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Preface

This master's research project is inspired from a long interest in the pursuit of a degree in sport. Although not an easy desire and journey, it is worth all the efforts. My interest in digitalisation of sports, particularly the use of social media inspired or gave birth to the topic which attempted to understand and provide more insights of how semi-professional football clubs demonstrate their brand attributes on Facebook, and how their Facebook followers engage their brand in relation to the brand attributes.

With Facebook as the study's selected social media platform, a well-developed sports' brand attributes framework was used to analyse the contents on the case orgainsation's (Lyn Damer's) Facebook page, where interesting findings, discussions, conclusion and recommendations were offered.

Summary

Social media, the new media has come to stay. It has impacted arguably every area in our contemporary society. The importance of social media has led to more and more organizations adopting it on a day-to-day basis in the delivery of their daily functions and objectives. While different social media platforms are available, Facebook which is the study's focus or the adopted social media platform is arguably the most dominant, popular and the social media platform with the most Monthly Active Users (MAUs) adopted by both individuals and organisations.

The research topic '*Using social media to achieve specific sport organisational goals: Brand management and stakeholders' engagement with Facebook*' or core aim was intended to analyse the Facebook page of a Norwegian semiprofessional football club (Lyn Damer) in view to ascertain the brand attributes that it demonstrates on its Facebook page based on Parganas, Anagnostopoulos, & Chadwick's (2015) brand attributes framework, and to understand how its followers on Facebook engage its brand attributes contents based on Facebook key engagement features.

Parganas, Anagnostopoulos, & Chadwick's (2015) brand attributes framework consists of eleven brand attributes namely; Team Success, Star Player(s), Head Coach, Brand Mark, Management, Club's History and Tradition, Club's Culture and Values, Event's Image, Sponsor, Fans, Stadium and Others which make up the brand of a team sport or organization. And the Facebook engagement features of Like, Comment, Share and View consist of the core ways in which fans or followers of a brand on Facebook could engage their favourite brands. With these frameworks, as well as the designed and adopted codification process, 305 posts were classified and analysed accordingly to address the research objectives.

Key findings resulting from the analyses revealed that all eleven brand attributes of Parganas, Anagnostopoulos, & Chadwick's (2015) were present on the Facebook Page of Lyn Damer both during the onseason and the offseason. The degree or rate at which the brand attributes were demonstrated in both the onseason and offseason differ or were uneven, which were driven by the postings or contents choice of Lyn Damer and other

factors such as those that influence contents posted during the reviewed periods. With all brand attributes types of products-related and nonproducts related demonstrated, the nonproduct related brand attributes across the two reviewed periods were demonstrated more than the product related. As expected, there were more brand attributes demonstration during the onseason than the offseason. But while during the offseason, the nonproduct related brand attributes generated more responses or engagement than the product related, the product related brand attributes generated more engagement than the nonproduct related during the onseason.

Interestingly, Lyn Damer adopted all four social media contents of Pictures, Texts, Videos with Sounds in demonstrating its brand attributes on Facebook, though unevenly during the reviewed periods. Contents in Text and Picture were the most adopted and content in Video with Sound were the least popular but yet the most engaging for the fans.

Despite that some of the study's findings were contrary with the findings of similar studies such as Anagnostopoulos, Parganas, Chadwick, & Fenton (2018), Maderer, Parganas, & Anagnostopoulos (2018), and Parganas, Anagnostopoulos, & Chadwick (2015), the study still acknowledges the robustness of the adopted brand attributes framework. The findings further highlight the need for adjustment or room for improvement on the adopted brand attributes framework, recommending that brands adopting the framework be strategic if they are to better demonstrate their brand attributes so as to increase their fans' engagement.

Contents

1.0 Introduction

The centre of marketing strategy should be the customers, meaning that all marketing efforts or goals should be channeled on the relationships of customers (Berry, 1995). To this end, the goal or emphasis of organisations should be to serve their customers simply by meeting their needs (Grönroos, 1996). At the core of relationship marketing, the goal is what can organisation do with and for their customers in a bid to not just build relationship with them but to increase their satisfaction (Egan, 2004). One useful tool that can be used for building relationship with customers is social media (Achen, Kaczorowski, Horsmann, & Ketzler, 2020). Infact, Nair (2011) even stresses, "social media is about relationships and connections between people and organizations" (p. 45). Arguably, as effective relationship building tools in sports, social media facilitates the already existing desire of sport fans to connect with their favourite team's brand (Achen, Kaczorowski, Horsmann, & Ketzler, 2020). Most literature have suggested that sport marketers specifically use social media to build relationship with their fans and to management and demonstrate their brand (for example, Anagnostopoulos, Parganas, Chadwick, & Fenton, 2018; Maderer, Parganas, & Anagnostopoulos, 2018; Parganas, Anagnostopoulos, & Chadwick, 2015; Williams, & Chinn, 2010).

As brands, sport clubs have different brand attributes that they strive to manage and demonstrate to their stakeholders through their social media channels (see, Anagnostopoulos, Parganas, Chadwick, & Fenton, 2018; Maderer, Parganas, & Anagnostopoulos, 2018; Parganas, Anagnostopoulos, & Chadwick, 2015). They also strive to ensure that their stakeholders react or are engaged with different dimensions or attributes of their brands through their online channels. Even though the saliant points of using social media to achieve some specific organizational goals may not be specifically written down in their mission statement, existing literature (for example, Abeza & O'Reilly, 2014; Anagnostopoulos, Parganas, Chadwick, & Fenton, 2018; McCarthy, Rowley, Ashworth, & Pioch, 2014; Maderer, Parganas, & Anagnostopoulos, 2018; Parganas, Anagnostopoulos, & Chadwick, 2015) reveal sport clubs adopt social media as means to achieving some specific goals, for example, relationship building, fan engagement, brand management and so on.

The roles or importance of social media to sports and sport organisations cannot be overemphasized. Although the use of social media is still at its nascent stage (see, Parganas, Anagnostopoulos, & Chadwick, 2015; Sun & Asencio, 2018; Sun, Asencio, & Reid, 2015), the number of organisations going digital or adopting social media has not gone unnoticed in sport and is constantly on the increase (Ratten, 2019). In-fact, these days, hardly anyone can find a sport club that does not have or utilise at least one social media platform (Eagleman, 2013). The current advancement, spread and adoption of social media has positively transformed the ways sports are being delivered and consumed greatly (Filo, Lock, & Karg, 2015). The use of digital instruments such as the social media seem to be very beneficial and promising for organizational development and effectiveness even though this adoption comes with some obvious challenges (see, Ehnold, Faß, Steinbach, & Schlesinger, 2020; O'Shea and Alonso, 2012; Sun, Asencio, & Reid, 2015; Sun & Asencio, 2018).

An observation of most popular sport management scholars or literature's focus on social media use by sport clubs has been majorly centered on *how large or professional sport organisations or clubs* use popular social media platforms such as Facebook, Twitter and Instagram for brand management and promotion, communication and stakeholders' engagement purposes (see, Anagnostopoulos, Parganas, Chadwick, & Fenton, 2018; Maderer, Parganas, & Anagnostopoulos, 2018; Parganas, Anagnostopoulos, & Chadwick, 2015; Vale & Fernandes, 2018). Their small counterparts, for example, *small (Norwegian semi-professional) sport clubs* are oftentimes not considered by mainstream media outlets or given equal attention, who too must as well strive to derive mechanisms that will enable them build their brand (and several aspects of their brand, for example, brand attributes) and stay attractive (Greenhalgh, Simmons, Hambrick, & Greenwell, 2011). Like the big or top professional and popular football clubs, for example, the English Premier League teams, the Bundesliga teams or Laliga teams, these small sport clubs are also more likely to benefit or are more merited to benefit from social media due to the positive or social values that they are also accompanied with their programs (Hambrick & Svensson, 2015). Since these small sport clubs as well as their followers are also on social media, the study's core objective is *to understand or examine the ways they demonstrate their brand attributes on social media and the ways that their followers engage them in relation to their demonstrated brand attributes on social media.*

However, despite the increasing research and use of social media in sport, the way sport clubs adopt social media in communicating, demonstrating or achieving certain aspects of their goals and activities still remains very unclear (Anagnostopoulos, Gillooly, Cook, Parganas, & Chadwick, 2017). Also, research on the ways that sport fans engage sport brands in relation to social media is still limited (Vale & Fernandes, 2018). Arguably, the same maybe true of how small (Norwegian semi-professional) sport clubs use social media channels specifically for managing, demonstrating their brand attributes and how their stakeholders react to their brand attributes on social media. Infact, the researcher is not aware of an empirical study that has investigated this fully within the context of Norwegian, semi-professional sport clubs. With Lyn Damer, a Norwegian semi-professional, female sport club, an active player in Toppserien (Toppserien is Norway's topflight female club football) chosen as the case organisation, study attempts to examine (explore) how semi-professional sport clubs are able to achieve their goals of using social media (specifically, Facebook) to demonstrate their brand attributes, and to understand how their fans engage or react to their brand attributes on Facebook.

From a customers' perspective, Facebook is chosen as the study's platform because it allows users to choose to become followers, fans or members of a page or group around a certain theme for example, as a brand (Vale & Fernandes, 2018). Unlike Twitter and most social media platforms, this Facebook page or group is oftentimes built around a brand which is focused on facilitating social connectedness (Smith, Fischer, & Yongjian, 2012), and making the success of the Facebook community to rely on the established relationship that exists amongst the members or fans (Vale & Fernandes, 2018). Facebook is also adopted because an understanding of fans on Facebook will help sport clubs or brands to gain rich insights into brand engagement (Wallace, Wilson, & Miloch, 2011). Facebook core interaction or engagement features of Likes, Shares, Comments, and Views are adopted in understanding users' engagement in relation to the brand attributes. These Facebook engagement features allow sport clubs like other firms to establish good relationship and to build a reliable brand presence online (Wallace, Wilson, & Miloch, 2011).

To achieve the study's objectives, the case study research method is adopted. The case organisation, Lyn Damer's contents/posts on its Facebook account were analysed (content analysis) based on Parganas, Anagnostopoulos, & Chadwick's (2015) sport brand

attributes framework. A simple quantitative or rather statistical inter-rater reliability (IRR) (Simple Percentage Agreement Method) being one of the methods adopted in testing reliability of posts or social media contents is adopted (Glen, 2016). Parganas, Anagnostopoulos, & Chadwick's (2015) brand attribute framework is considered appropriate in examining the type of brand attributes managed or demonstrated on social media. Similar studies, for example, Anagnostopoulos, Parganas, Chadwick, & Fenton (2018) and Maderer, Parganas, & Anagnostopoulos (2018), and Parganas, Anagnostopoulos, & Chadwick (2015) who adopted the aforementioned brand attribute framework did so from the perspective of Large professional (European football clubs) sport organisations and on a different or mixed social media media platform, not solely on Facebook.

1.1 Research purposes/objectives

The core purpose of the research is to examine how (semi-professional) sport clubs use Facebook to demonstrate their brand attributes, and to understand the engagement of their fans in relation to their brand attributes on Facebook.

1.2 Research questions

To gain more insights into understanding how semi-professional sport clubs' brand attributes are being demonstrated and the ways their followers engage them in relation to their brand attributes on social media, the study addresses the following questions:

- How do semi-professional sport clubs demonstrate their brand attributes on Facebook?

