



Examining Brand in Sport in a Post-Television World: Have We Entered a Post-Brand Paradigm?

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Abstract

This paper explores the world of sport marketing in relation to changing contextual factors taking place necessitating a shift in marketing strategy and practice. Using a systemic and structuration oriented perspective, it examines the emerging concepts of the post-television world, a post-brand paradigm, and the concept of total marketing. The discussion will focus on key drivers of change in an emerging post-television world: digital technologies, lifestyles, youth culture, individuals-within-communities, wiki-worlds, and consumer backlash. Implications for sport marketers and potential future research emerging from important strategic challenges (brand changes, the important element of content, and metrics for success) are provided as a way to understand how past principles can and are used in such a context.

Keywords: Sport; brand; television; technology; marketing

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Introduction

Total football is the complex, flexible, and forward thinking style of football (at least in the 1970s) designed to ensure all players on a football pitch are involved in the game, even when they did not have the ball (Ornstein, 2008). Although its beginnings are often attributed to Dutch football, specifically the successes of the national team and club side Ajax, the concept spread to teams on a global-wide basis (Foot, 2006). Total football is holistic and flexible. It relies on individual skill and the unity and communication of players and coaches. The players have relatively equal skill sets allowing them to be positioned as needed (e.g., strikers could become defenders). Total football, then, is (arguably) a strategic and tactical ideology designed to bring balance to a team, coordinated flexibility to its play, and confusion to its opponents.

Sport marketing contexts are inherently changeable and require strategic diversity to achieve success (e.g., traditional conceptualizations of target markets). Like total football, successful sport marketing in today's digitally oriented sports world requires flexible, interconnected, and balanced skill sets (Grant, 2006; Gummesson, 1997). These issues are related to broad competitive landscape elements such as understandings and insights into fans, a volatile financial environment, escalating cost structures bringing with it challenges to revenue streams, and a shifting competitive environment moving towards Internet-based, individual and community level experiences (Horne, 2006; Maffesoli, 1996; Sutton, 2011). Success lies in understanding where and how to amalgamate resources and when to make adjustments as the competitive context shifts and flows. This shifting context can be characterized as a period of *punctuated equilibrium* because the historical foundations of a television-based sporting infrastructure are changing (i.e., sport leagues driven by broadcast television deals) (Thurow, 1996).

While sport marketers are not inherently different than their corporate counterparts, sport is followed and consumed more often and in a variety of ways than some traditional industrial products (e.g., soap, insurance). It is an industry with a passionate following that seeks knowledge, experiences, and engagement (Pfahl, Kreutzer, Maleski, Ryznar, & Lillibridge, 2012; Wolfe, Weick, Usher, Terborg, Poppo,

Murrell, Dukerich, Crown Core, Dickson, & Simmons Jourdan, 2005). Studies of the sport business context resonate with organizational research in business and other contexts as it is argued the competitive nature of sport, both on the field and in business, mirrors that of traditional corporate environments (Smart & Wolfe, 2003; Wolfe, Weick, Usher, Terborg, Poppo, Murrell, Dukerich, Crown Core, Dickson, & Simmons Jourdan, 2005). It also provides opportunities to observe, to measure, and to compare points of interest over time (i.e., metrics) (Holcomb, Holmes, Connelly, 2008; Smart & Wolfe, 2003; Wolfe, Weick, Usher, Terborg, Poppo, Murrell, Dukerich, Crown Core, Dickson, & Simmons Jourdan, 2005).

Flexibility, connectivity, and balance are significant lessons learned from total football. How, then, can flexibility, connectivity, and balance be brought to marketing efforts by sport personnel? This purpose of this paper is to provide a systematic review of the modern sports marketing landscape that seeks to understand key drivers impacting sport marketing practices and brand management (Innoue & Kent, 2012; Lipsey & Wilson, 2001; Meir & Scott, 2007; Møeller, 2006; O'Shea, 2011; Santomeir, 2008). From this analysis, three concepts related to the changing world of sport marketing are introduced as a conceptual framework for a revised understanding of marketing strategy and tactics in light of a shifting modern sport landscape: post-television world, post-brand paradigm, and total marketing (Horne, 2006; Grant, 2006; Gummesson, 1997; Santomeir, 2008). The key drivers of change are social, economic, political, and technological in content and context. Marketing scholars and practitioners in different contexts are asked to function in this multifaceted and malleable context making an understanding of it an important departure point for working within it and looking forward to see what is coming next. The context leading to the concepts of the post-television world are described first. This is followed by a discussion of total marketing and post-brand within the post-television world. Building upon this overview is an analysis of the specific drivers of total marketing and post-brand. An examination into what these elements mean for sport marketing is then provided. Finally, implications for future research emerging from current events are provided as a way to understand how past principles can and are used in such a context as well as what sport marketers can begin to examine in the future.

Review of Literature

Examining current changes impacting strategic marketing processes helps to develop an understanding as to where foundational and philosophical changes in marketing strategy and branding are occurring and are needed (Gummesson, 2001; Santomeir, 2008). To do this, this study utilized an analytical process that encompasses the need to examine the marketing and brand issues from a more interconnected, and systemic vantage point (Grant, 2006; Gummesson, 1997; Santomeir, 2008). It focuses the discussion on key drivers of change that is social, economic, political, and technological in content and context (Møller, 2006; Santomeir, 2008). The first part of the system is the conceptual framework proposed by Parasuraman and Grewal (2000) that defined the interconnectedness of business-to-business and business-to-customer linkages that are impacted by the Internet. The main emphasis of the framework is that aspects of traditional business (e.g., operational flows, promotional communications) that were once offline are heavily influenced by or can gravitate to Internet based applications that change the nature of market and organizational level structures (e.g., loyalty chain, value chain) (Parasuraman & Grewal, 2000; Santomeir, 2008). This component of the examination framework provides a method to examine individual elements driving the past and emerging changes in the modern sport marketing landscape in sport marketing practice (Grant, 2006; Gummesson, 1997; Parasuraman & Zinkhan, 2002; Santomeir, 2008).

Second, structuration theory provides a framework to study the broader connections between the elements noted previously (Giddens, 1984; Giddens, 1986; Jones & Karsten, 2008). Structuration theory is useful due to its relevance as a social organizing theory and provides higher order connections among phenomena rather than direct, micro level causality with the relationship between individuals and society at its core (Giddens, 1986). Human actions (i.e., agency) produce and re-produce social structures in perpetuity, which in this case, defines how sport marketing and sport fandom are shaped by and shaped structures within sport through individual and interrelated actions. The two frameworks work together to allow a conceptual study of the current sport marketing landscape, which in turn, helps to identify key future structures (i.e., opportunities, activities). The result is a revised framework for sport personnel to study, to create, to implement, and to evaluate marketing strategies and brand activities in the modern sport landscape. It will frame the next generation thinking of sport marketers and how they can develop strategies, goals, objectives, and tactics in

the shifting modern sport landscape (Horne, 2006; Grant, 2006; Gummesson, 1997; Santomeir, 2008). The next section provides a review of the context under study.

Context Review of Literature

The most significant engagement platform and revenue generator within the world of sport marketing is television. In the United States and Europe, the rise in the power of television, and advertising's complimentary role to it, gave an injection of money to the sports world that seemingly cannot end (Bellamy, 1998; Horne, 2006; Mason, 1999; Whannel, 1992). This contextual review section is designed to show threads across a historical context in order to investigate changes currently underway that are causing a need to revisit marketing and brand ideas. It includes the game-changing role of television and emerging concepts of post-television, post-brand, and total marketing.

