

# Module 4. New broadcasting strategies – Monetising new and social media

## Unit 4.1

In this fourth and final module of the course, we will continue our examination of the second business focused monetisation avenue, media, but this time focusing on new, digital and social media. These newer and still developing media—unlike traditional media that have a long-lasting relationship with sport—are still growing and only now beginning to shape their relationship and interaction with sport entities, gradually building their role within the wider sport ecosystem. New, digital and social media are involved in broadcasting, but not only of live sport content. They also allow and in fact flourish in broadcasting both live and non-live sport content, changing the way in which communication works and consumers behave. In this module, we will explore how new, digital and social media re-define the communication process, creating a bidirectional and constant flow of information between the sender and the receiver, in this case between the sport entities and the fans. We will then move on to examine the different forms of digital and social media, while acknowledging the fast pace through which the area is developing. Following this examination, we will analyse in detail how new, digital and social media have changed consumer behaviour, altering our behavioural habits overall. The changes are the basis upon the wider business environment in general, and the sport industry in particular are forming their monetisation strategies. Finally, we will examine in detail the responses that have been noted by companies within the digital world. In these responses, occurring as a re-action to the adoption of digital and social media, we will see a number of strategies focusing on harvesting, developing, and further monetising the opportunities that are arising through the emergence and rapid adoption of new, digital and social media—which expand beyond the broadcasting of live and non-live content and into a further exploration and harvesting of fan engagement.

### 4.1.1 Re-defining the communication process

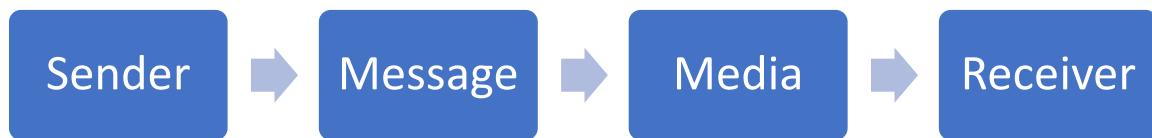
In order for us to better understand the transformation in the way in which communications occur nowadays—due to the emergence of new, digital and social media—we have to re-examine the way in which communication works.

If we consider the communication process as a straightforward line in which a sender sends a message through a medium to a receiver—as is illustrated in figure 1—we are



then presented with a number of questions. Who is the sender? What do they say? What means do they use? Whom are they sending the message to? And finally, with what effect?

**Figure 1. Communication process before digital media**



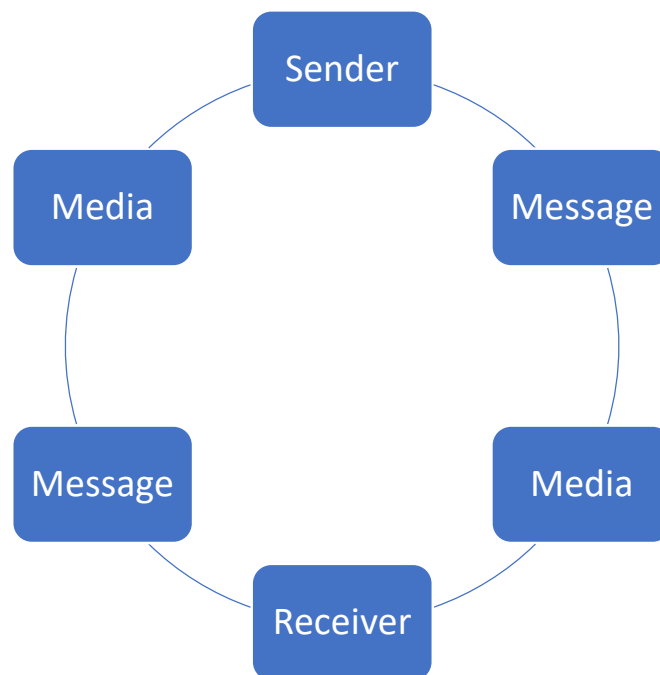
Own work.

These questions often remained unanswered, since we would know who the sender was and what medium it used. But quite often, we would be unaware of whom the intended audience were, and what was the effect the sender had on that audience. We therefore remained unaware of the success of the communication process in achieving its aim, and of any long-lasting effects it had. The sender could then only assume that its communication was successful in reaching its intended audience, while having no direct way to assess if it was effective or if it could improve and in which way. What was thus missing was a clear evaluation and feedback loop that would allow the sender have the information needed to assess their practices and improve them accordingly.

