

Module 0

Especially when it comes to the topic of social media in sport, an enormous development has been driven forward and carried out in recent years. Consider the meaning that the classic media used to have and that its target was a reduced group -specific communication-. However, that is questionable in certain way in 2021 because now the media opens many new paths and opportunities for the sender of the respective message. At that time, only TV, print and radio were served with all relevant information, the spectrum in the modern web and the constantly expanding social media channels has become much faster, more extensive, and more complex today.

The demands on clubs, associations and athletes have become ever higher in the digital age. The expectations of media representatives, fans and customers have skyrocketed and it is often no longer 'just' to provide information. Rather, the content had to be divided up exactly: depending on the channel, you must present the end consumer with well-prepared 'fillet pieces' that, on the one hand, convey a high level of entertainment value and, on the other hand, ideally, also encourage interaction.

The transformation from a sports event to a media event creates an important secondary entertainment level in addition to information -this mix must be used ideally for the sender in this communication. The Internet and the numerous social networks in particular offer enormous ranges and stimulate interaction with all their diversity and high-quality content. Clubs, associations and athletes have to find their respective position in the "big pool" and consolidate it in the long term in order to be able to participate and benefit for themselves in the still increasing interest in online sports offers.

More and more fans and customers are being picked up in their "digital living rooms", a space in which they often and happily spend their time, informing themselves, exchanging news and increasingly thirsting for entertainment. Media entertainment, which particularly finds its climax in the various sports, is classified as a classic instrument for satisfying user needs from the perspective of entertainment reception and ideally binds users in the long term.

The end of this journey has not yet been reached and will continue to require a lot of creative and innovative input from those responsible in the future in order to continue to meet this development and demand with the necessary quality. So, the questions that arise are the following: How clubs, associations and athletes as media providers deal with it? Why and how they best integrate entertainment into their online presence? How does this affect the perception of sport in society? In any case, this journey creates interesting insights into current sports communication, will continue to benefit from a specific

development in the future, and new niches will still be found that will then take their own place in an exciting media construct.

Social media

Probably no other area has developed as quickly and positioned as indispensable as social media in sport. With the help of social platforms, sport has the great advantage that it touches people's everyday life or that it is an important part of it: it writes stories, it bundles emotions and the passion of millions.

Up until 2006, the digital presence of professional sports organizations was mainly limited to an official website. This mostly contains current information and news, the squad, statistics and the history of the club itself. And with the market entry of Facebook and YouTube in the same year, as well as Twitter in 2007, an unbelievable success story began.

Facebook, Instagram, Twitter, and YouTube are now part of the standard offering in every professional sports club and serve interested parties and fans worldwide with current and sometimes exclusive messages. From the original dissemination of information and news, formats for marketing evolved to generate new sources of revenue. When developing new fans and target groups in near and far abroad, the social platform always forms the central basis in order to first gain awareness, then to generate interest and sympathy and in the following step to attract 'new' fans for the club in the target group win. New platforms are constantly pushing their way onto the market, offering new functions again and again, and the existing platforms are constantly developing their range of functions to move from 'mass communication' to individual dialogue and to serve the personal needs of a sports fan more and more.

Sport, media sport and sport communication in transition

In order to understand the exact role of entertainment in modern sports communication, a look at its development over the past 40 years is essential. The systems of sport and media are interdependent due to their complex interdependence. However, two decisive events have triggered essential and far-reaching transformation processes in the past: on the one hand, the introduction of the dual broadcasting system in the 1980s, and, on the other hand, the establishment of 'new media', as they have been called for many years, in the 1990s. The term 'digitization' is ubiquitous these days and has undoubtedly changed the entire communication process, shaped it in a very special way and expanded it to open many-to-many communications beyond the classic sender-receiver principle.

One thing is clear: with Facebook, Instagram, Twitter & Co., behavior in communication has changed incredibly. The transmitter-receiver principle is a thing of the past and has been replaced by transmitter-transmitter concepts. As a result, the well-known motto 'You can't not communicate' takes on a deeper meaning. The users post, share, like and link what the smartphone has to offer –sometimes for good and important things, but often as a pastime and on irrelevant topics. For top-class sports, regardless of whether it is world sports such as football, tennis, or fringe sports, the 'social networks' open up innovative communication options, additional marketing options and PR variants. The increasing independence from the classic media is being promoted more and more.