The Post-Television World

Sport marketing activities capitalized on the growth and expansion of television and sports-related televised content (e.g., sports news, fantasy sports programming) since the 1950s. Nielsen research director David Broughton noted, "The top 50 advertisers spent a combined [US]\$6.6 billion on sports advertising in 2010, up 27 percent over what the top 50 companies spent in 2009 and 22 percent more than 2008" (2011, p. 1). Additionally, ESPN signed a US\$15.2 billion television deal with the National Football League over the next eight years (Sandomir, 2011). CBS and Turner paid US\$10.8 billion for NCAA men's basketball tournament rights for fourteen years (Flint, 2011). The NBC network in the United States paid a relatively small sum of US\$4.38 billion for the Olympics between 2014 and 2020 (Sandomir, 2011). The signing of Albert Pujols by the Los Angeles Angels of Anaheim is attributed to television money provided by Fox Sports. His contract, 10 years and US\$254 million, can be paid off with a portion of the television money paid to the Angels from Fox (McCarthy, 2011). This is not just an American trend. In England, the English Premier League's television deal with broadcast company Sky netted the league more than one billion pounds (Harris, 2009).

However, recent years have seen a challenge to the supreme position of television in daily life. The Nielsen Company reported in 2012 that, for the first time in twenty years, there was a decrease of 1 million homes across the United States (a drop

from approximately 115 million homes to 114 million) that meet their definition of a television household, where a home has at least one television and a cable, satellite, and/or antenna connection (Stelter, 2012). Short term data suggests a drop in viewership in the United States, for example, where year-on-year data from the third quarters of 2011 to 2012 showed a decrease in viewership hours from slightly over 520 billion to about 511 billion total hours in a time period that included the 2012 Summer Olympics in London (Niemeyer, 2013). A Morgan Stanley analyst reported somewhat similar results noting a 50 percent decrease in broadcast television audience ratings since 2002 along with an accompanying decrease in advertising revenues, although only by a 6-7 percent amount (Edwards, 2013). While hard data from many different contexts will vary with respect to television viewing (eMarketer, 2013a), it is clear the trend is toward non-television content and access as well as accessing television content in non-linear ways via non-television devices.

Audience fragmentation is less about individuals not watching anything, but increasingly seeking out what they want versus what is available on television (Atkinson, 2013). Since the advent of video recording over thirty years ago, people have shifted their television behaviors slowly with the Internet giving rise to a faster pace at which to find and to watch content that appeals to ever shifting tastes (Magid, 2011; eMarketer, 2013b; eMarketer, 2013c). One issue arising from time shifting and digital video recording is ability to scan by or eliminate commercials (Nielsen, 2012). Similar data to that in the United States is being reported in Europe (Eurodata, 2013) and Asia (TelecomAsia, 2011). Increasingly, people around the world are augmenting television viewing or turning to mobile devices (e.g., smart telephones) for content beyond television content (The Economist, 2013). In other words, they seek content not produced for television or content accessed or saved to be watched on any number of devices. The content is also available specifically from and for the Internet (e.g., Red Bull TV) (eMarketer, 2013b; Stelter, 2012; TelecomAsia, 2011).

This shift can also be seen as social media is being linked increasingly to television viewing in a way that allows social contact at an individual or community level while watching a mass medium (Giddens, 1984; Giddens, 1986; Parasuraman & Grewal, 2000). Concepts such as social television (also known as backchanneling or cloud viewing) refer to the ways people communicate through social media platforms while watching television (e.g., Lost Remote, Mashable) (Hill, 2012; Proulx & Shepatin, 2012). Significant impediments to ubiquitous content viewing, however, are rights deals and

ratings standards (McGowan, 2013). Additionally, the rise of user generated content (UGC) also adds complexity to the discussion as individuals become producers and users of information and content, sometimes simultaneously (Grant, 2006; Gummesson, 2002a; 2002b; Santomeir, 2008).

In this context, marketing efforts and the branding processes are shifting from traditional, static communication to customers to one that embraces change and lifestyle characteristics, which is in line with the fragmentation issue discussed earlier (Fournier, 1998a; Gummesson, 2001; Grant, 2006; Maffesoli, 1996; Meir & Scott, 2007). All of these threads can be drawn together to show the changes made in terms of how individuals are accessing information and entertainment: the post-television world.

The Emergence of a Post-Brand Paradigm and Total Marketing Strategy

Sport personnel addressed this shift by providing new content that goes above and beyond event broadcasts (Giddens, 1984; Giddens, 1986; Raney & Bryant, 2006; Turner, 1999). This new context includes behind the scenes access, opportunities to listen to and to chat with athletes or team personnel directly (e.g., Twitter), and other non-live event content that can be used around the live event to continue to keep the event within the mindshare of the fan/fans. While this is inconsistently done across the world due to limitations stemming from television contracts and league collective bargaining arrangements (e.g., United States major professional sports), it is being done (Raney & Bryant, 2006). While mega events such as a World Cup or Super Bowl still draw people to the television, the search for content at the micro/individual level, as opposed to a traditional mass level, is the current state of play. The list of changes and potential changes by sport marketing goes on and on (Evens & Lefever, 2011; Hutchins & Rowe, 2009).

Competition for fan attention becomes a key driver of fan engagement, and thus, ways that revenue can be derived for sport organizations (Santomeir & Costabiei, 2010). Rather than dwell on the competitive balance and other related issues driven by individual broadcast rights deals, this study explores the broader connections between television and sport and the changes accompanying a shift to a digital, Internet-based society. While this shift might be applied unequally, it is occurring in societies all around the world (e.g., by country, by sport team) leading to a re-thinking of marketing strategy and philosophy as well as what brand means in such a context (Mongolporn, 2012; Rogers, 2003; Warschauer, 2004).

The threads of change noted above signal a shift from a television oriented marketing world in sport is being driven by changes that oppose, augment, and alter the core of modern sport marketing and brand that developed over the past fifty years. In other words, new structures are being created by and through these threads (Giddens, 1984; Giddens, 1986; Parasuraman & Grewal, 2000). The post-television world shows increasing numbers of people watching sports and other entertainment on non-television devices. Sport marketers must begin to re-imagine the foundational elements of marketing strategy by examining emerging trends that affect it in order to compete for an ever more difficult to reach fan's money and attention. To adapt to the changes, sport marketers need to become many things to many people in many contexts: total football vis-à-vis strategic marketing processes. This emerging form can be conceptualized as total marketing within a post-brand paradigm.

In a post-television world, old and new brand elements are needed to reach increasingly disparate fans in an ever changing context. The strategic processes used to develop and to grow a brand are contested by definition and complicated in practice (Aaker, 1996; Keller & Lehmann, 2006; Stern, 2002). In the past fifty years, marketing and brand efforts were developed and conducted within the construct of a television-centered world. In this world, the mass message to a mass audience was important because it raised brand awareness and communicated, depending on the nature of the message, a lifestyle or worldview that would manifest itself through people aspiring to be that way (e.g., lifestyle a product or service presents) and thus, consume that product or service (Deetz, 1992; Frank, 1997; Sassatelli, 2007).