We now need to think of the communication process after the emergence of what we now refer to as the Internet era or simply the emergence of new, digital and social media (Tuten and Solomon, 2014). The communication process, in this case, can no longer be viewed as a one-way process. In this light, the arrows that we imagined, that exist between the sender to the message, the message to the media, and the media to the receiver, are no longer one way. Instead, they now appear to be two-way, indicating a constant bidirectional flow of information—as it is illustrated in figure 2.



**Figure 2. Communication process after the Internet era**



Own work.

As figure 2 illustrates, the modern communication process can be appreciated as a never-ending cycle by which messages are being sent, received, and responded to almost instantaneously by both the original sender (for example, an organisation) and the original receiver (for example, the consumer). By using new, digital and social media, this constant exchange of messages can occur continuously and directly. As it is evident, the emergence of digital media has completely changed the way in which communication works, and it is only after appreciating this fundamental change that we can begin to explore how this has affected our lives as consumers, and the way in which other industries operate.

Digital media—and among them social media—are nowadays the fastest growing form of marketing communication (Tuten and Solomon, 2014). They are known for their instant and global reach, overcoming any previously existent barriers. Through digital media, we have seen a significant ease in networking, which was impossible to be achieved beforehand. We also see an increase and ease in collaboration, both among organisations and individual consumers.

In terms of the consumers, we have seen that digital media offer them simplicity in the way in which decisions are made and processes are being adopted. Digital media also offer them accessibility to information, something that was not possible before. This in turn makes consumers more powerful throughout their decision-making and consuming process, since they are aware of all steps needed and alternatives available to them (Voramontri and Klieb, 2019).



At the same time, digital media provide consumers with more availability in terms of contact. Consumers can now contact organisations directly, asking them questions, and therefore improving their consumption experience. This in turn can assist organisations that were the original senders of messages to understand whether and how their communication was successful. In other words, digital media have improved and in fact closed the feedback loop that we referred to in the previous module, assisting overall in the way in which communication works. Finally, digital media brought transparency to consumers. Consumers can now be aware of the steps of the process followed in any of their consuming behaviour habits, and can therefore make informed decisions accordingly (Voramontri and Klieb, 2019).

For any industry, digital media offer multiple opportunities to be taken and exploited. What we can see today in the sport industry in particular are some noteworthy examples in terms of how digital media have been and can be adopted in their marketing and communications.

A noteworthy example of this would be how AS Roma is using social media to develop and promote an interesting, attractive and youthful brand to its consumers (Magowan, 2019). AS Roma, a successful Italian club based in the capital of the country, has historically received moderate international attention, with other Italian teams—such as AC Milan and Juventus—attracting the attention of international fans, potentially due to the playing success they have had.

AS Roma appears to have identified the potential that social media have not only in improving their communication with their fans (existing consumers), but also in extending the potential fans (prospective consumers) of their brand. As a result, observing their official Twitter account allows us to see them communicating informative yet funny messages on a regular basis, as part of their overall strategy on digital media communication. AS Roma's communication on Twitter consists of short and entertaining videos, text messages and images, while recently also incorporating interesting corporate social responsibility messages alongside news about the team.

Through the way in which Twitter is being used, AS Roma has managed to set an example on how social media can be used by a sport organisation to help them not only build a direct channel of communication with their fans and therefore consumers, but also on how it can be a strategic tool in a number of areas (Magowan, 2019). Firstly, in developing and promoting a brand image of youth and fun through the entertainment value of their messages. Second, in further extending their brand awareness to individuals who were not aware of the club. Leading to the third, extending their prospective fans and therefore consumers of the brand, and thus widening the potential pool of future consumers of the brand. And fourth, in developing and sustaining an open and direct channel of communication with their (prospective) fans or (prospective) consumers, leading to increased fan engagement, and opening the path for the future utilisation of this new and promising capacity of the organisation.



Taking all of the above into consideration, and by examining figure two, it is made undoubtedly clear that digital media have revolutionised the way in which communication works. They have indeed altered the communication process by making everyone within it equal. In this new communication process, consumers are equals with the corporations in a digital or social media sphere. Since both parties can communicate with each other directly and have access to potentially the same information, we can assume that they are now playing on an equal playing field.

New, digital and social media, while often referred to as a group of media, vary in the way in which they operate, the functions they offer and the objectives for which they can be used. These dissimilarities among them, as well as the evolution in their offering, are analysed below.