Terms used in social media

We want to look at the most important terms of social media and get to know their boundaries.

New media or new media

New media: The term has become established over many years in development. It is understood in the following to mean all forms of knowledge processing or information transfer that can be accessed in digitized form via computer or the Internet and that are characterized by a hypermedia structure.

The new media have a threefold structure:

1. They are multimedia, so, in addition to text, they also contain graphics, video feeds, animations, or sound.
2. They are multi-codal, i.e. they have different codes and symbols, such as those texts and graphics used by other coding systems.
3. They are multi-modal and address different human senses (e.g., eyes, ears, etc.).

The term 'new media' thus encompasses an (almost) limitless dimension of communication and includes all types of uses, applications and services. In addition to the applications, the type of 'transport route' is also considered. This can take place in any form of communication, i.e. with a stationary computer, laptop or mobile device (cell phone, iPad, etc.).

Social media

Social media: This term refers to digital media and technologies that enable users to exchange ideas with one another and to design media content individually or as a group. This means that social media always needs a platform –the medium or the transport channel is not considered.



Social interactions and collaboration in social media are becoming increasingly important and are transforming media monologues ('one-to-many') into social-media dialogues ('many-to-many'). It also supports the democratization of knowledge and information, and develops the user from a consumer to a producer. There is less or no more gradient between sender and recipient (sender-receiver model). Text, images, audio or video are used as means of communication and enable the joint creation, editing and distribution of content, supported by interactive applications.

Mobile marketing

Mobile marketing: It refers to the description of marketing measures using wireless telecommunications and mobile devices with the aim of reaching consumers as directly as possible and leading them to a certain behavior.

Mobile marketing refers to any type of communicative business activity in which the provider provides services based on mobile devices such as digital content (games, songs, videos, etc.), information (news, alerts, product information) and/or transactions such as shopping, video streaming, payments, etc., so that it attracts potential consumers' attention and, ideally, leads to sales.

Convergence

Convergence (from Latin *convergere*: to lean towards): This term describes the striving together and merging of different areas into a whole. In the telecommunications sector, in particular, the extensive digitization of all data (image, sound, video, writing, etc.) has become detached from content-specific, mostly historically based forms of transmission (analog telephone lines for voice; satellite, cable and radio systems for sound and video; teletext and fax for writing, etc.). Today, digital content can be transmitted in a wide variety of ways; the decisive factor is no longer the type of transmission, but only the transmission capacity. There are many different possibilities for convergence between the transmission paths and services in telecommunications. This is also one of the reasons why the term 'convergence' is not used consistently in telecommunications.

User-generated content

User-generated content (UGC): Also known as 'user-driven content', it refers to media content that is not created by the provider of a website but by its users. Often, UGC is a manifestation of crowdsourcing. According to the Organization for Economic Cooperation and Development (OECD), the content should meet the following criteria:

1. Published content
2. Creative personal contribution
3. Outside-of-professional-routines creation

The share of user-generated content has risen sharply in recent years due to technical developments in the Internet. Falling prices for storage space, computer equipment and the increasing availability of broadband connections have all contributed to this. Different expectations are associated with user-generated content. The desire for a wide range of offers that do not just follow the mainstream grew steadily. In the economy –for example, in the media industry– it is hoped to increase the number of users and thus sales and profits by integrating free content.

Broadcast

Broadcast: The term refers to a message in which data packets are transmitted from one point to all participants in a communications network. In switching technology, a broadcast is a special form of multipoint connection.

A broadcast packet reaches all participants in a local network without explicitly specifying them as recipients. Broadcasts should be limited to their own network segment and not be forwarded by routers in wide area networks. If information is to be sent to a group of selected participants, a multicast method is used instead.

Each recipient of a broadcast decides for himself whether, if he is responsible, he will either process the message received or otherwise silently discard it.

Impression/Reach

Impression and *Reach* are very common terms across all social platforms. ‘Impression’ refers to the fact that the content was shown on the feed of a user but the user did not see/spend time with it. ‘Reach’ describes the fact that the content was on a user’s feed and that he or she did see and spend time with the content. The impression statistics is therefore always higher than the reach value.

Engagement

The term ‘engagement’ refers to the phenomenon of a user being engaged with a piece of content which has been published. In this case, he or she liked the post, commented on the post or shared the post on his or her profile feed. Engagement also refers to the event when a user watches a video –then engagement is measured on the duration of the engagement, video view times.