One key element of marketing and brand strategy research over the years is the organizationally-focused nature of how its elements are comprised and communicated. Integrated marketing communication (IMC) emerged in the early 1990s as a brand value chain (Keller & Lehmann, 2003) and as a way to link macro and micro elements within the organization – consumer dyad (Table 1). Although critiqued for lack of a singular definition, it moved marketing efforts in general, and brand efforts in specific, towards an understanding that the person buying a product or service was important to the processes at work to influence them to buy it (e.g., impact of human agency) (Cornelissen & Lock, 2000; Giddens, 1986; Keller & Lehmann, 2006). This integrated thinking paradigm meant that marketers worked to link feedback from customers to their messages in hopes the intended (i.e., correct) message would be understood by the

targeted people (Blackston, 2000). Table 1 reflects the key ideological components of IMC.

Table 1. Key IMC Elements

Systematic control over all process from internal to external	Emphasis on tactical execution of the plan (including media, criteria for evaluation)
Consistency in message (themes, styles, language)	Personal contact to transfer proper image
Internal collaboration	Structured relationship among all stakeholders
Reaching the target audiences only with messages	Two-way communication between organizational personnel and external stakeholders

Despite these advances, calls were made to address a perceived lack of focus on relationships with potential and actual customers (Gummesson, 1997; Gummesson, 2002a, 2002b; Vargo & Lusch, 2004). Grounded within this relationship marketing ideology is a foundational principle of (co)creation where an individual has the potential to be involved in numerous aspects of the product or service, from design to utilization (Fournier, 1998a; Horne, 2006; Payne, Storbacka, Frow, & Knox, 2008). Over the past twenty years or so, organizational personnel in various business contexts took steps to engage customers in a number of different ways and at a number of different levels. Concepts such as tribes and communities entered the marketing lexicon (Maffesoli, 1996; McAlexander, Schouten, & Koenig, 2002; McConnell & Huba, 2007; Meir & Scott, 2007; Muniz & O'Guinn, 2001). Research and theory development work noted communication engagement with potential and actual customers is important.

Today, people utilize products and services, but they also produce and (co)produce as well, for example, UGC (Ritzer, & Jurgenson, 2010). Grant (2006) argued modern marketing strategy in general, and brand in specific, shifted from static and stable messages and activation to one that is more cultural, fluid, and lifestyle oriented. This shift is due in large part to the technological changes discussed earlier. His concept of cultural ideas reflects an individual-within-community concept where they

are constructed among individuals (i.e., communities) and individual at the same time. Each collective entity or individual has a culture that requires sport marketers to shift their thinking about their thinking (Grant, 2006; Maffesoli, 1996; Meir & Scott, 2007). In other words, they must work to develop a lifestyle within a brand strategy's cultural ideas where molecules of cultural ideas interconnect and are malleable over time versus a more modernist, linear view found in traditional conceptualizations of brand in which they are connected, consistent, static brand image messages (Grant, 2006). Heterogeneity is blossoming as increasing numbers of sport marketing personnel understand that people change over time and static messages, grounded in organization-centric rhetoric will not work as well in the digital age, at least not in traditional ways. For example, Blackston (2000) discussed a situation where an upscale brand appeared to have an attitude problem versus an image problem among customers. The brand in question, it was believed by marketing personnel, needed maintain the image of the brand, but make the attitude more approachable. Taking steps to address such a situation requires contact and interaction with customers. Without it, organizational messages can alienate people (Blackston, 2000). Digital technologies, however, are providing ways for customers to speak directly with marketers (e.g., Twitter) and the ability for marketers to craft mass messages about a product or service decreases as more individuals can say that they do not believe the message reflects them (Grant, 2006). The immediacy of the individual in relation to the organization is rising causing mass messaging to be potentially less effective and calls for flexible marketing (i.e., total marketing) characterized in Table 2 (Grant, 2006; Gummesson, 2002a, 2002b). People want a voice in their lives (Deetz, 1992), but not necessarily within every product or service choice in which they are involved. However, sport marketers need to ensure that their organization is able to provide opportunities for involvement when and where the fan wants them – total marketing.

In sum, based upon the previous discussion of the element level changes and linkages in modern sport marketing (Grant, 2006; Parasuraman & Grewal, 2000; Santomeir, 2008) and the structures that they are destroying and creating (Giddens, 1984; Giddens, 1986), the author's post-television world refers to the social, economic, and cultural conditions that changed the ways organizations and individuals engage in the purchase and use of products and services. No longer is the mass media the center of an individual's world. Make no mistake, television is still important, but in a future moving towards a digital context where viewing takes place amongst an integrated set of

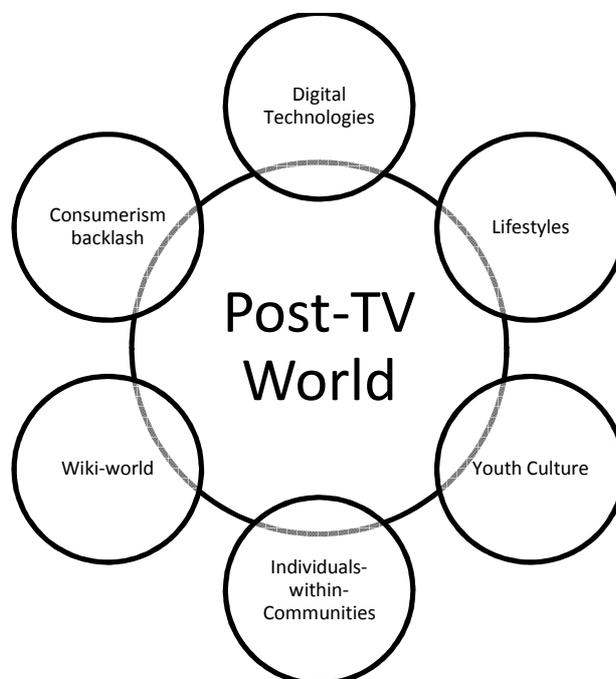
other web services and applications is destined to change the ways in which brand is thought about and enacted (Atkinson, 2013; eMarketer, 2013b; Hill, 2012; Proulx & Shepatin, 2012). The post-brand paradigm refers to the multiple perceptions of brand (i.e., brands within a brand) that are (co)constructed by fans and sport marketers. Total football works within this paradigm to develop and to implement flexible, engaging experiences that are grounded in core organizational values, but are (co)constructed with fans and their individual and communal needs and wants. The next section will examine the micro level changes driving the post-brand paradigm and total marketing strategic framework within the post-television world.

Change Agents Driving Total Marketing and Post-Brand

The proliferation of marketing messages over the past fifty years developed an emphasis, perhaps a strategic need, for organization's and their products and services to be brands. In a post-brand world, if all things are brands, what is a brand? What it became this digital age is a (co)constructed phenomenon that contains elements of traditional marketing and brand practices (e.g., IMC), but includes less linearity and organizational definition of what something is for us (e.g. television advertisements emphasizing what you should be (Grant, 2006). For over twenty years, a customer-oriented focus has been a part of marketing. Although different ways exist for enacting such a focus, its common elements include an emphasis on understanding customers in ways that work to satisfy wants and needs for individuals (Sheth, Sisodia, & Sharma, 2000). Yet, despite the emphasis on individual, target markets were still sought and many control points or choices (e.g., product offerings, marketing slogans or messages) were developed, refined, and communicated by corporate and other organizational personnel to intended individuals or target markets in the ways organization personnel want as opposed to how they are actually received (Blackston, 2000; Fortunato, 2008).