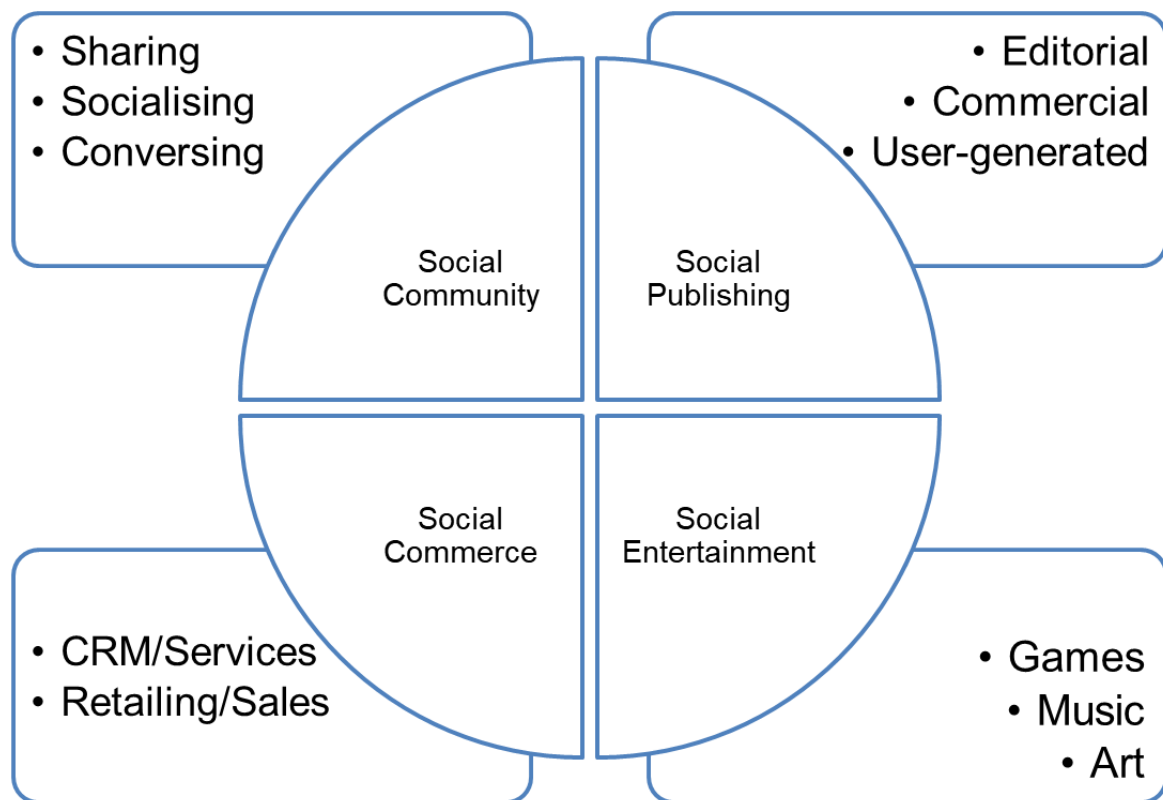
#### **4.1.2 Digital and social media zones**

Research suggests that not all digital and social media are the same. Indeed, we see that different services are being offered by different media, while they also tend to focus on a different market or on different behaviours. Consequently, they tend to have different levels of effectiveness in what they can offer their users. As a result, their use or intended use differs, and so does the target market each one has. As more social media develop, the more we are presented with differences among them. We also note similar differences in the ways in which consumers use the different digital and social media. We therefore can consider and reflect on how we use LinkedIn, Instagram, Twitter or TikTok to better understand the dissimilarities among them.

Research suggests that there exist four distinctive new and social media zones under which media can be grouped. These are illustrated in figure three, and will be discussed in more detail below.



**Figure 3. Digital and social media zones**



From Social media marketing, by Tuten, T. L. & Solomon, M. R., 2014. <https://doi.org/10.1177/0972262918766148>.

First, we see zone one, the social community media (Tuten and Solomon, 2014). These media aim at developing relationships between the individual users, and ultimately on developing common identities among them. As such, these media foster two-way, and even multi-way communication among the users. They also enable for conversation to exist and for collaboration among its members to be fostered.

Social community media allow users to share experiences and resources in order to facilitate this communication and collaboration.

Media in zone one include social networking sites, message boards, and forums in which the users can openly and easily converse with each other. These media aim at developing the social identity of their users, and often become part of their own identity. Individuals then identify with the community that is being created through the zone one media, and build their own social presence within it. Social community media aim at developing connections between its users, something that becomes particularly popular in the sport industry. One of the first forms of such media to develop in sport has been forums of sport fans which admirers of the same teams would join in order to discuss about its news and their opinions. These media have then acted as a way in which fans could develop their own fandom, and further express and build their own fan loyalty (Watkins and Lewis, 2014). It is believed that these online communities developed by fans can be a powerful



tool in the expression of one's fandom, and are still an area that has begun to be monetised by sport brands. As we will discuss below, social community media in sport help develop online fan communities, which help increase fans' loyalty towards a team and its brand, which in turn has been linked to financial benefits for the brand in question.

