show on ESPN, RPM 2Night. Without a contract, the ESPN team was fired from the NASCAR garage. Shortly after, a mobile RPM 2Night truck could be seen off the NASCAR tracks, where a stream of sports stars and tippy-toed crews outside the doors for interviews. (What was not commonly known was that Fox licenses programming for NASCAR TV on the NASCAR Images speed channel, which is co-owned by Fox. Is it confusing enough?) A lot in this NASCAR garage just shook his head. The world had changed; loyalty to those who had brought you to dance had to be abandoned. For some, it seemed like Fox was downright greedy. In fact, he was trying to reduce his losses. Fox even tried to tap the team sponsors to show the logos on the cars. It became so bad that at Bud Shootout last year, a preliminary to the Daytona 500, Fox planned to erase, when presenting the start-lineup graphics, sponsor logos, unless additional fees were paid. NASCAR stopped this policy before it was able to move Madison Avenue away. Cracks in the stock car image of We're jes' folks! began to appear. At last year's Cracker Barrel 500 in Atlanta, the sponsored restaurant chain was only mentioned once an hour. Cracker Barrel paid a hefty $1.4 million dollars a year to the track owner, Speedway Motorsports, and was furious when a fox voice described the race as Winston Cup live race from Atlanta presented by UPS. In the previous two years on ABC, Cracker Barrel heard his name on the air 60 times. Cracker Barrel rejected the idea of paying extra for Fox's on air naming rights, saying that his contract provided for that. So Cracker Barrel sued NASCAR, NASCAR, and the trail. And yet, when another speedway motorsports track, Charlotte Motor Speedway, sold the name of its track to Lowe's Home Improvement Warehouse in 1999 for 10 years for $35 million, the track owners lined up squarely behind the sponsor when NBC would not play ball. In a dark humpy Wheeler, general manager of the track, who hooked some tow trucks to NBC production trucks. Say the name Lowe's Motor Speedway, or we'll rip you outta here was the message, and since the trail has its own police department, it would be wise to approve. NBC did so, but only after Lowe's reallocated a few earmaked advertising dollars to NBC. Pay-for-View PhobiaAcross pond among the glamorous garages of the grand prix circuit, where a top Formula 1 team costs someone up to $150 million to $200 million a year for 17 races (a top Winston Cup budget runs $15 million for 36 races), maestro Bernie Ecclestone has been roiling the waters of tradition. The 71-year-old Formula 1 impresario, who is one of Britain's richest (a net worth of $5 billion), has swallowed up $75 million to create the most advanced digital mobile-television production city on wheels. Ecclestone's idea was simple: Upsell the die-hard F1 fan on digitally enhanced pay-per-view television, and double the $200 million to $300 million annual F1 earns from traditional free TV shows. For, say, $15 per race, Ecclestone's technical setup could show the camera in each rider's car on the track and include new camera angles, audio and driver-to-pit transmissions, and other whiz-bang, high-tech gadgets. In most pay-tv companies, a purchase rate of one to two per cent generates good profits, so that television revenues from traditional television are not affected. But with progress comes fear, and car manufacturers -BMW, Ferrari, Ford, Honda, Mercedes, Renault, Toyota - are terrified that their huge investments in F1 could go to dogs once F1 control goes into new hands. Since 1999, Ecclestone has sold 75 per cent of its F1 stakes for $3 billion. Automakers have alternately threatened to set up their own race series or have tried to buy the company that owns the rights for fear that Ecclestone's inevitable successor - or successful entity - would force all Formula 1 to pay in sight. Where do we go from HereSo, how does the new Speed Channel differ from the old Speedvision? NASCAR TV, according to the contract dominates during the week, but there is also Formula 1, CART, World Rally, sports-car, and motorcycle racing on weekends. But the Speed Channel has another big problem. More than 65,000 Speedvision viewers begged Fox, through an online petition, not to forget the more traditional road racing gears that brought them to the dance. Their message? Do not replace NASCRAP with the important things in life, namely, British Touring Car, Le Mans, and the Auction. To his credit, Speed Channel President Liberatore heard the speed heads call and pledged to position as many live race as possible, not delayed. When we looked at Speedvision's programming, we determined what the solid programming was, he said, and we went back to everyone and said, If we can't keep it going, we don't know if we're interested. The organizers of national races who wanted airtime (and, of course, pay for the privilege) are delighted. Hopefully fans can benefit as much as commercial interests. Ironically, the biggest threat to the Speed Channel is its success. Liberatore mentions, by the way, how advertising is up 75 percent and that January ratings zoomed up to 60 percent from those of a year ago. Part of that is obviously the power of NASCAR, but it's also Fox's efficiency maximizing that affiliation. But what happens when a cable company pushes the speed channel from analog to digital? The racing enthusiast will have to pay $10 or $20 more per month. Using NASCAR's programming to find more revenue could become the norm. Last year, for example, 25 million audio and video clips were downloaded for free from NASCAR.com. Many of these online clips were excerpts from the race shows. No. An agreement has been announced between RealNetworks and Turner Sports Interactive of AOL Time Warner (the producer of NASCAR.com, which pays NASCAR $100 million over six years). The subscription price ranges from $2 per month (in addition to RealNetworks' RealOne package) to $11 per month for all bells and whistles. Want to listen to a Winston Cup radio on the Internet? Ante with a credit card because it too is no longer free. Which raises the last question about motorsport on television: How much is it too much? Alan Bestwick, NBC's NASCAR play-by-play announcer, said, While there are a lot of NASCAR programs out there, coverage volume hasn't reached saturation point. I don't think it's become negative. It is still a growing audience waiting to be served. If there were not a growing audience waiting to be served, these programs would go away. The dean of motorsports TV, Chris Economaki, disagrees. There is a plethora of motor racing on television. The country is flooded with motor racing. There's way too much to absorb. Well, we'll see. Meanwhile, in the meantime, if you look at a recap of 4 a.m. of a certain race, remember this: It was bought and paid for. This content is created imported on this page to help users provide their email addresses. You may be able to find more information about it and content similar to piano.io piano.io piano.io

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