Figure 1 depicts the interconnected elements driving post-brand and total marketing in the post-television world (Giddens, 1984; Giddens, 1986; Grant, 2006; Parasuraman & Grewal, 2000; Santomeir, 2008). These elements were derived from the contextual literature examined (digital technologies, lifestyles, youth culture, wiki world) and the author's previous research (individuals-within-communities, consumerism backlash) (Pfahl, 2001). Each element is important in its own way, but is connected to the others in various ways. The elements will be examined individually in this section, despite their linkages to each other, for the sake of clarity.

Figure 1. Drivers of a Post-Television World



Ultimately, the combination of these factors results in a dramatic probable future in which sport marketers must compete for the attention and money of their fans against all manner of virtual entertainment delivered, many times on demand, via the Internet (e.g., gaming, social media, crowded sports marketplace).

Digital Technologies. A main change agent in the sport marketing world is the widespread use of digital technologies (e.g., Internet, wireless devices). Digital technologies refers to the changes to computer and other mobile devices that provide communication and content via the Internet. Many cultures around the world are in the midst of a paradigm shift as to the ways goods and services are produced, distributed, and used due to the rise of digital technologies and the changes they bring (Anderson, 2008; Gummesson, 2002a, 2002b). The technological changes of the past thirty years resulted in goods, services, and technology becoming an intertwined entity. More a network than a line, the modern combination of these elements makes a person both a producer and consumer of value added experiences (Gummesson, 2002a, 2002b). Such a situation signals a change in how individuals are perceived as economic units, customers, et cetera while also calling for a re-examination of existing marketing thinking

about how to reach people (Grant, 2006; Gyrd-Jones & Kornum, 2012; Santomeir, 2008). These changes affect all aspects of life and, thus, have impacts beyond the narrow focus of this paper. Digital technologies and non-digital technologies are driving lifestyles as important identity and identification mechanisms in society.

Lifestyles. Created in the traditional marketing framework, these were often the realm of organizational mandates where attributes of products and services have led to messages of ideal ways of living (e.g., advertisements) (Corneo & Jeanne, 1999; Crane, 2012; Sproles, 1981). Lifestyles were created and demonstrated in order to create an aspiration culture based on these ideal states (Andreasen, 2006; Crane, 2012; Johannson, 2004; Sassatelli, 2007). A lifestyle could take many forms (e.g., wealth, social consciousness, youth culture, et cetera) depending on the fashion of the moment (Horne, 2006). In the post-brand world, these lifestyles are now defined individually and communally by people and expressed via numerous outlets, from digital means (e.g., blogs, FaceBook) to physical ones (e.g., customization of shoes). While this might not be considered new by some, the fact that Nike, for example, allows people to choose footwear designs or customize other experiences with the company illustrates how traditional brand and post-brand converge for some organizations (Ramaswamy, 2008). Nike is reaching the mass by catering to the individual as they now allow the individual to define who and what they are through the organization's products and lifestyle/brand, and ultimately, what the community can be. Of course, spurning marketing messages and lifestyles and other anti-corporate behavior is a lifestyle as well (Kucuk, 2007). In both cases individuals can be as individual as they wish to be while still involved in a collective. One of the key areas where the combination of digital and lifestyles meet is within youth culture.

Youth culture. Much of the lifestyle movement is grounded in marketing's traditional revenue generator: youth culture (Acuff, 1997; Goldberg, Gorn, Peracchio, & Bamossy, 2003). Youth culture is a social category defined by the actions, thoughts, ideas, rituals, institutions, and beliefs of, but not limited to adolescent and young adults (Fornäs, 1995). Whether it is actual youth requiring the material trends of the moment or older people wishing to recapture (or appear to recapture) lost youth, this element of marketing is causing a change in brand. Youth still follow mass culture trends, but can now start the trends themselves rather than wait to be told what is fashionable. Indeed, fashionable is a heterogeneous and (co)constructed concept. The result is a continuing cycle of youth, whether catered to demands of today or a promised return to the past

(Roberts & Manolis, 2000). Yet, this force is individual and is driven by choice. This force is also communal and is driven by choice. At the end of the day, though, in the age of mine and ours, one person might still want a branded shirt, but the next does not and both are okay; both are fashionable. Such a situation creates an interesting tension between and individual and the communities of which he or she is a part.

Individual-within-Community.

The voice of the individual and the collective is heard today with increasing clarity. Individuals exist within different social communities and have done so for some time forcing people to think in a balanced scale of global and local in terms of many facets of life, including marketing efforts (Lindstrom, 2001; Murphy & Sharl, 2007). We can think of this phenomenon as individuals-within-communities (Maffesoli, 1996; Meir & Scott, 2007). Individual-within-community refers to the interactions between an individual's actions and those of the communities he or she is a part of each day (e.g., church, book club, adult soccer league) (Mafessoli, 1996). The tension inherent in this characterization is that the individual has self-understanding and agency, yet also exists within communities of others. Shared identity and identification with these communities produces a constant variation in perception of actual events and how we know what we know; a post-modern ontology. Each individual's community has a culture and these cultures-of-communities are defined and define the individual (Maffesoli, 1996; Meir & Scott, 2007). In the end, life is perceived as less linear, less organizationally driven, less pre-packaged, and more individual.

. An additional tension exists between what actions are taken to accomplish personal goals and those of the group (e.g., an online community). Common to both areas is the element of uniqueness. Individual level engagement has been a goal of marketers limited previously by non-Internet technologies. Today, individuals can be reached across a number of platforms, but now hold a great deal of power as to whether or not they accept the engagement offers by any number of *others* (e.g., corporate personnel, Facebook requests) driving the need for a total marketing perspective – be where and when fans are at.

An example of the individuality within the communality of modern life is digital music. Digital music personifies the concept of the Long Tail where niche marketing reaches the individual(s) without worrying about the mass hits (Anderson, 2008). Yet, the mass hits retain their place and the attention shifts towards providing experiences, products, and/or services to the micro areas in the tail that provides additional revenue

sources as well (Anderson, 2008; Pfahl, 2001). The driver behind this is the ability to store a wide and deep variety of music selections for people. This can be done because digital technologies allow music to be stored infinitely for a near-zero low cost and sold on demand (Anderson, 2008). Thus, even obscure songs downloaded once per year can generate a small profit because the cost of storage and distribution is so low. The totality of sales becomes as significant as a hit (Anderson, 2008). Choice is now expected because options, at least music ones, are available on demand. Finding the choices comes with ever more sensitive and accurate search tools leading to the opportunities to find new and sought after experiences, products, or services (Brynjolfsson, Hu, & Simester, 2011; Buber, 1970).

Through digital music and the use of digital music players (e.g., iPod), individuals can now create a radio station, a movie theater, or a television, of and for one. Yet, digital communities allow connectivity among disparate (geographically), but linked (ideologically at least) individuals and groups of people from outdoor enthusiasts to Star Trek fans. Indeed, the world of the web and applications allow an individual to customize life to their specifications. Person A likes X and Person B likes Y. Who cares? Both people get what they want, and more importantly, choose if they ever have to see each other or know each other.

The result is a simultaneous individual and collective fragmentation into self-selected worlds (e.g., a fan base). Such a context makes marketing a challenging occupation filled with opportunities to understand individuals and communities, if they allow themselves to be understood and heard. They can even come together to produce content (i.e., ideas, information, knowledge).