The second digital and social media zone is the one of social publishing (Tuten and Solomon, 2014). This zone includes media that allow for the dissemination of content to a wider audience. They therefore act as a platform on which individuals can create and publicise their own content, which can then be accessed and consumed by other individuals. This zone would include blogs or micro-sharing sites such as Twitter, media sharing sites such as YouTube, Vine and Instagram, as well as news sites.

Social publishing media allow for the content they include to be updated easily. They also call for regular updates on their content by the users, due to the constant demand for more consumption. These media can be accessed by anyone and equally used by anyone, both by individuals and by professionals (for example journalists). They therefore allow for both peer to peer communication and organisation to peer communication. It is often that we see traditional media providers (such as major news organisations) utilise these media to promote news (e.g. the BBC account on Twitter). Equally, companies can create accounts in these media to use them as an additional avenue, through which messages can be broadcasted and content can be disseminated to their audience. An example of this would include the numerous sports organisations that have developed accounts on micro sharing sites such as Twitter, and media sharing sites such as Instagram.

While the form these media can take varies, from a long diary-type feature to an online magazine, the main element that they all share is the publishing aspect, alongside a minimum participatory feature. This means that while the main aim of these media is to promote one's content; they also allow for a relatively limited and often controlled participatory aspect to also appear. Coming in the form of a 'like', 'comment' or 'share' feature, these media allow users to engage with the content and start a discussion with the content creator, without nevertheless diminishing the main aspect of content promotion. We therefore see in social publishing media, that content creators are often inviting their audience to leave comments or create discussions, and therefore show their interaction with the content created, while maintaining the content as the focal point of the discussion.

In the third digital and social media zone, we encounter social entertainment media (Tuten and Solomon, 2014). These are media that are aiming at the enjoyment of the users. These media therefore focus on the element of play, fun or enjoyment. Media that fall under this category would include social games (e.g. Candy Crush), gaming sites, alternative reality games, and any other form of entertainment community, such as Spotify.



These social entertainment media create opportunities for interaction between the individuals involved, while focusing this discussion on the element of fun that they share. They therefore allow individuals to create networks based on this feature and communicate with their network of fellow players. In order to facilitate or initiate this discussion, users are often given the ability to post updates on their status and their accomplishments in the game, and promote this to other online profiles of the same medium. Through these media, entertainment communities are being created. These entertainment communities were some of the first communities to be developed in media, as we saw through the emergence and early (albeit short) success of MySpace. In sport, the most popular example of this category would be the fantasy leagues we saw being created, which further assisted the consumption of sport.

Digital and social media zone four involves social commerce media (Tuten and Solomon, 2014). The media that fall under the social commerce category are the ones that assist individuals in the online buying and selling of products and services. These media are to be used at any point of the consumer decision-making process, in order to influence any of its stages. They also assist and prolong the decision-making process by allowing, for example, for things that one buys to be featured in their own media profile.

Social commerce media include media in which reviews and ratings on products can be promoted, such as the ones seen on review sites or e-commerce sites, media that promote deals that one could purchase, social shopping markets featuring user recommended products, reviews, and the ability to communicate while shopping, etc. Famous media that fall under the social commerce category include Yelp, Groupon, Etsy, etc.

While these zones allow us to group the existing digital and social media under particular categories, they are also not mutually exclusive. In fact, as digital and social media progress, we see some, if not all of them altering their features and adopting elements that would originally fall beyond their promoted aims. In fact, modern digital and social media might nowadays fall under multiple categories-zones at the same time, since they have opted to develop and expand their features to better match the needs of the users.

The most illustrative example would be Facebook, which over the course of its development has managed to currently fall under all four digital and social media zones, becoming what is now called a social utility (Tuten and Solomon, 2014). This in turn then allows Facebook, which originally started as a social publishing medium, to gradually also become a social community medium, further developing into a social entertainment medium, and finally expanding to incorporate a social commerce aspect.

It is expected that as digital and social media continue to further progress, they will also adopt new and currently undocumented forms, as we can also see emerge through the creation of Facebook's (now Meta's) new Metaverse. The sport industry is then expected to follow these developments shortly, as it has already been noted through the creation



of the world's first football stadium inside the metaverse by Manchester City football club (Cunningham, 2022). It is reported that the club is building a virtual Etihad Stadium inside the metaverse, in order to allow supporters who may never go to Manchester to watch live games from the comfort of their own homes anywhere in the world. This would in turn lead to a further development of broadcasting rights and a re-definition of live sport content consumption through this novel digital medium platform.