- Which brand attributes do semi-professional sport clubs demonstrate on Facebook, and which generate the most reactions?

- In what social media contents (Pictures, Texts, Videos, and Sounds) are semi-professional sport clubs' brands attributes (mostly) demonstrated on Facebook?

- Which social media contents of semi-professional sport clubs' brand attributes get the most engagement on Facebook?

- How do semi-professional sport clubs' followers engage their favourite team's brand attributes based on Facebook's key engagement features (Likes, Shares, Comments and Views)?

- In relations to the contents of semi-professional sport clubs' brand attributes, which Facebook engagement features prompt the most reaction or engagement from the fans/followers?

1.3 Thesis outlines

The core aims of the study are to (i) understand how semi-professional sport clubs demonstrate their brand attributes and the contents in which the brand attributes are demonstrated on Facebook, and also to (ii) understand how their followers on Facebook engage their brand attributes and the contents.

The thesis is structured as follows: Firstly, was the introduction section that highlights the research gaps and what the study intends to address. Secondly, the theory section with a focus on the theoretical framework that the research adopts that highlights the sport brand equity, brand attributes framework, social media branding and the use of Facebook with its engagement features. Thirdly, the method section that states how the data (posts n=305, Onseason – 22nd May 2021 to 13th November 2021 and the Offseason – 7th December 2020- 21st May 2021) were collected, classified and analysed, inclusive of the ethical considerations. Fourthly, the results section based on the adopted brand attributes framework that presents the findings with the use of simple percentages to give insight of the findings. And lastly the discussion section that draws on a brief review and elaboration of the findings with a focus on how this knowledge can benefit Lyn Damer and probably other small semi-professional sport clubs of how to use social media (Facebook) to manage their brand attributes online with a view to understanding what could propel increased engagement to their brand online. And lastly, the conclusions and recommendation sections.

2.0 Theoretical frameworks

2.1 Sport clubs' brands equity

The concept of branding is looked at as a marketing strategy intentionally established to create a trademark that the general stakeholders can easily and exclusively attach with an organisation (Storie, 2008). Oftentimes, when discussing branding, as a concept, it is in relation with building, developing and managing the equity of an organisational brand (Ross, 2006). The perspective of brand equity that most sport management literature adopt in reviewing sport clubs' brand is the customer-based brand equity framework (Keller, 1993). To many, brand image also refers to brand associations (see, Bauer, Stockburger-Sauer, & Exler, 2008). And in the mind of sport organisations' customers, the image of a brand is the sum of all brand associations (Keller, 1993). In short, what a brand means to the customers represents the meaning of brand associations (Maderer, Parganas, & Anagnostopoulos, 2018).

Different types of brand associations exist in the literature, namely, brand attributes, brand benefits, and brand attitudes (see, Keller, 1993; Maderer, Parganas, & Anagnostopoulos, 2018). While brand attributes the aspect of brand association which is the core focus of the study refer to the features customers usually believe/thought of about products or services; brand benefits look at the personal values or benefits or meaning that are being attached to products or services, with brand attitudes mostly abstract are based on the generic assessment of a product or service (Keller, 1993; Maderer, Parganas, & Anagnostopoulos, 2018).

The whole idea of managing sport organisations (teams) as brands has become an important model within the context of sport (Doyle, Filo, McDonald, & Funk, 2013). Similar to Keller's (1993) brand associations concept, the works of Gladden and Funk (2002) also established a team-brand association model consisting of sixteen brand associations of brand benefits, brand attitudes, product-related brand attributes and non-product related brand attributes. Ross, James, & Vargas (2006) worry about the appropriateness of Gladden and Funk's (2002) brand association model, thus, embarking on an extensive review of literature to identify eleven brand associations or brand association dimensions. Unlike Gladden and Funk, the brand associations model that Ross, Russell, & Bang (2008) proposed was not based or classified by attributes, benefits, and

attitudes. Ross, Russell, & Bang (2008) adopted and developed an assessment scale to measure the aforementioned brand associations. While Bauer, Stockburger-Sauer, & Exler (2008) hail Keller's (1993) sport brand models as analytical and modified framework or version of team brand association model, a team brand association model that takes into consideration of product-related and nonproduct-related attributes have better effect on the loyalty and behaviour of the fans (Maderer, Parganas, & Anagnostopoulos, 2018).

2.2 Parganas, Anagnostopoulos, & Chadwick's (2015) sport team branding model

Parganas, Anagnostopoulos, & Chadwick's (2015) sport brand model is a framework adopted in recent literature to assess sport brands associations with the aid of social media, for example, Twitter, Facebook and Instagram. Examples of studies that have adopted this framework are Anagnostopoulos, Parganas, Chadwick, & Fenton (2018), Maderer, Parganas, & Anagnostopoulos (2018), and even Parganas, Anagnostopoulos, & Chadwick (2015) that proposed the framework. Parganas, Anagnostopoulos, & Chadwick (2015) developed and applied this model while examining how a large professional football club playing in the English Premier League (EPL) was able to use Twitter to manage or demonstrate its brands attributes and how its fans engaged or reacted to these brand attributes based on Twitter's engagement features.

All three studies, Parganas, Anagnostopoulos, & Chadwick (2015), Anagnostopoulos, Parganas, Chadwick, & Fenton (2018), and Maderer, Parganas, & Anagnostopoulos (2018) adopted and applied this framework within the content of large and top professional, European sport clubs (for example, the EPL teams). The current study adopts the framework in a similar but slightly different setting, that is, using Lyn Damer as the case organisation, a semi-professional female football club situated in Norway that plays in the *Toppserien*. Toppserien is the foremost female professional league for club football in Norway. Parganas, Anagnostopoulos, & Chadwick's (2015) framework focuses on a dimension of sport brand association, that is, brand attributes which it classifies into two segments: The *product-related brand attributes* (with three attributes in total) consisting of *team success*, *star players*, and *head coach*; and *the non-product-related attributes* (eight in total) consisting of the sport or team's *logo, team's history and tradition, team's culture and values, management, sponsor(s), fans, stadium, and event's image* (see, Parganas, Anagnostopoulos, & Chadwick, 2015; Anagnostopoulos, Parganas, Chadwick, & Fenton,

2018; Maderer, Parganas, & Anagnostopoulos, 2018). In addition, the framework of Parganas, Anagnostopoulos, & Chadwick (2015) classifies all post or contents that could that could not fall into one of the brand attributes or attributes types as *Others*.

From a marketing view point, brand attributes (may be managed and influenced as they) are means to ascertain desired benefits and ideal on an unconscious level related to customers' desirable benefits (Arai, Ko, & Ross, 2014). Unlike brand attributes, brand attitudes are overall assessments of an organisational brand, abstract constructs that are uneasy to operationalise (Bauer, Stockburger-Sauer, & Exler, 2008). Since brand attitude are difficult to assess, the study excluded them as in the case of the aforementioned studies that adopted the framework. Each one of the eleven brand attributes as proposed in Parganas, Anagnostopoulos, & Chadwick's (2015) framework are briefly explained in the next subsection.

2.2.1 Sport brand attributes conceptualisation (explanation)

Parganas, Anagnostopoulos, & Chadwick's (2015) brand attributes model was a modification of brand attributes as proposed by Gladden and Funk (2002) and Bauer, Stockburger-Sauer, & Exler (2008). The brand attributes as proposed by both Gladden and Funk (2002) and Bauer, Stockburger-Sauer, & Exler (2008) are in themselves dependent on the work of Keller (1993). According to Kaynak, Salman, & Tatoglu (2008), brand attributes that are directly related to the products of a sport club are those that have to do with the physical element of the sport clubs' products or services. Bauer, Stockburger-Sauer, & Exler (2008) refer to product related attributes of a brand as attributes that directly impact sport clubs or teams' performance or outcome.

Table 1: Sport brand attributes (Parganas, Anagnostopoulos, & Chadwick, 2015)

Brand attributes	Descriptions
Team Success	Success of the team, quality/style of play of the team
Star Player(s)	High quality and/or highly recognizable players
Head Coach	Successful, charismatic or iconic head coach
Brand Mark	The logo, mascot, colors and uniforms of the team
Management	The executive management of the club, presence of presidents-figures
Club's History and Tradition	Winning records, past success, tragedies, legendary matches and players

Club's Culture and Values	Values/culture of the team, its role in the community
Event's Image	The image of the competition or the opponent (rivalry)
Sponsor	The image of the sponsor, its association with the club
Fans	Not just customers, essential part of a unique product
Stadium	The arena, facilities, concessions at the stadium
Others	Posts or contents that do not fall into one of the eleven brand attributes

Table-1 Source: (Parganas, Anagnostopoulos, & Chadwick (2015)

Table-1 shows list of all eleven sport brand attributes as modified by Parganas, Anagnostopoulos, & Chadwick (2015). The first three are product related and while the next eight are nonproduct related, the last termed Others refer to posts or contents that do not fall into the product related or the nonproduct related.

The non-product-related brand attributes are those that do not impact sport club/team's performance directly, but are equally vital as they propel the consumption of sport as brand through their ability to be able to influence the way followers or fans perceive sport clubs' brands (Bauer, Stockburger-Sauer, & Exler, 2008).

Both the product related and non-product brand attributes are explained briefly and respectively:

Team success: This is the first sport brand attribute or dimension proposed by Parganas, Anagnostopoulos, & Chadwick (2015). It is classified as product related attribute because it has direct impact on the product, and in the case of a professional sport club, it is the actual game or performance *(*Bauer, Stockburger-Sauer, & Exler, 2008; Gladden and Funk, 2002). The current study is conducted within the context of a semi-professional football sport club in Norway with a team playing in the Toppserien as the case; thus, similarly, the study adopts Parganas, Anagnostopoulos, & Chadwick's (2015) description of team success as a product related brand attribute.

Star player(s): Like team success, star player or star players are product related brand attributes with a direct influence on the actual product of a sport club or brand (Gladden and Funk, 2002; Bauer, Stockburger-Sauer, & Exler, 2008). The current study also adopts the same description of star player(s) as in *Parganas, Anagnostopoulos, & Chadwick*

(2015), because like large professional sport clubs, small semi-professional sport clubs are also known to have key or recognisable players who are also crucial to their brand image and success.

Head Coach: These are iconic head, charismatic and successful leaders of a sport organisation and is classified as one of the product related brand attributes integral to the success of a team (*Parganas, Anagnostopoulos, & Chadwick*, 2015; Biscaia, Correia, Ross, Rosado, & Maroco, 2013). Since semi-professional sport clubs also have coaches and instructors who champion the sporting activities or inplay actions of most of their (academy, amateur or professional) teams, the current study justifiably adopts the same description of *Parganas, Anagnostopoulos, & Chadwick* (2015) of head coach being a product related brand attribute.

Non-product related brand attributes

Brand Mark: According to Parganas, Anagnostopoulos, & Chadwick's (2015) classification, this is one of the nonproduct related brand attributes and it consists of the 'logo, mascot, colors, uniforms' (and even the name and slogan) of a professional sport club or team. Like large professional sport clubs, semi-professional sport clubs also have unique set of logos, uniforms, colours and mascots, names and slogans used in identifying them as a unique brand.