Wiki-world. The collectivization of individual knowledge for various uses provides individual expression and collective control albeit not necessarily by traditional gatekeepers (e.g., educators, marketing personnel). This is the collaborative wiki phenomenon. A wiki is a set of linked web pages where individual users self-organize or organize in conjunction with an administrator to develop knowledge data bases on various topics (e.g., Wikipedia) (Tapscott & Williams, 2008). The collaboration, cooperation, and collective intelligence displayed in virtual communities including those like Wikipedia, mean that the contents of traditional storehouses of information and knowledge are being set free (e.g., encyclopedias). This transition makes it hard for derived mass messaging to really say anything at all to individuals and communities of individuals (e.g., UGC).

The results are interesting. Self-organization and information and knowledge generation via the Internet have given rise to a challenge, but not an overthrow, of traditional knowledge hierarchies (Tapscott & Williams, 2008). Sharing, collaboration, modifying, building, and (co)constructing anything (e.g., education, music) now has the potential to be loaded to the Internet, viewed by individuals, and altered in numerous ways by individuals working together. Trust and authenticity are not only in the hands of experts, but are also in the hands of the micro-masses. Micro-masses refers to the communities of individuals coming together around various interests and working in a wiki way. They are micro because of their niche appeal, but mass in the sense that *they* are all of *us*. How well these collaborations work (i.e., success) is measured in various ways by individuals and individuals within communities making it difficult to define and to separate the rhetoric of the wiki world with its actual usefulness or success (Van Dijck & Nieborg, 2009).

The complexity brought about by the wiki world, and the digital network that facilitates it, requires complex analytical frameworks to understand it. The expert is being challenged, and even replaced, by the collective intelligence of the crowd, not in all cases, but in a growing trend (Kozinets, Hemetsberger, & Schau, 2008; Tapscott & Williams, 2008). These frameworks trace the threads of collaboration and seek to understand individual contexts before placing them within broader sociocultural, political, and economic contexts. This is an important strategic action as more and more individuals are becoming less supportive of overt consumerism (Klintman, 2006).

Consumerism Backlash. The culture of consumerism took off with great speed in post-World War II America and quickly spread, relatively speaking, around the world (Frank, 1997; Littler, 2005). Several decades of advertisements espousing what one should be or what a good thing is have left many with marketing fatigue (Crane, 2000; Miller, 2012). So much of life today is brought to us by some corporation or sponsored by one or more companies in an attempt to make linkages between ideas such as events and a product (e.g., Tostitos Fiesta Bowl) and develop the brand equity to make us choose product A over B each shopping trip. The aforementioned youth culture and lifestyle elements of modern marketing support these types of messages.

The result, for some, is consumerism backlash or a resistance to consumer or capitalistic hegemony (Cherrier, 2009; Deetz, 1992; Fournier, 1998b). However, the consumer or capitalistic hegemony is one that is difficult to quantify in terms of size and scope. Individual anti-consumer actions are oftentimes harder to uncover than mass

ones (e.g., a boycott, *Occupy* movements) and they vary in size, scope, awareness, and purpose (Littler, 2005; Sassatelli, 2007). They are, nevertheless, present in society. The true extent of the power of such a movement and its related actions-outcomes is still to be determined as online communities and individuals within them continue their fight (Hollenbeck & Zinkhan, 2006). Individuals and communities of individuals will review choices and make decisions based upon ideological and critical views of the information at hand, which is influenced by their past activities and community engagements (Lee, Motion, & Conroy, 2009).

The primary forces described in this section are interconnected and distinct (Figure 1) (Grant, 2006; Parasuraman & Grewal, 2000; Santomeir, 2008). They act upon the world of sport and are shaped by it (Giddens, 1984; Giddens, 1986). Ultimately, sport marketers must recognize these contextual elements and work to understand them. Then, they would be able to utilize them in a number of ways to develop Long Tails within Long Tails (Anderson, 2008) and reach to individuals and to communities of fans that are more robust and rich, refining the concept of target markets along the way. In the end, though, all of these elements demonstrate that change has arrived. For example, at a well-known soda beverage company, personnel engaged fans by having them participate in new flavor development (Dewmocracy media hub, 2012). Sport marketing companies are developing more interactive ways to communicate and to connect with fans and gather information beyond from more than just target market demographic variables (e.g., FaceBook). Each of these forces influences and is influenced by each other and broader societal issues (e.g., economics). The implications of these shifts are important to understanding how sport marketers can operate in a post-television, post-brand world.

In sum, the emerging sport marketing context of the post-television world shows that while we are entering a digital age that is different the television one, much of the IMC and relationship practices and ideologies in marketing are derived from a television-centric model of understanding people, their cultures, and their habits. While the inherent nature of the marketing and branding processes and relationship engagement opportunities are not new (e.g., television commercials), significant changes occurred that make a re-examination of brand necessary in the post-brand, digital age (Gummesson, 2002a, 2002b). The digital age is one of engagement, choice, selectivity, and fragmentation (Tapscott & Williams, 2008). Traditional conceptualizations of brand had success as untold amounts of money were spent on advertising products and

services in the television era (Grant, 2006; Santomeir, 2008). Yet, social, cultural, economic, political, linguistic changes (among many others) fostered a need to examine past practices in light of new contextual elements. Historically, people have been consumers. No longer can target market demographic categories alone define individuals, when individuals can use digital technologies to define themselves over time (including choosing organizationally prescribed ways of being in the world). Marketers must adapt – total marketing. The next section examines ways sport marketers can adapt to the changing, post-television environment.

Discussion of Implications for Sport Marketing

Changes are occurring in today's mediated world that lead to fragmentation of markets and the ever-present branding of all products and services to the point where if all things are branded, then can anything really be a brand? Further, there is a proliferation of message channels and niches to which people can give their attention (Anderson, 2008). Once again, then, the analogy to total football is relevant to modern marketing (Aaker, 1996; Ferguson & Perse, 2000; Grant, 2006; Santomier, 2008). As has been discussed to this point, television has not disappeared, but we are approaching a point where digital communications and engagement will be found as often on non-television technologies (as it is on television e.g., tablets) (Santomeir, 2008; Stelter, 2012; TelecomAsia, 2011). In the future, television, as we know it now, will probably disappear to be replaced by an Internet-based experience. In a highly fragmented environment like the digital space, sport organization personnel must create strategies that lead to opportunities for engagement across a broad set of communities within a given fan base over time.

As the communities, and the individuals that comprise them, change, so to must the marketing practices and strategies. Thus, a total football mindset where players are required to be constantly engaged in the flow of the game and can cover all areas of the field as needed is a template for how, in marketing terms, sport marketing personnel are approaching a point where they can engage with fans in ways more akin to many things to and with many people as opposed to all things to all people. This section discusses the significant and foundational strategy level ideas of total marketing: changes in brand, content, and metrics and measures of success.

Brand Changes

The proliferation of marketing messages has a pronounced effect on customer attitudes (Grant, 2006; Innis, 1995). Due to the post-television world, brand is in the midst of change. In such a situation, certainty decreases, perceived options to succeed abound, and there is no clear path, no singular winning strategy (Thurow, 1996). Marketing is still grounded in strategic values and a strong sense of purpose, but they now have the flexibility to (co)construct messages with individuals and communities via changes in the competitive environment. In other words, sport organization personnel can work with individual fans and groups of fans to create a brand comprised of brands for their organization (Grant, 2006).

The literature showed that the new structures enabling and constraining sport marketers impact their macro level strategic planning and their micro level, or tactical, actions (i.e., post-brand). This means that the relational elements began in IMC are increasingly important if technology enables individuals and communities to be reached more frequently and across more platforms than before (Anderson, 2008; Grant, 2006; Gummesson, 2002a). However, sport marketers are not the only ones vying for people's attention, time, and money. Cutting through the message clutter in the digital space is not easy, but can be done with well positioned strategies unique to each sport organization and fan base.