As it is evident through the above discussion on new, digital and social media, their emergence and rapid development have brought about revolutionary transformations that extend beyond the potentially minimal expected changes. Instead, it appears that they have completely altered a number of areas in the ways in which the industry and consumers operate. Within them, we therefore see significant changes in the way in which the sport industry is able to adapt their broadcasting strategies for both live and non-live content (as it was also discussed in the previous module), expanding their existing portfolio of broadcasting, and thus exploring new ways in which it can be monetised. While broadcasting live sport through digital and social media is an area that we have discussed in the previous module—and one that appears to be rather straightforward, as we can already see by the involvement of YouTube in broadcasting live sport (Wallenstein and Spangler, 2018)—the wider changes in the adoption of digital and social media are worth highlighting. These changes in the strategies of sport companies are being brought upon in response to the remarkable alterations and revolutions we note in the behaviour of consumers, due to the emergence and adoption of new, digital and social media, which will be discussed below.

### **4.1.3 Consumer behaviour in digital and social media**

Our current behaviour on digital and social media involves a wide range of activities. We firstly see that we have different motivations when engaging with them (Heinonen, 2011). These motivations could be grouped under three wide categories: information seeking, social connection, or entertainment. At the same time, our input to digital and social media involves the consumption of already existing content, our own participation online, or the production of content ourselves. If we put all these different motivations and behaviours in a grid, we can therefore be presented with a better and more illustrative image of current consumer behaviour in digital and social media—as it is shown in figure 4 below.



Figure 4. Consumers' behaviour in digital media

<b>Consumer motivation</b>	<b>Entertainment</b>	Escaping the real world and relaxing Entertaining oneself	Becoming inspired, mood management	Self-expression
	<b>Social connection</b>	Social surveillance Sharing and experiencing with others	Belonging and bonding Being up-to-date	Creating and managing a social network Staying in touch
	<b>Information</b>	Retrieving product information or content News surveillance Collecting factual information	Applying knowledge Sharing and accessing opinions, reviews and rating	
		<b>Consumption</b>	<b>Participation</b>	<b>Production</b>
		<b>Consumer input</b>		

From Consumer activity in social media: Managerial approaches to consumers' social media behaviour. *Journal of consumer behaviour*, 10(6), 356-364, by Heinonen, K., 2011. <https://doi.org/10.1002/cb.376>.

As figure four illustrates, our current behaviour in digital and social media can vary widely, as we will explore in more detail here (Heinonen, 2011). First, our interest in seeking information can manifest in different behaviours. In the interest of information seeking, we see that individuals can be involved in digital and social media, and use them in order to retrieve product information or content that they are interested in. This will involve acquiring information about products that they are interested in purchasing, or even downloading content, when it is available, to further their knowledge on a particular issue. It can also involve collecting factual information about a topic such as other reviewers' recommendations, or even further searching something in user generated formal sources such as Wikipedia. In the context of sport, this would refer to fans' activities to learn more about one's favourite athlete or team, and thus consume the content that is available about them online. Consumers, in this case sport fans, can then seek and consume content about their favourite sport, using not only sources generated and managed by the athlete or team themselves, but also by accessing content that is generated by other fans, often offering information that might have been otherwise missed.



When individuals are still interested in seeking information, but they also would like to participate through digital and social media, they can start sharing and assessing other opinions by offering their own views on particular products or services, and even agreeing or disagreeing with others, and thus assessing the knowledge that is already shared online. This would also involve them expressing their opinions by leaving comments, liking or sharing existing content, by rating products and services. This would again translate, in the context of sport, to individuals expressing their opinions about a team or athlete, about the tickets they purchased for a particular sport event, or even the official merchandise purchased by a sport brand. These comments could then be used by other users of the same digital or social media, and ultimately influence their own purchase decision (Ramnarain and Govender, 2013).

Within the information motivation area, there is a news surveillance activity as well, in which individuals can follow current news from all over the world, and actively express their opinion on it. Again, sharing or liking content, reposting it, and thus assisting in further spreading it, would be an activity that falls under this category. Applying knowledge would then involve the individuals using knowledge that they have gained either through online or offline activities, but doing so for their own benefit, such as processing existing content, or exchanging products using digital and new media as a tool. Activities that would fall under this category would involve individuals selling products they have on eBay or marketplace on Facebook, or even using specially designed digital and social media to sell second hand sport equipment or, in the geographic areas where this is possible, re-selling their tickets for sport events.