Management: This nonproduct related brand attribute entails either the executive management or a board member of the sport club and or the appearance of an important figure such like the president (Parganas, Anagnostopoulos, & Chadwick, 2015). Gladden and Funk (2002) do not consider the management to be a product related brand attribute simply because the management does not directly influence sport clubs' sporting performance, at least, from the perspective of the consumers.

The study also adopts Parganas, Anagnostopoulos, & Chadwick (2015), and Gladden and Funk's (2002) stance of 'Management' being a nonproduct related brand attribute because semi-professional sport clubs like their professional counterparts also have important or key persons holding the position of the chairman or board, and the chairman or the board obviously does not take part in the sporting or physical activities.

Club's History and Tradition: This non-product related brand attribute has to do with the records of the clubs' winning, their past successes, (unfortunate times or events), and memorable times of matches and players (Parganas, Anagnostopoulos, & Chadwick, 2015). Similarly, the current study adopts the above description of 'club's history and Tradition' as a non-product related brand attribute because like professional football clubs, semi-professionals also undoubtably have such historic moments, traditions, tragic moments and memorable times; for example, Lyn's tragic bankrupt (see, The Norwegian American, 2010).

Club's Culture and Values: Parganas, Anagnostopoulos, & Chadwick (2015) describe this brand attribute as nonproduct related that deals with the sport club or team's values and cultures and also the roles or importance that the sport club as a brand contributes to their stakeholders or community. The study adopts the above description as semi-professional sport clubs also have values and cultures that they are known for, for example, the important role of promoting health within their communities (see, Houlihan & Green, 2006; Hoye & Nicholson, 2008; Skille, 2010), inclusion, etc.

Event's Image: This nonproduct related brand attribute is described as that aspect of a sport club's brand that consists of the image or the tournament or competition's image that the sport club is involved in or the opponents or rivals that they involve in a game with (or their future games) (Parganas, Anagnostopoulos, & Chadwick, 2015). Since semi-professional clubs also involve in competition (for example, Lyn Damer plays in the Toppserien), the study adopts the same brand attribute's description in its classification of posts on Facebook.

Sponsor: This brand attribute classification is nonproduct related and is being described as the image or brand of a sport club's sponsors, their relationship with the sport club (Parganas, Anagnostopoulos, & Chadwick, 2015). It is not hard to see that the images or logos of sport clubs' sponsors oftentimes are popped up or attached to the sport clubs' website, their vest, stadium, etc. Some times it is difficult to distinguish between sport club and their sponsor, just as when you see Lyn Damer, you will always see OBOS who is its sponsor, a relationship that they always renew (see, Borander, 2021).

The study adopts the Parganas, Anagnostopoulos, & Chadwick's (2015) description for its analyses. Importantly, Bauer, Stockburger-Sauer, & Exler (2008) assert the image of a sport club sponsor's brand may affect the image of a sport club brand. Kerr (2008) adds fans or followers of a sport brand will likely have a higher loyalty rate for companies or sponsors who support their favourite teams financially.

Fans: Although Parganas, Anagnostopoulos, & Chadwick's (2015) sport brand framework classifies this as one of the nonproducts related attributes, it admits that it is a vital part of a unique sport product or brand. Richelieu (2004) stresses the way brands communicate their values should be carefully conducted, that is, there should be a balance between the values of a brand and how the stakeholders (fans) perceive the values.

Small semi-professional sport club also have stakeholders who are not just followers or fans but those who are a vital part of their brands, for example, volunteers (Burton, 2009). Fans contribute in creating products of sport with their ability to impact several segments of sport such as the media and sponsoring (Bauer, Stockburger-Sauer, & Exler, 2008).

Stadium: This is the last nonproduct related brand attribute described as the sport club's arena or venue, facilities, and the stadium's concessions (Parganas, Anagnostopoulos, & Chadwick, 2015). Since small semi-professional sport clubs also have venues and facilities used for their games and practices, the study adopts Parganas, Anagnostopoulos, & Chadwick's (2015) description of stadium as a nonproduct related brand attribute is adopted in analysing the posts.

2.3 Social media branding

Social media is defined by Williams & Chinn (2010) as 'the tools, platforms, and applications that enable consumers to connect, communicate, and collaborate with others' (p. 422). Kaplan & Haenlein (2010) describe it encompasses a wide spectrum of online, chat forums, such as blogs, microblogs, discussion boards sponsored by companies, and other Websites for social networking. To Bulmer and DiMauro (2010), social media are platforms that enable the discussion of ideas, communication of experiences, and the exchanging of knowledge. Pegoraro (2010) stress they represent undiluted communication that directly link and connect customers to brands with the aid of online identification and

interaction. According to Ioakimidis (2007), with social media, users are able to create content and establish social connections and relationships with other users.

Every now and then, new social media tools are being added to the existing ones (Anagnostopoulos, Parganas, Chadwick, & Fenton, 2018). With social media, individuals can share information and socialise, and while organisations can use it to increase their brand awareness and for the promotion of their brands (Hambrick, Simmons, Greenhalgh, & Greenwell, 2010; Kassing & Sanderson, 2010). The increasing number of interactions on social media produces a handful of brand-related information that affect online users' perceptions or opinions (Smith, 2009). Social media is perceived by organisations as tools that provide them this direct communication link with their stakeholders that makes it possible for them to communicate some specific aspects of their brand (image) (Wallace, Wilson, & Miloch, 2011). Social media also enable organisations to better shape their brand associations (Yan, 2011). Importantly, with social media, organisations can appropriately improve the way their brands are being perceived and to improve the attitudes of their customers towards their brand, which are key factors for building a strong brand (Schivinski & Dabrowski, 2015). It is not hard to notice that organisations from different industries have social media being integrated into their processes or business models as a vital aspect of their communication and branding strategies (Parganas, Anagnostopoulos, & Chadwick, 2015; Schivinski & Dabrowski, 2015).

In our contemporary society, consumers are becoming more active online with an increasing level of engagement, collaboration and interaction with business organisations (Kietzmann, Hermkens, McCarthy, & Silvestre, 2011). Interactive experience is an engagement concept which is theoretically at the heart of social media (Anagnostopoulos, Parganas, Chadwick, & Fenton, 2018). The way social media users maybe able to be in interactive behaviours, for instance, in brand communities are by commenting on or about the brand, expressing their views such as support, criticism, and disseminating information, social connecting simply by adopting engagement features offered by their choice of adopted social media platforms or tools (Gummerus, Liljander, Weman, & Pihlström, 2012).

The earlier adopters of social media tools have not just adopted them in maintaining and fostering two-way communication with the stakeholders (Hambrick, Simmons,

Greenhalgh, & Greenwell, 2010; Hambrick & Kang, 2015; Parganas & Anagnostopoulos, 2015), but have in obtaining customers' information such as their preferences and habits (Browning & Sanderson, 2012), in increasing their brand awareness (Eagleman, 2013) and for the promotion and attraction of meaningful sponsors (Parganas & Anagnostopoulos, 2015), amaongst others.

In addition, with the popularity of these social media platforms, sport teams or clubs are equipped with the opportunities to communicate with their existing stakeholders and to even expand their scope or reach (Clavio & Walsh, 2014). Similarly, due to consumers' interest in and engagement with the products of sports, they are forced to turn their focus (to social media) in search for online platforms with the relevant contents that they seek (Broughton, 2012). To this end, it is expected that most of them (the fans) expect that their favourite sport teams should engage and communicate with them directly through social media channels (Ballouli & Hutchinson, 2010). Due to the unique features of social media, the once usually regional barriers no longer apply to consumers of sports, since they are able to follow and engage with their favourite teams' activities irrespective of their proximity (Gibbons & Dixon, 2010).

2.4 Facebook use

Facebook is amongst one of the most popular social media platforms that enables consumers or users to interact, react to or engage with brands as an alternative to face-to-face interaction with the aid of an online media network (Kujath, 2011). The specificity of Facebook is that users can generate contents and have it uploaded and shared on their platform (Schultz, & Sheffer, 2010). A summary of the features on Facebook is categorised into elements associated with contents uploaded, contents that are being uploaded by users, and elements that are related to contents' responses (Wallace, Wilson, & Miloch, 2011).

As one of the most popular social-networking channels or tools, Facebook can be used for brand enhancement and image communication (Wallace, Wilson, & Miloch, 2011). As at the fourth quarter of 2021, the total number of active monthly users on Facebook was 2.91 billion globally (Statista, 2021). Globally, Facebook is the most used social media channel; and its 2billion active users' threshold was surpassed in the second quarter of year 2017,

something it achieved within a-thirteen-year period (Statista, 2021). Typically, each day, users spend an average of fifty-five minutes on Facebook with an average of one hundred and thirty friends per user (Wallace, Wilson, & Miloch, 2011). On Facebook, some of the popular ways users interact or react is by clicking the like(s) icon (average of nine per content) and by writing on the comments sections (an average of 25 each month) (Wallace, Wilson, & Miloch, 2011). Aside comments and likes, other popular engagement features on Facebook are views and shares (Aldous, An, & Jansen, 2019).

Facebook has been making improvement on its platform strictly for business purposes. For instance, in 2008, its Page feature for firms, groups and businesses to communicate with their users was launched (Wallace, Wilson, & Miloch, 2011). Within late 2007 to 2008, more than one hundred business organisations had signed up following Facebook launching of its Pages to support business organisations, with ongoing plans to develop on their existing ad revenue that will make advertising on Facebook very reachable to smaller organisations (Brandwatch, 2019). In addition, Facebook has a website (https://www.facebook.com/business/pages) designed to guide businesses on how to customise their Facebook presence in order to effectively interact and engage with their customers or users on the internet (Facebook, 2022).

Facebook user interaction which can be ascertained through the number of responses with contents posted on Facebook is simply a way to describe the amazing features of online communities and social networking platforms or sites (Wallace, Wilson, & Miloch, 2011). Facebook is the most popular official social networking site used for teams adopted for fans engagement (Santos, Correia, Biscaia, & Pegoraro, 2019). The statistics on Facebook page are used to measure fan engagement and interaction, which allow Facebook page administrators to monitor how users interact with the contents in real time and to also ascertain the demographic features of users who frequently use or access the page (see Brandwatch, 2019; Wallace, Wilson, & Miloch, 2011).

Content features on Facebook include updates of status, upload of pictures, texts or notes, videos (sounds), and links; in addition, these features enable users to upload contents to their Facebook walls or pages directly which will be published or broadcast to their newsfeeds (Wallace, Wilson, & Miloch, 2011). The ways in which users or fans may interact on Facebook is to either post directly on a page (wall), or to *comment*, or to Like

on the content being uploaded or posted (Wallace, Wilson, & Miloch, 2011). While the most common Facebook engagement features are reactions such as *likes*, *comments* and *shares*, it is worth noting that they also include *views* (viewing a video), *saves*, and clicking on a Facebook *link* (McLachlan & Newberry, 2021).

Though the current study will only adopt Facebook engagement features of Likes, Shares, Comments, and Views in examining how online followers of sport brand engage or react to their brand attributes. With these interaction features, sport clubs or organisations are able to establish genuine relationships with their target audience while also improving and reinforcing a strong brand presence online (Wallace, Wilson, & Miloch, 2011).