Additionally, these strategies must be flexible and add value to a fan's experience. While sport is not a commodity, aspects of it are commodified (e.g., ticket prices) and digital experiences need to support the live event experience during non-event times (e.g., mindshare throughout a day; engagement through virtual communities). This value must also be grounded in the organization's values because no sport organization can be all things to all people. They need to be focused on engagement oriented practices and opportunities that speak to the value set of a sport organization, such as Red Bull does as will be shown in the section on content. Sport marketers must stay engaged to understand their fans individual and collective actions, action that can change more frequently and in ways (e.g., crowdsourcing, flashmobs) than sport marketers might desire. A significant way to achieve this is through the use of content, both general and customized content – be where and when they are.

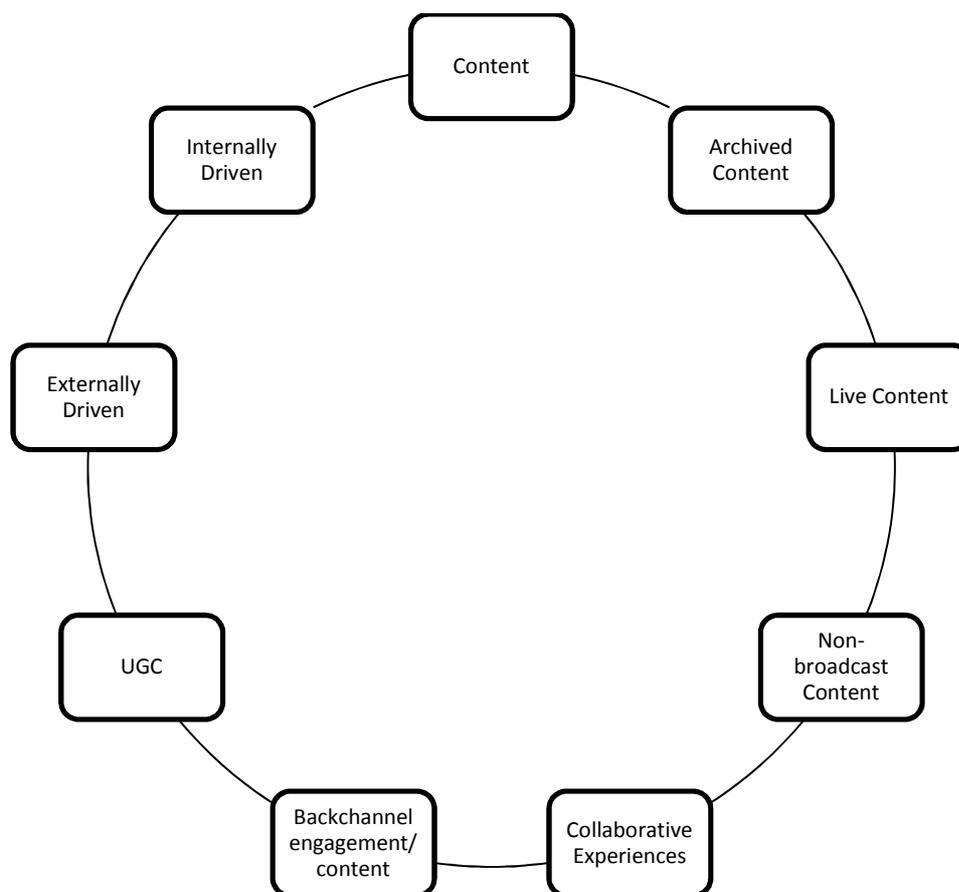
Content is key and drives engagement

In the digital space, content is key. It drives people to places, allows experiences to be developed and shared, and offers participation in the form of developed and

shared user generated content available on platforms such as YouTube or a sport organization's fan site (e.g., www.cavfanatic.com) (Pfahl, Kreutzer, Maleski, Ryznar, & Lillibridge, 2012; Cheong & Morrison, 2008; Kim, 2012). Marketing efforts in the digital spaces challenge traditional concepts of engagement between sport organization personnel and their stakeholders (e.g., fans) (Filo & Funk, 2005; McCole, 2004). Total marketing means there is an opportunity to engage stakeholders, especially fans, before, during, and after live events, on the schedules of individuals, and in an archived manner that can even be monetized.

First, the digital space is highly malleable. It offers textual, visual, and audio experiences that can be created, stored, and delivered to all, to one, or to the chosen (e.g., subscription). This allows brands to shift to (co)constructed phenomena as is relates to a team or event. Figure 2 provides several main areas of content that can drive engagement as derived from the literature (Pfahl, 2001; Horne, 2006; Proulx & Shepatin, 2012; Tapscott & Williams 2008).

Figure 2. Content Idea Areas (Internal and External)



Content is used in this case to mean text, video, photographic, and other items available via the Internet (Pfahl, 2001). Archived content refers to content posted on the Internet and saved for later access (i.e., not streamed live) (Pfahl, 2001). Live content is streamed live, but might or might not be recordable or made available as archived content. Non-broadcast content refers to all content outside of live and archived events (e.g., blogs) (Pfahl, 2001). Collaborative experiences are wiki-related items created between two entities. Backchannel engagement and content is the idea of social television discussed earlier where individuals can connect with others individuals or communities of individuals via Internet platforms during a television broadcast (Proulx & Shepatin, 2012). UGC is content created by non-organizational personnel (e.g., fans) and placed in a variety of contexts (e.g., fan website for a team) on the Internet (Pfahl, Kreutzer, Maleski, Ryznar, & Lillibridge, 2012). Finally, internal and external forces are at work developing content and enabling and constraining each other in terms of demand and supply of content on the Internet (Horne, 2006).

Content related to events (e.g., games), is a tricky, but lucrative area of interest. Previously driven by scarcity (i.e., limited television and radio coverage), the Internet provides a platform to reach single viewers and mass audience simultaneously (Boyle & Haynes, 2002; Hutchins & Rowe, 2009). As the television experience becomes more social with the advent of social television platforms as well as overall television decreasing, or at worst, becoming less viewership becoming less predictable, it is important for sport personnel to create experiences for fans above and beyond the live game event (Proulx & Shepatin, 2012; Santomeir, 2008). While website visits for news and updated information are useful, digital experiences that engage fans, and more importantly, keep them at the website, on the application, or engaged in another way for greater periods of time is a competitive advantage (total marketing) (Evans & Smith, 2004; Pfahl, Kreutzer, Maleski, Ryznar, & Lillibridge, 2012; Turner, 1999).

While marketers in other contexts face the same issue, sport is the games and events themselves. Historically, sport personnel, more specifically team personnel, left the development of ancillary content to media organizations and other external stakeholders (e.g., weekly highlight shows). Today, to compete in the digital space means that personnel from a team or event can produce content for fans due to the place they occupy in the industry; insider information, behind the scenes access, and many other aspects of a sport experience that can be brought to the fans in the online and offline worlds or in combination of the two (Delpy & Bosetti, 1999; Pfahl, Kreutzer, Maleski, Ryznar, & Lillibridge, 2012). Blogs from television announcers for a team or from a player, Twitter feeds, multi-screen experiences during games, and special ticket offers to fans who belong to certain team supporter groups, both online and offline, are just some of the opportunities offered by the new content-rich world of digital sport marketing (Pfahl, Kreutzer, Maleski, Ryznar, & Lillibridge, 2012; Turner, 2007).