An additional customer motivation is to be socially connected through digital and social media. Again, a number of activities can be identified under this motivation depending on the level of the input users have. When individuals are interested in consuming existing content, with a motivation of social connection, we see that they can be conducting what is called 'social surveillance', which involves them learning more about their friends and acquaintances (Vinerean *et al.*, 2013). This is facilitated with the emergence of social media, which allow and in fact promote sharing detailed information about one's life, including not only text, but also photos and videos. Consuming this content can allow someone to gain a lot of information about others in the world of sport, that would involve learning information about athletes and their habits, their professional careers, as well as their behaviour beyond their life as a sportsman/sportswoman. Equally, social surveillance can take place for a particular sport organisation or other individuals involved in the sport industry, such as owners of sport clubs.

A more collaborative experience can occur when individuals share and experience content with others. Individuals can still be relatively inactive by limiting themselves to mainly consuming already published content, while they are enjoying the content that they are experiencing through—for example, the consumption of live sport, that occurs simultaneously for everybody through a digital or social media platform. The broadcast of



online live sport events on platforms such as YouTube would fall under this category (Wallenstein and Spangler, 2018), further highlighting the way in which digital media broadcasting of live sport has developed, as a response to the needs and wants of consumers, and to the benefit (financial and wider) of the sport organisations.

A more participatory activity that is still motivated by one's interest in social connection would be the belonging and bonding that can occur when individuals are using this consumption in order to connect with others. By using the example of experiencing live sport through the consumption of a live broadcast on YouTube, we can see that the comments section of YouTube allows for this experience to be shared, and for a connection between individuals to occur. It is worth noting how similar discussions can happen on other social media, such as Twitter, which, through the use of a shared hashtag, can allow people to do, initiate and continue a discussion on a shared interest that they are enjoying and experiencing at the same time, whilst developing a further connection among them.

This interaction and connection developed through digital and social media indicates one of the most significant changes brought upon by new media. Beyond the re-definition of the communication process, digital and social media have brought a revolution in fan engagement. In simple terms, they have helped us create and build communities online. These online or virtual communities are additional tools that were not previously available to any industry—among them sport. Through these communities, a number of opportunities appear, and within them there is the intensification of fans' (consumers') consumption experience with their favourite sport, which leads to a higher fan and brand loyalty. This, ultimately, leads to financial benefits for the brand, that is able to charge higher prices for the same products or services (due to a higher brand equity), and further expand their customer portfolio (Brogi *et al.*, 2013).

Another activity observed in the same sphere would involve one's efforts to being up to date with information regarding their own interests. Consuming content allows individuals to know what is happening in the area that they are interested in. This can become very important in the context of sport, where intense news activity can occur in a short period of time. For example, during sport events, intense news activity can occur in a very short period of time when the event is being staged. As such, being up to date with the newest information, the newest achievements and developments, can be of importance for the people who are interested. Keeping up to date, consuming, sharing, and then expressing one's feelings regarding this news, can be important for highly identified fans.

When individuals are interested in connecting socially and are willing to produce content themselves, then we are being driven into two additional connected behaviours. First, the element of creating and managing a social network; this would involve individuals reaching out to friends, connections, and acquaintances they might have in real life, and expanding that connection to an online sphere. Since digital and social media allow for



previously existing barriers, such as distance and time to be overcome, they therefore facilitate for social networking to develop further. This in turn extends to the second and most noted consumer activity online, which is staying in touch with one's network. This involves keeping up with relationships within one's own network, either in their social or in their professional life, using digital and social media.

Both these activities are of importance in the sport industry, since they can allow for one's network to develop while gravitating around their interest on a particular sport brand, for example (a sport athlete or team). Keeping up with the relationship among the individuals who share this interest can further assist in developing an online community, as we mentioned above, which can in turn assist in further developing their loyalty with the brand. It is this loyalty that can ultimately result in tangible financial benefits for the brand (Brogi *et al.*, 2013). As it was mentioned earlier, online communities can assist in further developing brand loyalty, which in turn is linked to brands raising their equity, and eventually, their financial prosperity and longevity. In simple terms, by assisting in the development of social networks around sport, sport brands can develop themselves while ultimately achieving tangible financial benefits.