Aside Facebook, Lyn Damer, the case organization has three social media platforms in Instagram, Facebook, and Twitter (please see Lyn Damer's official Webpage https://lyndamer.no/). All three social media platforms can be used by businesses professionally as platforms to share contents (about their brands), network with stakeholders, and build their brands (Lua, 2022). Infact, most sport teams or team sport organisations have also adopted Facebook, Instagram and Twitter in communicating, managing their brands and engaging their stakeholders more than other available social media platforms as could be seen in most sport management literature (for example, Anagnostopoulos, Parganas, Chadwick, & Fenton, 2018; Maderer, Parganas, & Anagnostopoulos, 2018; Parganas, Anagnostopoulos, & Chadwick, 2015; Wallace, Wilson, & Miloch, 2011; and Waters, Burnett, Lamm, & Lucas, 2009). One of the reasons most sport teams strive to adopt these social media platforms is attributed to the extreme amount of monthly active users (MAUs) of these social media channels: Twitter has 436 million MAUs, with Instagram having 2 billion MAUs and Facebook tops the ranking with 2.9 billion MAUs (Lua, 2022). With these MAUs, it is understandable that sport clubs will be interested in adopting these social media in engaging and reaching out to their numerous followers who are obviously parts of these impressive MAUs.

3.0 Methodology

The study's core objective to be addressed is to understand how semi-professional sport clubs use Facebook to demonstrate their brand attributes and to understand the ways their followers engage them in relation to their brand attributes on Facebook. To address these, (content analyses) contents/posts on Lyn Damer's Facebook page on two periods (onseason and offseason) of Toppserien were analysed. The on-season was (22nd May 2021 to 13th November 2021) and the off-season was (7th december 2020- 21st May 2021). Parganas, Anagnostopoulos, & Chadwick's (2015) brand attributes framework descriptions were used to identify and classify Lyn Damer's brand attributes (Facebook posts/contents).

3.1 Case organisation selection

The study adopted the case study method with Lyn Damer selected as the case organisation. Lyn Damer is a part of Lyn SFK, a Norwegian, multipurpose sport clubs, that is situated in Oslo, Norway. Founded in 1896, the club just celebrated its 125th anniversary (Lyn-SFK, n.d.). As a multipurpose sport club, the Lyn SFK focuses on two sports (football and skiing). While its skiing section has just a section, its football unit has three sections namely, a) Lyn 1896 FK which is its men professional football team, b) *Lyn Damer, its women professional football team*, and c) Lighting Football, which is its amateur or academies for kids and youths (Lyn-SFK, n.d.). Its football arm, *Lyn fotball* in Norwegian but translated as Lyn Football in English (amateur and professional) is one of the well-known football clubs in Norway with an average of one thousand, three hundred and fifty members (Lyn, n.d.). Although, Lynfotball has several amateurs football teams that cut across different ages and genders (for both boys and girls), it is its professional female's team, Lyn Damer that plays in the topflight of female football club league called the Toppserien (Lyn, n.d.).

3.2 Criteria for choosing Lyn Damer as a sample

Similar studies (such as Anagnostopoulos, Parganas, Chadwick, & Fenton, 2018; Maderer, Parganas, & Anagnostopoulos, 2018) that adopted the Parganas, Anagnostopoulos, & Chadwick's (2015) brand attributes framework did so in a

professional football (European sport clubs) setting, and although outside of Norway. Like all aforementioned studies, Lyn Damer meets the criteria essential for the adoption of the Parganas, Anagnostopoulos, & Chadwick's (2015) brand attributes framework: Lyn Damer was chosen because it has essential features of a professional football sport club. For example, Lyn Damer plays in Toppserien (see, Toppserien, 2022).

As a prominent member of the league, Toppserien, at the end of first quarter of 2022, Lyn Damer, was on the sixth position on the Log with just 2 games played and had managed to bag three points from a possible 6 (see, Toppserien, 2022). Like the EPL, Toppserien is an elite or professional football competition for women in Norway and has ten teams participating in the competition (see, Toppserien, 2022). With Lyn Damer participating in Toppserien, it undoubtedly meets the key conditions to adopt the proposed brand attributes framework (inherent in similar studies such as Anagnostopoulos, Parganas, Chadwick, & Fenton, 2018; Maderer, Parganas, & Anagnostopoulos, 2018; and Parganas, Anagnostopoulos, & Chadwick, 2015 that adopted the same framework). Thus, the goal is to explore the framework in a slightly different context in view to ascertain if the findings will be similar, consistent or contrary. All three aforementioned studies above adopted the framework in top European sport clubs, for example Parganas, Anagnostopoulos, & Chadwick's (2015) was on an English Premier League team, Liverpool Fc use of Twitter, as against a Toppserien team, Lyn Damer in the current study's use of Facebook.

3.3 Criteria for adopting Facebook

Although, Lyn Damer has Instagram, Twitter and Facebook account (https://lyndamer.no/), the study's choice to analyse posts on Lyn Damer's Facebook account only was exploratively and purposefully driven. However, in addition, Lyn Damer has a reasonable number of followers with good brand presence, having a total 2749 followers and 2708 likes on its Facebook account (see Lyn Damer's official Facebook page, https://www.facebook.com/LynFotballDamer/?ti=as).

The researcher aspired to adopt a social media platform that allows for significantly greater reach, which Facebook is known for when compared with say Twitter (and Instagram) (Kautz, Schaffrath, & Gang, 2020). Secondly, since previous or similar studies that adopted the brand attributes framework in relations to brand management and fan

engagement, for example, Anagnostopoulos, Parganas, Chadwick, & Fenton (2018) examined it with posts on Instagram; Maderer, Parganas, & Anagnostopoulos (2018) did with the combination of posts on two social media platforms in Facebook and Twitter; and Parganas, Anagnostopoulos, & Chadwick (2015) whose work owns the framework examined it with posts on Twitter; none out of the three solely examined the adopted framework with Facebook posts alone. The study's choice of adopting Facebook over Instagram and Twitter was based on the above presented prepositions.

3.4 Data collection and analyses (content analyses)

The collected and analysed data were posts or contents on Lyn Damer's Facebook page (see, https://www.facebook.com/LynFotballDamer/?ti=as) during the reviewed periods (onseason and offseason of 2021 Toppserien) based on Parganas, Anagnostopoulos, & Chadwick's (2015) brand attribute framework (descriptions). Toppserien 2021 started on the 22nd May 2021 and ended on 13th November 2021 (Onseason) and the (Offseason), that is, before the start of Toppserien 2021, an inactive period or period of rest was during 7th December 2020 to 21st May 2021. Content analysis adopted is the analyses of contents, for example, documents, texts, be it printed, visual (even sounds and videos) with the aim of quantifying the contents in terms of predetermining their categories in a systematic and replicable manner (Bryman & Bell, 2011; Bason & Anagnostopoulos, 2015). The Tasks of collecting and analysing the data (Facebook posts) were carried out by both the researcher and an independent coder. They both followed and adopted the same template or structure explained in section 4.5 below.

3.4.1 Contents collection time periods

The use of the different time periods of onseason and offseason was to examine how and whether the different time periods affect or impact how semiprofessional sport clubs demonstrate their brands attributes on Facebook, and whether the reactions of their fans in relation to their brand attributes are also affected by them. Also, to examine if these time periods also influence the contents in which the brand attributes are being demonstrated. While the onseason being a period of active activities, league opening and games being played with rivals, and usually the warmer season, and oftentimes without snow; the offseason is a period of little or no activties, end or closure of the Toppserien, oftentimes

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with snowy weather and a period of rest. Parganas, Anagnostopoulos, & Chadwick (2015) recommend comparing the off-season and on-season might be appropriate (comparative advantage) while classifying the posts that could help in producing interesting insights.

3.5 Data collection process

During the two periods (on-season and off-season), all posts or contents (be it in Picture, Text, Videos and Sounds) posted to Lyn Damer's Facebook page with the total number of reactions or engagement (Likes, Shares, Comments and Views) were classified and analysed (based on the adopted brand attributes frameworked explained in section two) and entered into an MicroSoft Excel worksheet. An aspect of the outcome was illustrated or presented in Table-2 below. The MicroSoft Excel sheet has unique headings of columns and rows. On the rows or row sections, you have all eleven *brand attributes* adopted in the study. On the column section, you have the social media contents types of Pictures, Texts, Videos and Sounds (contents in which the brand attributes were demonstrated); still on the column sections, you have columns that state if the brand attributes in question are product related or nonproduct related; also on the column section, you have cells that state how the Lyn Damer's fans on Facebook engage or react (Likes, Shares, Comments, and Views) to the brand attributes demonstrated on Facebook. On the product related and nonproduct related, '1' was entered in the cell representing that a brand attribute (a reviewed or analysed post or content) is either product related or nonproduct related, with '0' entered to represent it is not. The same codifying mechanism was adopted in demonstrating if a post is either demonstrated in Picture, Text, Video with Sound. For example, in/see Image-1 and Table-3, under the columns titled 'social media contents', '1' entered in cells for 'Text' and 'Pictures' and '0' entered in cells for 'Video' with 'Sound' demonstrates that the aforementioned brand attribute of 'Star Player(s) was demonstrated in both 'Text' and 'Picture' and not in 'Video' with 'Sound'.

The column sections titled *Stakeholders' reaction/Facebook engagement features* was used to ascertain the number of reactions or engagement of Lyn Damer's Facebook followers or how users react in relation to the brand attributes and the contents in which they were demonstrated. From Image-1 and table-3, for example 'Like' was the most appropriate engagement feature for the users or most used with 49 counts, next to 'Comment' with 3 counts, with nothing 0 recorded for 'Share' and 'Views'. Although, the

'View' feature only appears for contents in 'Videos and Sounds'. So out of the 52 total reactions attributed to the post (see Image-1), 94 percent reacted or engaged through 'Likes' which is significantly higher than those who reacted through 'Comment' at 6 percent.

Like in the study of Parganas, Anagnostopoulos, & Chadwick (2015), where a post (tweet) qualifies for only one brand attribute (type), the current study also considers that a Facebook post only demostrates a brand attribute. In some cases where a post seems ambigious or seems to demonstrate two or more brand attributes types, only one brand attribute is still considered, that is, the post is tied to the most emphasised brand attribute where applicable and appropriate. As a Norwegian club, most contests in Text were written in Norwegian, but with the help of Facebook translation option, it was not a problem to translate such texts in Norwegian to English where applicable.

Image 1: Example of Star Player as a brand attribute (post)

For example, the Facebook post (Image-1) dated 9th May 2021 was used in explaining the data collection process and methodology adopted guiding the analyses and classification of posts which is illustrated in Table-3 below. Table-3 below tabularly and statistically presents the key features or elements (brand attribute and its type, contents, engagement features) in Image-1.