However, the digital space and increased levels of engagement via different content raises numerous issues about upstream and downstream content creation, distribution, and ownership (Turner, 2007). Media rights and fees as well as those of archived content (e.g., a 1975 Pittsburgh Steelers – Dallas Cowboys game) become a point of contention, especially where sport teams have relinquished control of larger television rights deals (e.g., national rights) to the league they are in as is the case in the United States or in the certain football leagues around the world. At the same time, sites such as YouTube allow users to post user generated and recorded content, including full games, for free and this does not include the illegal feeds of events that occur via the

Internet. As noted earlier, digital backchanneling and social television apps for wireless devices allow disparate fans to have a conversation with each other and with insiders (e.g., team personnel, celebrities), which adds action to the passive activity of watching television (Ducheneaut, Moore, Oehlberg, Thornton, & Nickell, 2008; Proulx & Shepatin, 2012). Resolving this impasse occurs at the collective bargaining level and is not, in the United States at least, a team level decision. By comparison, global football brands such as A.C. Milan and Chelsea operate television, mobile device, and web-based channels for team content (Evens & Lefever, 2011; Hutchins & Rowe, 2009). Even the Olympics is moving to the digital space with the advent of broadcasting live events online as well as exploring the potential for a television and/or Internet based Olympics channel (Associated Press, 2013).

Thus, sport organization personnel need to examine creating their own content that is unique to their organization and speaks to the interests of the numerous individuals and communities in their stakeholder base. This type of content is internally and externally generated. Internally generated content includes interviews with athletes, behind the scenes features, blogs, downloads, images, statistics, et cetera. Externally, it can help to link content with partners in engaging ways for fans and monetizable ways for partners and sport organizations (e.g., data gathering, digital marketing capabilities, viral video sharing) (eMarketer, 2012). In other words, sport organizations can think like entertainment production firms and produce content that gives their stakeholders insight and information about the organization and its members.

One organization that does this particularly well is a quasi-sport organization: Red Bull. Red Bull is not a sport organization per se, but they do sponsor numerous sports and teams (e.g., New York Red Bulls) and even own sport teams (e.g., Red Bull Racing in Formula One). A visit to Red Bull's website on any given day is a study in total marketing, post-brand content. Red Bull utilizes content to facilitate engagement. The website Red Bull developed for customers in the United States, for example, contains images and videos of Red Bull related and sponsored athletes and sports. This content includes skateboarding, parcour, soccer/football, motorsports, mountain biking, surfing, aerial sports, action sports, and adventure sports. The website also has features, videos, and insight into the world of Red Bull athletes such as DeMarcus Ware (National Football League), Austin Horse (bike messenger/cyclist), Aaron Colton (streetbike freestyler), Adriano De Souza (surfer), Alysia Montano (runner), and many more. The

variety of sports and athletes is not all. Red Bull also sponsors art festivals, music concerts, and even makes space to promote its products albeit subtly.

The variety of options for entertainment at Red Bull were enhanced with the development of the company's media company that produces content for Red Bull.TV (available for free through the website) or Red Bull Signature Series which airs on the family of NBC channels in the United States. Visitors to the site can customize their experience with Red Bull by visiting their individual or collective interest areas (e.g., Formula One, surfing) or spend time browsing and learning about new people, sports, and communities. Their magazine, The Red Bulletin, keeps subscribers up to date on lifestyle issues related to Red Bull's world. The end result: content. Content that drives engagement (Grant, 2006). Content that brings Red Bull in a customized manner to its stakeholders (Maffesoli, 1996; Meir & Scott, 2007). Red Bull does not provide an interactive platform for fans (e.g., forum area), but does engage in social media information, entertainment, and marketing.

Compared to the variety of Red Bull, the Cleveland Cavaliers' www.cavfanatic.com (CavFanatic) is a purpose built platform. However, it is a functional feature of the team's overall brands (post-brand) (Grant, 2006). The website is built around forum areas, personal blogs, contests, rewards to members, and other engagement opportunities. These opportunities also extend to the offline world with CavFanatic jerseys for sale and special ticket promotions, seating sections, and non-game events for the CavFanatic members (Pfahl, Kreutzer, Maleski, Ryznar, & Lillibridge, 2012). The difference between CavFanatic and Red Bull is the style of engagement. At CavFanatic, the fans can interact with each other and share news, ideas, and gossip through the forum areas, creating a community. It is a community where individuals matter as the members create user profiles where they can share images and information about themselves. The members can load images and videos they create as a way of expressing their support for the Cavaliers. The result is a special community, facilitated and managed by sport organization personnel, which is its own brand, yet extends the brand of the main sport organization (Pfahl, Kreutzer, Maleski, Ryznar, & Lillibridge, 2012).

In both cases, the organization personnel created places to be for their stakeholders (Rowe, Ruddock, & Hutchins, 2010; Ruddick, Hutchins, & Rowe, 2010). By providing a variety of content, the individual user's experiences with either Red Bull or the CavFanatic/Cavaliers becomes a total marketing method for the individual to engage

with the organization. In doing so, the organization can create customized individual and community level messaging that promotes events, products, and the general lifestyle of each organization. The increased engagement enhances the ability to market to people because the self-selection of the engagement process enhances the permission to market to the person (Barwise & Strong, 2002; Shukla, 2010; Tezinde, Smith, & Murphy, 2002). The availability of the content across time and platforms (e.g., mobile devices) means sport marketing personnel can be where the stakeholders are, be how they are (i.e., lifestyle connections), and be *where* they are via a molecular and Long Tail approach to brand and messaging grounded in measures and metrics to understand the level of success of a given total marketing initiative (Anderson, 2008; Grant, 2006). Creative content can only go so far, however, unless the activation opportunities are measured properly

Metrics and Measures are Key Strategic Practices

Finally, in the post-television digital space, defining success is becoming both increasingly complex and simple at the same time (Santomeir, 2008). It is complex because the metrics in the digital space are numerous and can be calculated and evaluated in many ways over time. It is simple because the digital space is built for data collection and offers quick methods of gathering data (e.g., subscription information, polls, registration for access).

Discussion and Conclusion

Pearsall (2010) and Cameron (2009) noted that sponsorship is an interactive three-way process between sponsors, properties, and customers where metrics play a key role in each relationship. The ultimate outcome is a process that develops winning relationships for each stakeholder, but uses a holistic development and evaluation plan to determine what that *winning* is (e.g., increased sales) (O'Keefe, Titlebaum, & Hill, 2009; Nufer & Bühler, 2010; O'Reilly & Madill, 2009). Activation is key to this process (e.g., content), but traditional inventory (e.g., signage) is not going away to be replaced by social media (e.g., Twitter) just yet. Rather, the offline and online are increasingly coming closer to each other and requiring the other to develop a holistic strategy that targets individuals and communities in different ways (Anderson, 2008; O'Reilly & Madill, 2007; Smith & Zook, 2011). Such a context is pushing for sport properties to also become engaged in measuring success, both to help current partners evaluate

sponsorship success, but also to better understand the process to make strategic plans and decisions in fluctuating sponsorship context (Maestas, 2009).

The challenge of metrics in the digital space is what to measure, when to measure it, and how to measure it. This particular point is a two way street. First, metrics are developed through the strategic planning process. When goals, objectives, and tactics for brands are devised as part of the sponsorship strategy process, in conjunction with existing and potential partners, then metrics will be linked to relevant goals and objectives with the tactics designed around them (e.g., web-based strategy with numerous metrics measuring clicks across the site, time spent at the site, et cetera).