In terms of the entertainment motivation that consumers might have when using digital and social media, we again see different activities occurring depending on the consumer input. First, we see individuals consuming existing content on digital and social media in order to escape the real world and experience a form of relaxing. This idea of relaxing or escaping online is an area that has received wide attention nowadays, due to the emergence of the COVID-19 pandemic. In the subsequent lockdowns that occurred because of the pandemic, we saw a large number of individuals escaping the real world by consuming significant amounts of online content (Ghalmi *et al.*, 2020). This was done in order to assist individuals to entertain themselves by enjoying the online world and escaping the real world. The sport industry can explore this further by providing fans with additional content online that aims at their entertainment, as we will further discuss below.

As we have seen over the past years during the COVID-19 pandemic, individuals can engage with digital and social media in order to become inspired and change or manage their mood. This involves the times when individuals are looking for inspiration and encouragement to achieve their own goals, which often occurs in the sport industry. For example, we often see individuals searching and participating in online content when inspiring to get themselves involved in a new physical activity (Hayes, 2022). By being inspired through others' physical activity journeys, individuals can be encouraged and better manage their behaviour in order to better adapt to a new pace. They can also keep participating in that consumption by adding their own achievements step by step, and therefore demonstrating their journey in physical activity, by being inspired simultaneously by the journey that others had.



Finally, when consumers are motivated by entertainment, and they are interested in producing content, we can see them self-expressing. Self-expression involves the articulation of one's identity and the promotion of their attributes on digital and new media. This self-promotion could involve any form of content, ranging from written text through forums and microblogs, to the posting and promotion of one's photos and videos, such as selfies or even artistic content intended for professional purposes. Digital and social media allow—and in fact promote—the publishing of one's content as we examined before, and thus promoting one's self-expression through them.

It is through this interest of some to express themselves and promote their attributes, and the consequent and continuous existence of individuals who are interested in consuming this content, that we have seen the blooming phenomenon of social media influencers. Social media influencers are nowadays—in 2022—, according to Forbes, worth approximately 15 billion (13.66 billion euro) (Rahal, 2020). The industry of social media influencing was worth almost half of this amount three years before, in 2019. Whilst we have yet to see what influencing can do for a brand in the long term, we have already seen that their ability to spread electronic word of mouth by putting their own 'stamp of approval', when using a particular product or service, can assist in reaching a wider and often a niche audience that might not have been easily reached otherwise. It is argued that the main platforms to watch for this kind of influencing content are Instagram, TikTok and LinkedIn, with platforms such as Snapchat, for example, being now considered declining (Rahal, 2020).

#### **4.1.4 Industry responses to consumer behaviours in digital and social media**

In response to the above discussed consumer activities online, companies have developed their own strategies to learn, harvest and monetize the digital and new media sphere. In this section, we will discuss these responses from the industry in order to learn how the business world in general—and the sport industry in particular—is responding and reacting to consumer behaviours, and thus how they are utilising, harvesting, and monetizing digital and new media. These strategies, as we will see below, extend beyond the adoption of digital and social media as new avenues for broadcasting live sport content, that we discussed in the previous module. They instead incorporate a number of strategies that better and more holistically respond to the changes noted in consumer behaviour, and thus highlight how sport can broadcast non-live content to better utilise and exploit digital and social media.

By using a similar grid to map the strategies of companies based on consumer motivation and input (Heinonen, 2011), we are therefore presented with figure five, which we will use in our analysis below.



Figure 5. Companies potential strategies in response to consumers' behaviour in digital media

<b>Consumer motivation</b>	<b>Entertainment</b>	Creating games and online content	Creative tools for users' daily practices Encouraging different UGC sections based on entertainment practices	Connecting users in real-time games
	<b>Social connection</b>	Enabling interaction between users Creating chat functions and online communities	Supporting interactions Demystifying company's image online	Facilitating new social connections Learning from discussions and adapting accordingly
	<b>Information</b>	Providing product information and free downloads Linking company/offering to current happenings Consumer advocates	Creating real-time reviews and tests of products Clarifying the link between company/offering and customer lives	Providing tools facilitating daily practices Inviting customers in the development of new offerings
		<b>Consumption</b>	<b>Participation</b>	<b>Production</b>
		<b>Consumer input</b>		

From Consumer activity in social media: Managerial approaches to consumers' social media behaviour. *Journal of consumer behaviour*, 10(6), 356-364, by Heinonen, K., 2011. <https://doi.org/10.1002/cb.376>.

First, we see that when consumers were motivated by their interest in information and are only willing to consume existing content, companies have responded by providing more product information and free downloads for their consumers. In the case of sport, we have seen sport organisations developing easily accessible websites in which detailed information on a brand's history and development is offered, alongside additional content that can be downloaded for one's personal consumption. This content can include exclusive photos or videos that were before not available to brand's fans, such as the history of a sport team, photos of important historic moments or moments of success, as well as previously undocumented details behind them. Sport teams have been often able to monetise this interest, by adding membership fees in these website or social media pages with exclusive content (Joseph, 2020). As a result, fans who wanted to access this content, had to pay a fee in order to get access, offering a tangible financial benefit to the team through the paid broadcast of non-live sport content.