Table 3: Tabular analyses and classification of brand attributes and reactions or engagement as contained in Image-1

Lyn's brand attributes	Social media contents (post)				Stakeholders' reaction/Facebook engagement features				Product relation type	
Brand attributes	**Picture**	**Text**	**Video**	**Sound**	**Likes**	**Comments**	**Shares**	**Views (for videos)**	**Product related**	**Non-product related**
Star Player(s)	1	1	0	0	49	3	0	0	1	0
Total	1	1	0	0	49	3	0	0	1	0

As seen in Table-3, explanation of Image-1, it shows a glimpse of how Lyn Damer achieved its goals of demonstrating its brand attributes on its Facebook page and its followers' responses to the brand attributes contents. In this instance, from the post (Image-1), 'Star Player(s)' was the brand attribute demonstrated on this post. And it portrayed that the brand attribute being demonstrated here 'Star Player(s)' is product related. It revealed the star player's birthday and the number of reactions tied to the post and the content in which the brand attributed was being demonstrated. The Table-3 shows that the contents in which the post was demonstrated were through 'picture' and supported with the 'text' content, or both and not through 'video' or 'sound'. Table-3 also shows the total number of reactions or engagement that the post generated: total of 52 reactions or responses, and out of which 49 users or followers reacted, engaged or interacted through 'Like', and 3 followers did through 'Comment', with no user or follower engaging either through 'Shares' or 'Views'.

Importantly, it is worth stressing that during the classification of the posts, Facebook posts that could not be classified based on any one of the adopted brand attributes were classified or termed 'Others'. Of all 305 posts classified and reviewed, 25 (8%) was classified as 'Others' with only 280 (92%) of them meeting one of the adopted brand attributes.

The classification also did not take into consideration of the contents from the fans or Facebook users' comments. For example, whether a fan commented that a player should be signed or not or other concerns were not considered. Only just the counts were considered as the goal was to ascertain which brand attributes propelled users' reactions the most in relation to the contents (Pictures, Text, Videos and Sounds) in which the brand attributes were being demonstrated on Facebook; or to understand the relationships that exist between the following elements (brand attributes, brand attributes contents, and Facebook engagement features). Since video contents are also accompanied with sounds, they both were considered as contents or forms in which some brand attributes could be demonstrated.

3.5.1 Inter-coder reliability

In order to ensure that the coding process of the posts was reliable to a certain degree, the service of an independent coder, a second person was sourced for in classifying and analysing the 305 Facebook posts alongside with the researcher. While the researcher was the chief coder, the independent coder's outcomes were to support that of the researcher. Both the researcher and the independent coder followed the same coding templates (explained in subsection 3.5).

This independent coder did not have any special interest on the outcome of the study. The purpose of adopting the independent or additional coder was to give the researcher an option to compare the outcome of his coding outcomes with an outcome of an additional person or second person in a bid to ascertain the degree or rate of the data's reliability. The independent or additional coder's role was to collect and classify the 305 Facebook posts of Lyn Damer as explained in subsection *3.5 Data collection process above*. The independent coder only followed the same methodology of classifying the 305 Facebook posts based on the study's adopted brand attributes descriptions of Parganas,

Anagnostopoulos, & Chadwick (2015), that is, with the methodologies or designed templates.

The inter-coder reliability methods (the Cohen's kappa and or the percentage of agreement between the raters) are methods one could adopt to ascertain the reliability or degree of reliability between coders (see, Parganas, Anagnostopoulos, & Chadwick, 2015). The study only adopted the percentage of agreement between the raters method.

86.24 percent was the percentage of agreement between the raters (the researcher and the independent rater's coding outcomes of Lyn Damer's Facebook posts). The rating or classification of the independent rater was completed four days after the researcher's own classification. Despite the four-day interval, there was no significant difference in the reactions counts in relation to the brand attributes (posts) as observed. The remainder posts consisting of 13.76 percent, being the variance or the percentage of disagreement between the raters' classification of the posts were discussed intensively and resolved appropriately. The percentage of agreement of 86.24 percent was above the 80 percent benchmark proposed by Frey, Botan, and Kreps (2000) to be the acceptable level, or to judge that a result is reliable.

3.6 Ethical consideration

Permission to review posts on Lyn Damer's Facebook page was sourced for from the Norsk Senter for Forskningsdata (NSD) and approval gotten 8th April 2022 as mandated by the NSD regards the collection of personal data (NSD, n.d.). Prior to the approval, the notification form was filled and submitted to the NSD, upon their thorough review, their approval to collect anonymous data was granted. A copy of the notification form with their approval to collect and analyse Lyn Damer's data is attached in the appendix section as Appendix A, confirming that ethical consideration requirement was met.

4.0 Findings

In order to ascertain the type of brand attributes demonstrated on Facebook by Lyn Damer, the sample consisting of a total of 305 Facebook posts were collected and analysed during two season periods (onseason and offseason). Importantly, the data (Table-10) revealed that all eleven brand attributes adopted by the study were demonstrated during the onseason and offseason periods, although to a different degree. It was found as evidenced in Table-10 below that Lyn Damer posted significantly more contents of its brand attributes on Facebook during the on-season (N=198) being 65 percent of the total posts, than during the off-season (N=107) being 35percent of the total posts. The variance was driven largely by more (before and after) information and details of matches, competition and rivals reported on Lyn's Facebook wall during the onseason. Simple statistical analyses, percentages were used to reveal more insights as thus:

4.1 Brand attributes types

Cumulatively, out of the total of 305 posts posted to Lyn Damer's Facebook Wall during the two periods (on and off-seasons), Product-related posts were 108 (35%), Nonproducts-related 172 (57%), and 25 (8%) were Others (see Total columns, Table 10).
Further exploration of the total posts revealed Lyn Damer significantly and generally demonstrated or placed more emphasis on nonproduct related posts (57 percent) than product related posts (35 percent), clearly evidence on both reviewed periods (onseason and offseason).

Table 10: Types, frequencies and percentages of brand attributes used

Brand attributes (Parganas, Anagnostopoulos, & Chadwick, 2015)	Onseason (22nd May 2021-13th Nov 2021)		Offseason (7th dec 2020- 21st May 2021)		Total	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Team success	21	11%	4	4%	25	8%
Star Player	49	25%	30	28%	79	26%
Head Coach	2	1%	2	2%	4	1%
Brand Mark	4	2%	4	4%	8	3%
Management	8	4%	5	5%	13	4%
Club's History and Tradition	6	3%	2	2%	8	3%
Club's culture and Values	3	2%	6	6%	9	3%

Event's Image	**80**	**40%**	**22**	**21%**	**102**	**33%**
Sponsor	6	3%	5	5%	11	4%
Fans	3	2%	4	4%	7	2%
Stadium	5	3%	9	8%	14	5%
Others	11	6%	14	13%	25	8%
Total	198	100%	107	100%	305	100%

On season

Out of the total 198 posts posted during this period, 72 (37%) were *product related*, and while 115 (57%) were *nonproduct related*, and the remainder of 11 (6%) was Others (see Table-10 and concise Table-11 below). The significant difference in the number of posts between the product related brand attributes and nonproduct as reported earlier was due to more activities and details of the competitions or tournaments and rivals and star players reported during the onseason.

Table 11: Frequency and percentages of Brand attribute types and periods (concise)

Period	Onseason		Offseason	
Attribute types	Frequency	Percentage	Frequency	Percentage
Product related	72	37%	36	34%
Nonproduct related	115	55%	57	53%
Others	11	6%	14	13%
Total	198	100%	107	100%

The product related brand attribute *classification during the onseason (Table 10) revealed that Star Player*(s) 49 (25%) was Lyn Damer's most demonstrated product related brand attribute which significantly outnumbered *Team Success* 21(11%) and *Team Success* greatly outnumbered *Head Coach* 2 (1%). Similarly, on *nonproduct related*, Event's Image 80 (40%) was significantly the most demonstrated or focused nonproduct brand attributes during the onseason period. *Event's Image* 80 (40%) greatly outpointed *Management* 8 (4%) which came second, followed by *Club's History and Traditions* and *Sponsor* which were even at 6 (3%), *Stadium* 5 (3%), and next was *Brand Mark* 4 (2%), before *Club's culture and Values* and *Fans* that evened at 3 (2%).

While *Star Player* was the most demonstrated product related brand attribute, *Event Image* was not just the most demonstrated nonproduct related brand attribute but also the most demonstrated brand attribute during the on-season period.

Offseason

The first finding here is that like the On-season period, during the offseason, all eleven brand attributes as adopted by the study were demonstrated on the Facebook posts of Lyn Damer, although in uneven degree (see table-10). Overall, it was evidence that Lyn Damer demonstrated or placed more emphasis on *nonproduct related* brand attributes (posts) than *product related* brand attributes (posts) (see Table-10 and concise Table-11 above). As seen in table-11, out of the total 107 (100%) posts posted to Lyn Damer's Facebook page during the offseason period, 36 (34%) posts were product related, 57 (53%) are non-product related, with the remainder of 14 (13%) labelled Others.

The product related brand attribute*s classification (Table-10)* revealed that the most demonstrated product related brand attribute adopted by Lyn Damer on its Facebook page during the offseason was *Star Players* 30 (28%) which significantly outnumbered the other two product related brand attributes of *Team Success* 4 (4%) and *Head coach* 2 (2%) respectively.

Nonproduct related brand attributes classification on the other hand revealed that *Event's Image* 22 (21%) was significantly the most demonstrated non-product related brand attribute during the offseason period and the second most demonstrated brand attributes during the offseason; *Stadium* 9 (8%) was the second most demonstrated nonproduct related brand attributes; thirded by *Club's culture and Values* 6 (6%); *Management* and *Sponsors* evenly came fourth at 5 (5%) respectively; *Brand Mark* and *Fans* evenly followed at 4 (4%); and lastly, *Club's History and Tradition* at 2 (2%).

In summary, in both onseason and off season, all eleven brand attributes were demonstrated by Lyn Damer through its Facebook posts. In general, cumulatively, both during the on-season and off-season, *nonproduct* related posts 172 (56%) outnumbered the *product* related 108 (35%) driven and dominated largely by *Event's Image* and *Star Player(s)*. On the onseason, the most demonstrated brand attribute was nonproduct related, *Event's Image* 80 (40%). On the offseason, the most demonstrated was product related, *Star Player* 30 (28%). Cumulatively, on both periods, *Event's Image 102* (33%) and *Star Player 79* (26%) were by far the most emphasized brand attributes (both product and nonproduct related posts on Lyn's Facebook page). The least emphasized brand attributes

(posts) on Lyn's Facebook page during the reviewed periods were *Head Coach* 4 (1%), *Fans* (2%), *Brand Mark* 8(3%), *Club's History and Tradition* 8 (3%), *Club's culture and Values 9* (3%), *Management* and *Sponsor* 13 (4%) and 11 (4%) respectively, and S*tadium* 14 (5%) (see Table-10).

4.2 Users' reactions (engagement)

Engagement or reactions of Lyn Damer's followers on Facebook in relation to the brand attributes (types) was analysed simply by collecting (counting) the numbers of responses in terms of Likes, Shares, Comments and Views (Facebook engagement features) during the selected time periods (Onseason and Offseason) as seen in Table-12 below.