Second, individual fans, communities of fans, or both should be a part of metric development as strategic planning works from the fan back to the sport team and partner in harmony with the goal, objective, and tactic-oriented planning process. Such a system allows the end user (i.e., fan) to be placed at the center of all strategic marketing and sponsorship planning (Anderson, 2008; Grant, 2006). Video pre-rolls, *like* clicks on FaceBook, and downloaded browser skins are just some of the examples of what can be measured. Visits to a webpage, number of Twitter followers, and digital coupons redeemed are also metrics.

How they are developed, implemented, and used will vary by organization making it imperative that partners, fans, and sport team personnel are as closely engaged as possible in order to maximize each stakeholder's return on their respective investment (Maestas, 2009; Nurfer & Bühler, 2010). Connected to this is the fact that monetization opportunities increase in the digital space because the space is both malleable and customizable. Both property and sponsor personnel can benefit from the data gathered through metrics. Each metric itself can become a marketing channel (e.g., Long Tail).

As an example, if a person registers to be part of a sport organization's supporter group (e.g., CavFanatic.com), then they can immediately be sent a coupon for a percentage savings at the online team shop. All steps in this process can be calculated for success: registration numbers (and data), coupon redemption (via codes), and merchandise sold (and data) from the team shop. The digital space (e.g., a website, a Facebook account) can be used to engage fans and to offer customized (e.g., a newsletter built around individual desires) or collective experiences (e.g., a contest) (Hanna, Rohm, & Crittenden, 2011; Hickman, 2011; Mangold & Faulds, 2009). Social media lets fans share with fans and creates engagement opportunities among them and

between them and the sport organization (e.g., CavFanatic) (Witkemper, Hoon Lim, & Waldburger, 2012). Videos go viral. User generated content allows fans a voice in the larger conversation surrounding a sport organization. Every experience is connected among a web of Long Tails and molecules (Anderson, 2008; Grant, 2006).

Brand strategy needs metrics because they develop important data mining opportunities and are direct connection points to fans. Sport organization and sponsor organization personnel can more accurately measure their goals, objectives, and tactics (e.g., return on objectives (ROO), return on investment (ROI)) from the totality of measures and metrics. This leads to more effective uses of and uses for brand strategy (Maestas, 2009; O'Reilly & Madill, 2007; O'Reilly & Madill, 2009).

In sum, brand changes, content production and dissemination, and metrics to understand the success of total marketing goals, objectives, and tactics are strategic and foundational elements that underpin total marketing efforts in the post-television world. They offer areas for sport marketing research to be developed as the elements of the post-television world, the post-brand paradigm, and total marketing emerge and change.

Implications and Recommendations

The end result of the post-television world, post-brand concept and total marketing strategy is that more can be done for more (fans, money, et cetera) as opportunities for engagement emerge each day (Grant, 2006; Gummesson, 2002a, 2002b; Meir & Scott, 2007; eMarketer, 2012). Total football seeks flexibility, connectivity, and balance. The structures enabling and constraining the elements of modern sport marketing demonstrate these elements are also a part of total marketing (Giddens, 1984; Giddens, 1986; Grant, 2006; Parasuraman & Grewal, 2000; Santomeir, 2008). Traditional marketing messages, enhanced by and grounded in a television age are slowly becoming less resonant in the more fractured and customized digital world. Marketing and branding strategies in the digital spaces (and in conjunction with offline spaces) will become an important area of study. These studies can examine current strategies, goals, objectives, and tactics used to engage with fans in the manner of Red Bull and the Cleveland Cavaliers (Grant, 2006; Pfahl, Kreutzer, Maleski, Riznar, and Lillibridge, 2012). Further, the emerging social cloud surrounding television (Proulx & Shepatin, 2012) offers an interesting space to study fan behaviors and marketing strategies from sport personnel. While used more for non-sport television viewing (Proulx & Shepatin, 2012), this space offers another chance for sport marketers to enhance live

events whether at a venue or at home on television. It also offers unique and closed system sponsorship opportunities, both of which can be examined from a variety of perspectives. Finally, research into metrics designed to measure fan avidity and engagement related to event oriented and non-event oriented content needs to be understood from both a strategic and tactical perspective (Maestas, 2009; O'Reilly & Madill, 2007; O'Reilly & Madill, 2009). These metrics are where engagement can be found, new engagement opportunities created, and the understanding of the individual and the community can be found.

Sport marketers must find their post-brand perspective. It is an internal flexible, connected, and balanced total marketing strategic focus in order to focus on flexible and evolving messages to and engagements with individuals and individuals-within-communities. As content becomes an even more important part of a fan experience, especially non-live event content, researchers can investigate the elements found in Figure 2 individually and in combination in order to understand how fans and sport personnel view them as well as use them (Grant, 2006; Santomeir, 2008; Neeley & Judson, 2010). This research helps to understand the various pathways to fan avidity and mindshare. The NFL works to stay in the minds of its fans year round: season, playoffs, Super Bowl, draft, mini-camp, training camp. A similar approach can be found in total marketing within the elements of Figure 2, but more research is needed to understand the elements themselves.

A post-brand paradigm and total marketing means sport marketers need to be where and when their fans are at any time, but also be comfortable with sharing the stage with the fans themselves, engaging with them and allowing them a voice, something not anathema to traditional marketing practice (Griffin & Hauser, 1993). UGC is used in sport in conjunction with any content provided by organizations. Fan sites, fan communities, digital content produced around sporting events, et cetera all become areas to study fan behavior and sport organization marketing strategy. This element also ties into athlete produced content, separate from organization produced content, as athletes work to develop their own brands (Choi & Rifon, 2005). Websites, blogs, Twitter, Facebook, Instagram, and all the future social opportunities yet to come forth are open for evaluation and analysis across the post-brand and total marketing spectra (Caskey & Delpy, 1999; Filo & Funk, 2005; Filo, Funk, & Hornby, 2009; Pfahl, Kreutzer, Maleski, Ryznar, and Lillibridge, 2012; Scholl & Carlson, 2012). Fan studies can examine the behaviors of offline, online, and combined engagement between sport organization

personnel and fans as well as among fans themselves. The enabling and constraining elements of these contexts will show how fans utilize the online and offline elements as well as work around them when they impede on experiences.

Synchronizing different long tails within an overall strategic marketing and sponsorship plan is not simple (Anderson, 2008). It also never ends as it is a continuous dialogue that is greater than marketing campaigns and slogans. It is about engagement and interactivity, but not only among fans and sport personnel, but also among the other stakeholders within the sport organization's sphere of influence. For example, relationships with sponsors can be examined to understand the content and conduct of online and offline and completely online strategic partnerships (e.g., Red Bull, Vodafone Warriors rugby team) (O'Reilly & Madill, 2007). These relationships can also be examined from a total marketing perspective to see how integrated each partner is with the other in the activities they conduct and in what ways digital technologies facilitate this as compared with traditional approaches to sport sponsorship (Grant, 2006; O' Reilly & Madill, 2007). Finding right balance for a brand strategy in a particular moment/context is crucial as what worked today might not work, in the most literal sense, tomorrow. Total marketing is more ambiguous and fractured than traditional or historic marketing strategy and practices grounded in the television era. Post-brand requires constant vigilance and engagement, but also significant time, planning, and resources to achieve clear strategic goals and objectives. As an emerging structure, the elements of the post-television world offer numerous opportunities for success and failure for sport marketers.

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