Knowing that individuals might be interested in participating in the online content made, made companies react quickly, by creating real-time reviews and tests for their products and/or services. In the case of sport, a number of ticketing providers, for example,



nowadays allow for the ticket selling experience to involve a number of features, making customers further involved in the process. These added features promote other users' reviews of the experience, whilst even allowing for photos from users to be tagged on particular events. This in turn offers additional information for the potential consumers who can feel better informed when purchasing a ticket for sports event.

Companies have also realised that by allowing for information to be created and promoted through their own media, they can facilitate not only the consumption that other users will have, but also the promotion of the company by the users. The users are then able to share not only their reviews on existing products, but also their suggestions on how products can be improved. Inviting customers in the development of new offerings has also been a rising trend within the sport industry (Vale and Fernandes, 2018).

Often competitions are being launched, in which fans are asked to help design the new shirt of a club, for example. The fans are then involved in this discussion, increasing their brand affiliation. At the same time, this increase in brand affiliation or loyalty has been linked to increased sales of this new offered product, which fans think is being co-produced using their recommendations, therefore resulting in tangible financial benefits for the sport organisation (Huettermann and Kunkel, 2021). In simple terms, if fans feel involved in the design of the new shirt, then they are more likely to purchase that shirt when it is produced at the beginning of the next season, making the use of digital media a way through which their involvement is facilitated and ultimately harvested for the financial and wider benefit of sport organisations.

At the same time, sports organisations have also ensured that there's a clear link between their company, what they're offering, and how it affects consumers' lives (Vale and Fernandes, 2018). They have ensured that a personalization element is offered to individuals by engaging with their personal lives and, for example, congratulating them on their birthday. This wish is often combined with additional offers on products or tickets, which can be directly linked to sales for the sport organisation.

When fans are motivated by their interest in being socially connected, organisations can enable interaction between users, ensuring that their brand is part of this interaction. For example, by creating a chat function and an online community, they can therefore harvest the interaction that occurs within that community, and can thus put their brand at the epicentre of the discussion (Watkins and Lewis, 2014). While they themselves may not be actively involved in the discussion, by facilitating the discussion to happen, they ensure that the brand loyalty is increased within that online brand community, which in turn has been directly linked to tangible financial benefits for the brand.

Brands can even support the interactions between members by offering suggestions on the topics under discussion or giving them stimuli to initiate a discussion. They can thus participate in the discussion by offering insight information on an important moment for the sport brand, or a previously unseen photo of an important moment, though



broadcasting previously unused non-live content. They can also answer questions or even introduce Q&A sessions, which allows the brand image of the organisation to be presented under a different light, offering glimpses of the true brand identity. All these can further help build a brand community, making the brand more likeable among consumers. By doing so, brands can facilitate new social connections and help individuals build new relations that were not there before (Vale and Fernandes, 2018). This in turn can increase consumers' brand loyalty, which has been linked to financial benefits for the brand.

In the area of entertainment, organisations can ensure that they are creating more online content that aims to entertain its consumers, often by adding the element of joy or games within it. These games and entertaining content can then engage individuals for longer, exposing them to the brand over a longer period of time. Online games offered by sport teams on social media can be an example of this, which proved particularly popular in the recent COVID-19 pandemic lockdowns. We expect that the creation of Manchester City's online stadium in the metaverse that we discussed above—that also falls under this category of strategies—would further illustrate how sport can utilise digital and social media to broadcast live and non-live sport content, while improving fan engagement and ultimately monetising new media.

## Summary

In this summary, we can briefly revisit some of the most important things that we analysed in these last two modules of the course, focusing on the second business focused monetisation strategy within sport, sport broadcasting. In the previous module, we focused on traditional media and the broadcasting of live sport content. We also explored the symbiotic relationship that sport has built with traditional media, and the evolution it has had before it became one of the biggest sources of revenue for sport. The module also touched upon the entry of new, digital and social media in the broadcasting landscape. In this module, we drew the attention on new, digital and social media, in order to explore not only their use for the broadcasting of live and non-live sport content, but also in further developing fan engagement through novel strategies within the sport industry. We thus explored the changes digital and social media have brought about in consumer behaviour and the harvesting and monetising strategies emerging in response to these behavioural changes.

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