Table 12: Users' reactions in relation to brand attributes (a)

Offseason							Onseason						
Brand Attributes	Likes	Shares	Comments	Views	Total	%	Brand Attributes	Likes	Shares	Comments	Views	Total	%
Team success	236	8	13	1000	1257	8.9%	Team success	1443	14	76	736	2269	11.4%
Star Player	1447	6	204	996	2653	18.9%	Star Player	2334	14	136	4276	6760	34.1%
Heasd Coach	43	7	1	0	51	0.4%	Heasd Coach	86	2	3	1100	1191	6.0%
Brand Mark	81	9	3	269	362	2.6%	Brand Mark	91	12	1	0	104	0.5%
Management	263	7	17	3100	3387	24.1%	Management	328	6	13	458	805	4.1%
Club's History and Tradition	140	4	7	0	151	1.1%	Club's History and Tradition	218	8	18	1900	2144	10.8%
Club's culture and Values	57	1	1	0	59	0.4%	Club's culture and Values	80	2	1	0	83	0.4%
Event's Image	697	9	95	877	1678	11.9%	Event's Image	2086	67	517	2074	4744	23.9%
Sponsor	194	3	13	296	506	3.6%	Sponsor	58	1	2	965	1026	5.2%
Fans	99	1	10	0	110	0.8%	Fans	40	1	1	0	42	0.2%
Stadium	284	2	67	0	353	2.5%	Stadium	134	2	7	0	143	0.7%
Others	308	20	20	3141	3489	24.8%	Others	261	7	4	261	533	2.7%
Total	3849	77	451	9679	14056	100.0%	Total	7159	136	779	11770	19844	100.0%
%	27%	1%	3%	69%	100%		%	36%	1%	4%	59%	100%	

From Table-12 (see total column), one key evidence is that there were more reactions to Lyn Damer's brand attributes during the onseason (19844) than the offseason (14056). Majorly, the justifications for this might be attributed to Lyn's choice of posting more about its brand attributes on Facebook during the onseason than during the offseaon expectedly, leaving the users with plenty of or more contents to either Like, Share, Comment on or to View during the onseason than the offseason. This was somehow not surprising as it is expected the onseason tends to feature more activities than the offseason.

A quick glance at the percentages further revealed that generally, the total reactions on nonproduct related brand attributes outpointed those of product related during the offseason. The explanation for this was not very clear, but it might only be traced to Lyn Damer's content choice of using most of its Video with Sound contents on Facebook in demonstrating more of nonproduct related brand attributes than product related brand attributes (see total reactions for Views in Table-12, Offseason 9679, 69% and Onseason 11770, 59%). And as presented in the data, contents demonstrated in Videos and Sounds tend to produce or propel more reactions than those demonstrated in Picture and in Text.

On the offseason, reactions 6253 (47%) on nonproduct related brand attributes outnumbered the reactions on product related 3961 (28.2%). Elaborately, during the offseaon, *Management* 3387 (24.1%) was the nonproduct related brand attribute with the most reactions and this might be because majority of its contents were demonstrated in Video and with Sound, and not attributed to the number of posts or contents thereof per se; *Event's Image* 1678 (11.9%) was the second nonproduct related brand attribute in terms of reactions; the differences in terms of reactions in the other nonproduct related brand attributes were very substantially lower compared to *Management* and *Event's Image*. Still, during the Offseason, *Star player(s)* 2653 (18.9%) was the product related brand attribute with the most reactions and second only to *Management* across all brand attributes dimensions; *Team success* 1257 (8.9%) followed as the second product related brand attribute with the most reaction; with reactions on *Head Coach* 51 (0.4%) significantly the smallest when compared with the other two product related brand attributes.

During the onseason, unlike the offseason, the reactions on product related brand attributes clearly outnumbered those of the nonproduct. During the onseason, the findings were different from those observed during the Offseason highlighted earlier. Firstly, the reactions on product related *brand attributes* 10220 (51.5%) during the onseason outnumbered the reactions on *nonproduct* 9091 (45.1%). *Star Player(s)* 6760 (34%) was the brand attribute that propelled the most reactions from the users during the onseason, which was closely followed by *Event's Image* 4744 (23.9%). *Team success* 2269 (11.4) was third on the list of brand attributes with the most reactions during the onseason; and *Club's History* 2144 (10.8%) closely followed on the list as fourth; and while *Head coach* 1191 (6.0%), *Sponsor* 1026 (5.2%), *Stadium* 143 (0.7%), *Management* 805 (4.1%), *Brand*

Mark 104 (0.5%), *Club's culture and Values* 83 (0.4%), *Fans* 42 (0.2%), respectively came fifth, sixth, seventh, eight, nineth, tenth and eleventh.

4.2.1 Engagement features in relation to brand attributes types

To further give insight or understand users' reactions in relation to the brand attributes, the number of reaction or engagement across all four of Facebook engagement features were adopted in assessing users' preferred choice of reactions in the two periods under review as represented in Table-13 below.

Table 13: users' reactions in relation to brand attributes (b)

Facebook users' reactions	Offseason		Onseason		Total			%
	Product related	Nonproduct	Product related	Nonproduct	Product related	Nonproduct related	Cumulative	
Likes	1726	1815	3863	3035	5589	4850	10439	35%
Shares	21	36	30	99	51	135	186	1%
Comments	218	213	215	560	433	773	1206	4%
Views	1996	4542	6112	5397	8108	9939	18047	60%
Total	3961	6606	10220	9091	14181	15697	29878	100%
%	37%	63%	53%	47%	47%	53%	100%	

Reactions: From the figures in Table-13, similar outcomes were revealed during the offseason and onseason on both product related and nonproduct brand attribute types. *View (60%)* had the most reactions, followed by *Likes (35%)*, and next *Comments (4%)*, and while *Share (1%)* was the least adopted engagement/reaction feature by Lyn Damer's followers (see Table-13, cumulative % column). Cumulatively, the percentage revealed more insights into the two periods. Out the total cumulative reactions of 29878, 18087 (60%) was for *View*, *Like* was 10439 (35%), *Comment* was 1206 (4%) and *Shares* was the least at 186 (1%).

4.3 Reactions/engagement relations-to-posts

Table 14: Users' engagement features in relation to posts (Offseason)

Facebook users' reactions	Offseason							Percentage
	Product related		Nonproduct related		Others		Total	
	Reactions	Posts	Reactions	Posts	Reactions	Posts	Total reactions	Total posts

	Product related		Nonproduct related		Others		Total		
Likes	1726	36	1815	56	308	13	3849	105	98%
Shares	21	8	36	20	20	5	77	33	30%
Comments	218	32	213	41	20	7	451	80	74%
Views	1996	2	4542	5	3141	2	9679	9	8%
Total	3961	36	6606	56	3489	13	14056	107	
%	28%	34%	47%	52%	25%	12%	100%	100%	

Although View (Viewing a video post) had the most reactions on both product related and nonproduct related brand attributes (see Table 12 and Table 13) which is misleading, misleading because the number/frequency of posts with *Views* 9(8%) were significantly the lowest compared to the other engagement features of *Likes* 105(98%), *Comments* 80(74%) and *Shares* 33(30%) during the offseason (see Table 14). This strongly points that brand attributes (contents) demonstrated in Video with Sound strongly propel users' reaction the most.

Table 15: Users' engagement features in relation to posts (Onseason)

	Onseason								
	Product related		**Nonproduct related**		**Others**		**Total**		
Facebook users' reactions	**Reactions**	**Reactions relation post**	**Reactions**	**Reactions relation post**	**Reactions**	**Reactions relation post**	**Total reactions**	**Total relative to posts**	
Likes	3863	72	3035	115	261	11	7159	198	100%
Shares	30	16	99	32	7	4	136	52	26%
Comments	215	60	560	88	4	4	779	152	77%
Views	6112	7	5397	8	261	1	11770	16	8%
Total	10220	72	9091	116	533	11	19844	198	
%	52%	39%	46%	58%	3%	6%	100%	100%	

Similar evidence in Table-14 (Offseason) were found in Table-15 (Onseason). Both on the product and nonproduct related brand attributes, the reaction feature with the least number of posts was *View* 16(8%), *Like* was the highest 198(100%), followed by *Comments* 152 (77%), and *Shares* 52 (26%) during the onseason.

4.4 Brand attributes in relation to contents

This was meant to explore the social media contents of Pictures, Text, Video and Sound in which Lyn Damer's brand attributes were demonstrated on its Facebook page.

Table 16: Brand attributes in relation to Facebook contents

Offseason (Brand attributes in relation to Content)							On-season (Brand attributes in relation to Content)						
Brand Attributes	Picture	Text	Video	Sounds	Total	%	Brand Attributes	Picture	Text	Video	Sounds	Total	%
Team success	2	3	1	1	7	7%	Team success	18	18	1	1	38	19%
Star Player	25	24	1	1	51	48%	Star Player	41	47	5	5	98	49%
Heasd Coach	0	2	0	0	2	2%	Heasd Coach	0	2	1	1	4	2%
Brand Mark	4	3	1	1	9	8%	Brand Mark	3	3	0	0	6	3%
Management	3	5	2	2	12	11%	Management	6	8	1	1	16	8%
Club's History and Tradition	3	5	0	0	8	7%	Club's History and Tradition	6	6	1	1	14	7%
Club's culture and Values	2	2	0	0	4	4%	Club's culture and Values	2	3	0	0	5	2%
Event's Image	10	21	1	1	33	31%	Event's Image	54	80	5	5	144	73%
Sponsor	3	4	1	1	9	8%	Sponsor	4	5	1	1	11	6%
Fans	0	4	0	0	4	4%	Fans	2	2	0	0	4	2%
Stadium	7	7	0	0	14	13%	Stadium	2	5	0	0	7	4%
Others	3	10	2	2	17	16%	Others	6	9	1	1	17	9%
Total	62	90	9	9	107	100%	Total	144	188	16	16	198	100%
%	58%	84%	8%	8%	100%	%	%	73%	95%	8%	8%	100%	%

During the offseason (1st: Table-16), the majority of the contents in which Lyn Damer's brand attributes were posted was through *Text* 90(84%). Contents communicated in *Picture* came second 62 (58%), and while contents communicated in both *Video* with *Sound* 9(8%) were even. Also, *Star Player* (48%) and *Event's Image* (34%) significantly are the two most demonstrated brand attributes across all contents categories during the offseason. Similarly, during the onseason (2nd: Table 16), most of the contents in which the brand attributes were demonstrated were through *Text* 188(95%), followed by *Picture* 144(73%), and contents in *Videos* with *Sounds* were evenly distributed at 16(8%) out of the total. *Event's Image* 144 (73%) significantly was the most demonstrated brand attribute across all contents category, which was followed closely by *Star Player* 98(49%). The rest of the brand attributes contents' distributions were available in table 16. Good percentages of the posts had mixed contents though, mostly, contents in text and pictures. Importantly, the data (Table-13, Table-14 and Table-15) revealed the contents demonstrated in *Video* with *Sound* generated the most reactions. Lyn Damer's preferred (brand attributes) contents' choices were significantly in Picture and Text on both the onseason and offseason.

5.0 Discussion

5.1 Parganas, Anagnostopoulos, & Chadwick's (2015) brand attributes framework

The attributes of a sport club's brand simply refer to the brand characteristics of the sport club, which signify the essential nature of the sport club's brand (Juneja, 2015). The study's adopted framework is the brand attributes framework elaborated by Parganas, Anagnostopoulos, & Chadwick (2015). To identify and understand the brand attributes demonstrated on Lyn Damer's Facebook page and to understand the ways fans on Facebook engage Lyn Damer as a brand in relation to its brand attributes contents, Parganas, Anagnostopoulos, & Chadwick's (2015) elaborated brand attributes with Facebook engagement features were adopted as frameworks for analysing contents or posts on Lyn Damer's Facebook page.

Since the adopted brand attributes framework of Parganas, Anagnostopoulos, & Chadwick (2015) consists of all essential attributes that describe the brand of a team sport, this justifies the framework is suitable for understanding, demonstrating or managing team sport brands' attributes on social media as seen in similar studies (for example, Anagnostopoulos, Parganas, Chadwick, & Fenton, 2018; Parganas, Anagnostopoulos, & Chadwick, 2015) that adopted the framework while using social media platforms. The brand attributes of *Team success, Star Player, Head Coach, Brand Mark, Management, Club's History and Tradition, Club's culture and Values, Event's Image, Sponsor, Fans, and Stadium described in* Parganas, Anagnostopoulos, & Chadwick (2015) can help (sport clubs as) brands to create strong brand identity (Juneja, 2015). In addition, since the attributes of a brand can be developed with the aid of images and or through actions (Juneja, 2015), it is no surprise that the adopted sport brand attributes framework is also ideal for understanding the ways that sport clubs' fans online engage their favourite sport brands.

From the data or findings in section four of the study, all adopted eleven brand attributes (of *Team success, Star Player, Head Coach, Brand Mark, Management, Club's History and Tradition, Club's culture and Values, Event's Image, Sponsor, Fans, and Stadium)* were demonstrated or managed on the Facebook page of Lyn Damer both during the onseason and the offseason periods. This was expected even though the rate at which Lyn Damer demonstrated the brand attributes varies across both reviewed periods. Expectedly and not surprising, on both reviewed periods, both product related brand attributes contents and nonproduct related were demonstrated. It was rather surprising that there were more demonstrations of nonproduct related brand attributes than the product related on both the onseason and the offseason, surprising because one would expect that the product

related should exceed the nonproduct related as evidence in the findings of similar studies, for example, in Parganas, Anagnostopoulos, & Chadwick (2015) and Anagnostopoulos, Parganas, Chadwick, & Fenton (2018) where there were more of product related brand attributes demonstrated than the nonproduct.

Regards the engagement of the fans to Lyn Damer as a brand in relation to its brand attributes and their contents on Facebook, it was also surprising that during the offseason, the nonproduct related brand attributes generated or attracted more engagement or reactions than the product related, a finding that is also contrary to that of Parganas, Anagnostopoulos, & Chadwick (2015) and Anagnostopoulos, Parganas, Chadwick, & Fenton (2018), which suggests that Lyn Damer's focus is not only and solely tied to its product related brand attributes on both seasons. But as expected, during the onseason, the product related brand attributes attracted more engagement or reactions from the fans than the nonproduct related brand attributes. With these findings, one can assume that Lyn Damer's followers on Facebook during the onseason engage more to Lyn Damer's product related brand attributes than the nonproduct related, and while during the offseason, the focus of their fans' enthusiasm to engage shifts from product related to nonproduct related probably because the offseason features way less activities (for example, games, competitions, rivals) than the onseason.

Facebook engagement features of Likes, Comments, Shares and Views were used to assess and understand Lyn Damer's fans engagement in relation to the brand attributes and the brand attributes contents. While Likes was by far the most and common engagement feature adopted by Lyn Damer's fans on Facebook while engaging their favourite sport brand in relation to brand attributes, which was followed by Comments, before Shares and lastly Views, it is worth stressing that the engagement feature that generated the most reactions or engagement from the fans during both review periods was Views, that is, contents communicated or demonstrated in Videos with Sounds.

Regards the social media contents used (choice of Lyn Damer) in demonstrating its brand attributes on Facebook, Text was the most adopted social media content, followed closely by contents in Pictures, while (brand attributes) contents demonstrated in Videos with Sounds were equally the least adopted and yet they generated the most reaction or engagement. One may attribute this to their (contents in Video and Sound) ability to replicate motion and live games or events or reminding the fans of (alternative to) live events than either contents in Texts or Pictures. Cervellon & Galipienzo's (2015) study that examined the contents on Facebook page to see if they

really matter and drive customers to engage found that they really do. As it is today, during a live game or event, most sport fans easily use social media platforms as parts of their viewing experience and reflecting on their thoughts on the game or event as it unfolds (Tang & Boring, 2012). With these social media contents, fans on social media are able to understand the brand attributes that their favourite sport brands are demonstrating to them through social media.

As observed, no one social media content alone is sufficient in demonstrating the brand attributes of a brand. Mixing or combining at least two social media contents (for example Text and Picture) make the brand attributes contents clearer and better. In the work of Anagnostopoulos, Parganas, Chadwick, & Fenton (2018), who also adopts the brand attributes framework of Parganas, Anagnostopoulos, & Chadwick (2015), picture (or contents in picture) is applueded as an effective branding tool for sport clubs. But as observed in this study, during the analyses of contents on Lyn Damer's Facebook page, brand attributes contents demonstrated in picture alone seem incomplete or insufficient (unable to communicate properly) without a description supported in text. In majority of the contents demonstrated on Lyn Damer's Facebook page, be it in Picture, Video with Sounds, they were being supported with Text as Text makes the contents or messages clearer and more comprehensive.

Based on the above observation, contents demonstrated or communicated in Videos with Sound, or in Text and even in Picture alone does not demonstrate or communicate the message or contents properly to the stakeholders on Facebook something the researcher and the independent coder observed during the posts classification. Also observed, even though it is not sufficient to use only one social media content (Picture or Text or Video and Sound) in demonstrating a brand attribute on Facebook, while contents demonstrated in Text seem to be more comprehensive alone, contents communicated in Picture or those in Video with Sound seem not to be without the support of contents in Text, making text the most comprehensive of all social media contents. Brands on social media need to ensure that they strategically adopt and combine the social media contents in demonstrating or managing their brand attributes online.

Further discussions in relation to the identified and demonstrated brand attributes and the engagement thereof are briefly discussed hereunder:

Team Success

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Being one of the product related brand attributes, one would expect that posts demonstrating Team Success would be more common and popular during the reviewed periods on Lyn Damer's Facebook page. But surprisingly, the number of posts demonstrating Team Success and the engagement thereof were very few and way behind most other brand attributes for example, Star Player(s) and Event's Image. This may indicate that Lyn Damer as a brand does not (know) consider Team Success as a vital brand attribute to be given a lot of attention on social media.

What then is team success? Although, sport management literature defines team success operationally through team winning percentage (Carron, Shapcott, & Martin, 2014), from the perspective of the adopted brand attributes demonstration on Facebook, the researcher views team success as any contents either in text, picture, videos with sound demonstrating at least two or more players of Lyn Damer during a game or after a game jubilating or celebrating together to either celebrate or mark a goal scored, ball saved, trophy or game won, etc. With social media, sport organisations could be with the functional and viable tool to engage in the celebrations of their team success together with their fans (Armstrong, Delia, & Giardina, 2014). Like sport organisations, sport fans too are known over time to develop uncommon and engaging relationships with their favourite sport brands on both online and offline (Vale & Fernandes, 2018). With these, one can assume the fans will be more than willing to see moments of success or jubilation of their favourite sport teams demonstrated on their social media accounts. In addition, arguably, posts demonstrating Team Success with some players or the whole team jubilating should be able to trigger the fans online to engage more or attach more with the sport brand. For example, in our contemporary and immediate society, it is no brainer to observe that sport teams known for always winning games, for example, Liverpool FC, Manchester City, Real Madrid, and several other well-known sport clubs are known to have more fans or followers online when they are winning or successful which comes with great celebration and satisfaction. So, imagine what will happen to their brand online or how their numerous fans would feel if they do not portray or demonstrate their success on the field online.

Who are parts of the team success demonstration? While team success or jubilation oftentimes involve two or more players or persons in the picture, the concept of star power could also influence the engagement of the fans. For example, a post or content demonstrating Liverpool Fc's two most powerful Star Players in Sadio Mane and Mo

Salah celebrating alongside other team members will most like drive more engagement than a post that demonstrate less popular star players. Irrespective of this fact, Delia's (2015) work suggests that group identity in celebrations of team success is more ideal. Again, team success's demonstration does not only trigger fans to engage a brand but players also aspire to join the clubs or brands that are successful and winning. This is probably why they say every one likes to be a part of the winning team, a concept that is called basking in reflected glory (BIRGing).

In 2007, when Arsenal Fc's top and all time leading goal scorer, Theiry Henry left Arsenal Fc for Barcelona football, Arsene Wenger, the then Arsenel Fc's head coach revealed to Sky Sports via Daily Mail (Browning, 2017):

> *"He told me, 'Look, we have a young team, we cannot win the Premier League I'm 31, I need to go, I need to win, and I cannot wait for the young players to be good enough.'"*

As a concept, Basking in reflected glory (BIRGing) asserts that individuals are more likely to publicly associate themselves with those that are successful (Delia, 2015). So, the above quotes reveals the concept is not only applicable to the fans, but to players and even the sport clubs or sport brands, as most clubs like to sign players when they are in form to add to their existing brand attributes. To this end, Lyn Damer and similar sport organisations should ensure that team success as a brand attribute is significantly demonstrated on their social media platforms if they are looking to increase their brand perceptions and engagement of their fans.

Star Player(s)

On both reviewed periods, the study revealed Star Player(s) as the most demonstrated product related brand attribute and overall, as the second most demonstrated brand attribute after Event's Image and as well as in terms of the amount of engagement generated alongside with Management. Star player(s) as top talent(s) is or are invaluable asset(s) that could make up a star team (Mankins, Bird, & Root, 2013). They have very strong effect or influence on a sport brand and even though some organisations do not fully maximise their numbers or progress or influence in a tournament, they can significantly

affect the outcome of sporting (TV) audience just as team quality can (Wills, Tacon, & Addesa, 2020). Different drivers or influencers of consumer demand exist in the literature (see, Wills, Tacon, & Addesa, 2020). Scholars such as Mills & Fort (2014) recommend that additional efforts be put to determine and understand factors that influence consumers' demand. According to Scelles (2017), while factors such as sporting intensity may affect sporting TV audiences, star power is the most influential factor driving TV audiences.

As expected, significant percentage of Lyn Damer's Facebook posts during the reviewed periods demonstrated Star Players using mostly contents in pictures and Texts and insignificantly contents in Videos and Sounds. As observed, there is a strong link or relationship between Star Player(s) and Team success. Most posts of Team success usually have the Star players visibly seen amongst the celebrants, and in most cases, the non-star players are not equally demonstrated, captured or given equal recognition. While it is also expected that sport brands will most likely present or showcase their star players more, care should be taken so as to not lose track of non-star players who should not feel disenfranchised or not being a part of the team. The study of Santos, Mendez-Domínguez, Nunes, Gómez, & Travassos (2020) acknowledges and examines factors that discriminate between all-star players and non-star players, for examples, goals scores, assists made, dribbling skills, etc. Even though the study of Santos, Mendez-Domínguez, Nunes, Gómez, & Travassos (2020) does not look at these factors from a brand management perspective, the current study strongly believes that failing to (that is to ignore) demonstrate or present non-star players on social media as they do to the star players might be perceived as being discriminatory. Also from a brand perspective, these star players also represent the face or image of a brand or a sport club. For example, Lionel Messi, considered by many as the greatest player to have ever played the game of football is oftentimes attached to his childhood club, Fc Barcelona. Even despite his departure, on the thought of Lionel Messi comes the thought of Fc Barcelona, something that increased the image of Fc Barcelona and has increased their fans and engagement around the world.

Head Coach

It is quite surprising that despite that this from the perspective of team sport, and as one of the product related brand attributes was the least demonstrated brand attribute on Lyn Damer's Facebook page during the reviewed periods, just one percent of the total posts.

Since Lyn Damer did not demonstrate much of Head coach as a brand attribute, it obviously generated way less engagement which is expected as the fans can not engage what they can not see or experience online. But being a semi-professional sport club that features in the Toppserien, one would expect that contents of head coach of Lyn Damer should get noticeable demonstration on their Facebook page. As a vital part of the team, one of the ways to value the coaches is to present them as being very important, something that demonstrating them on social media can do. Just as Fans get connected to star players, for example, in the case Lionel Messi, fans also get engaged to head coaches and some instances are fans engagement or attachment to popular football coaches like Jose Mourihno, Pep Guardiola, Alex Ferguson, etc. who have coached some topflight European football teams.

In football, we have seen fans' engagement or role at display in being very dissatisfied or satisfied about employing, retaining or recruiting or even sacking a head coach. For example, about half a decade ago, eighty eight percent of Arsenal Fc fans' group in 2018 wanted the then Arsene Wenger, head coach of Arsenal Football club to leave (Karen, 2018). Since the fans are also attached to the head coach, using social media (Facebook) to present or demonstrate the head coaches as being very valuable through the application of elements such as 'the team's head coach does a fantastic job', and 'that they have an excellent head coach', and 'that we like the head coach of my team' as highlighted in the study of Biscaia, Ross, Yoshida, Correia, Rosado, & Marôco (2016) while promoting the head coach as a brand attribute may increase or impact fans perception of the team brand equity.

Brand Mark

Although as revealed in the section four of the study, the demonstration of Brand Mark as either nonproduct related brand attributes or just a brand attribute was low and not the key focus of Lyn Damer on its Facebook page. Brand Mark may be colours of Jersey, shapes, logo, sounds or song, name or even slogan, for example, Liverpool Football Club's slogan of 'you will never walk alone' is one brand mark used to recognise Liverpool Fc as a brand. With brand marks, fans or customers can easily recognise sport clubs' brands or products, being an essential part of their branding. They can build fans trust or loyalty and their confidence. In our contemporary society, fans are seen with the hat, jersey, logo of a

sport club, and even on social media, fans are seen showing their engagement and support for a brand by posting or sharing or liking some of their brand marks. From the data in section four of the study, although, most of the brand attributes contents classified were attributed to the other brand attributes, majority of the contents demonstrated on Lyn Damer's Facebook page had either the name, logo, colour or other trademarks of Lyn Damer.

The Brand Mark of a sport brand is oftentimes attributed to the image or face of the brand in question since it is what comes to the mind of the stakeholders when they see or hear or think of it. Cortsen (2013) even asserts that brand marks such as name and logo are essential assets for sport clubs that are striving to build a strong relationship with their fans. Additionally, to effectively adopt the brand marks such as name and logo (including slogan and colour) in engaging the stakeholders, Cortsen (2013) suggest they should not be too edgy or too intangible. For a sport brand that is striving to position itself to its fans online, it must push its name and logo so that they can gain significant attention (Cortsen, 2013).

Management

The nonproduct brand attribute, Management, represents those holding managerial or administrative positions not the head coach capable of influencing key areas of the club. They are important but do not influence the actual performance of the team directly as in the case of the head coach. Though lowly demonstrated when compared with attributes such as Star Player(s) and Event's Image, it is surprising that Lyn Damer demonstrated more posts of its Management being four percent than for instance Head Coach at just one percent. Also surprising is that during the offseason, the Management as a brand attribute was amongst three of the brand attributes with the most reactions or responses from the followers of Lyn. Sport clubs need well rounded and organised management or board with charisma that can effectively manage them (drive them towards their mission) and their various divisions (Najafloo, 2019).

For example, issues pertaining to social responsibility which could impact the way the sport clubs as brands are being perceived can only be influenced or decided by the influence of the management (see, Javani, & Elmi, 2020). The management should be

saddled with the right knowledge of brand management to be able to make quality decision that will positively impact the sport club's brand. So having highlighted the importance of Management as one of the brand attributes, it is understandable that Lyn Damer uses its posts to demonstrate those who chair these roles or positions irrespective of whether they will get significant reaction or response from the fans.

Club's History and Tradition

The results in section four of the study reveal Lyn Damer adopted Facebook in demonstrating some of its traditions and history. For example, one of the traditions of Lyn Damer demonstrated on its Facebook page is its usual annual routine of celebrating the club's birthday in a colourful fashion and also its tradition of celebrating the birthday of its players, coach, managements and other crew members. This practice is highly valued and comes with the spirit of belongingness for the concerned stakeholders. Additionally, it is the tradition of the club to organisation some workshops for the education of some if its players which is oftentimes chaired by some high-profile individuals or figures as a coach.

Unfortunately, posts demonstrating Club's History and Tradition as one of the brand attributes were not common or popular being only three percent of the total posts demonstrated on Facebook. Due to the small number of posts demonstrating Club's history and Tradition as a nonproduct related brand attribute, also as expected the amount of engagement generated from the fans for this brand attribute was also low. Sport club's history and tradition is of great importance to sport fans. Being essential part of the nonproduct related brand attributes, they are among the attributes with the tendencies to increase fans' behaviour or loyalty by way of reminding them of previous consumption experience (Biscaia, Correia, Ross, Rosado, Maroco, 2013). For example, fans of Liverpool Fc are expected to refer or attach themselves with Liverpool Fc's champions League triumph in 2005 when they came three goals down to defeat AC Milan (see, Uefa, 2005). Most fans have long built history with their favourite brands, for example, they are familiar with the period of success and period of failures in terms of players, coaches, etc. (Bauer, Stokburger-Sauer, & Exler, 2008). To this end, it is important that Lyn Damer and other similar sport brands strive to ensure they demonstrate reasonable amounts or contents of their histories and traditions on social media which is one of the efforts to build on the image of a brand and increase the loyalty of their fans.

Club's culture and Values

This as seen in the fourth section, Lyn Damer presented very little posts on its Facebook account demonstrating key values or cultures of the club during the reviewed periods. One of the key values of sport clubs is to impact or give back to the society in which they are situated. This brand attribute can be closely linked to corporate social responsibility. The case organisation may be outstanding in terms of giving back to the society in its capacity, even though this is not its core mission or deliverable, but still, this could not be seen from the posts on its Facebook account both during the offseason and the onseason. Giving back to the society or being socially responsible is very essential for the overall perception of a brand which is also applicable in sport. A handful of literature have examined corporate social responsibility within the context of sport, for example, works such as Anagnostopoulos & Shilbury (2013), Javani, & Elmi (2020), Anagnostopoulos, Byers, & Shilbury (2014), and Blumrodt, Desbordes, & Bodin (2013). We do see in our society where sport teams or organisations are striving to impact the society because this improves the way they are being viewed by the stakeholders.

According to Javani, & Elmi (2020) corporate social responsibility improves the image or stakeholder's preference of a brand. Infact, Javani and Elmi (2020) found or argued that corporate social responsibility directly and significantly affect brand preference with the mediating role of brand perceived quality. They further argue that activities that are socially and responsibility driven lead to a good brand image, and build positive experience and satisfaction amongst sport club's fans. Although there were some posts that show Lyn Damer's concern for societal issues, such as their fight against discrimination (the rainbow symbol). This aspect or dimension of Lyn Damer's brand attribute is clearly related to being socially responsible and willingness to attend to issue of national interest. A good number of sport management scholars have stressed the need for sport clubs to integrate social and environmental issues or concerns while operating their business (for example, Anagnostopoulos, Byers, & Shilbury, 2014; Blumrodt, Desbordes, & Bodin, 2013). To this end, it is wise and ideal for sport clubs to be socially responsible, and the reason is because the stakeholders or the communities in which they operate expect them to be so, and these community or stakeholders could perceive the ethicalness of a brand or whether a brand is ethical in nature or not (Blumrodt, Desbordes, & Bodin, 2013).

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Blumrodt, Desbordes, & Bodin (2013) also point out corporate social responsibility is an important element of sport clubs' brand assessment; also stressing that corporate social responsibility significantly contributes to customer-based brand equity. Given the importance of being socially responsible, one will wonder why the number of posts or contents that were related to the Lyn Damer's culture and values so small at just about three percent. This could be that Lyn Damer does not understand the significance of this brand attribute type, or that they do not know the positive impacts that it could have on their brand. But then and again, since the major role of sport club is not to attend to social issues (corporate social responsibility) but to promote sporting activities and participation in sport, it is very understandable why the emphasis placed on brand attributes such as Club's culture and Values (corporate social responsibility) was so insignificant or low.

Event's Image

The concept of sport events (image) can also be considered as brands with certain features resulting from their intangible and subjective nature (Papadimitriou, Apostolopoulou, & Kaplanidou, 2016). From the reviewed posts during the reviewed periods, Event's Image was the most demonstrated nonproduct related brand attribute and the overall most demonstrated brand attribute. Not too surprising, it also generated the most engagement from Lyn Damer's Fans on Facebook. It was not expected though, but it is no much of a surprise as during the onseason, for instance, information and details of games, competitions or the leagues and rivals were mostly demonstrated, something one can argue will interest most fans. Event's Image being the face of the events, for instance, the Toppserien league for most fans will be the major reason they engage a brand, and information regards the league and the rivals would be of great interest to them. This also suggests that the image of the event and the awareness efforts to market the event and its rivals can significantly trigger fans' engagement.

The concept of event image is not new in the literature. A handful of management scholars have researched the topic. Chief amongst these scholars is Preuss Holger, a professor of sports in a university in Mainz, Germany. In Preuss & Alfs (2011), event's image is applauded for being capable of improving the hosts' (and the participants' of an event) perception and image. In the Toppserien league, arguably, the actual organiser (the

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regulatory body) and the participants (clubs) cocreate the events which add up to their overall perception and image. Although more akin to major sporting events, every sporting event has either a negative image or positive image or legacy, necessitating that care be taken in ensuring that the organisers of these events try as much as possible in promoting the positive sides and striving to see that the negative sides are being minimised or zeroised (for examples, see, Preuss, 2006a; 2006b).

The image of an event (Toppserien) has other images that are associated with it, for instance, those of sponsors. Some sponsors would not have been a sponsor if not that the brand that they are sponsoring features in an event that is reputable. Although the image of Toppserien is not exactly as those of mega events, organising and delivering it successfully comes with tremendous resources. Given the efforts (resources) from the body or federation organising, those sponsoring the Toppserien, and the players (sport clubs) featuring in the Toppserien, it would not be right if contents on the social media posts fail to significantly demonstrate the event's image as a brand. Some works such as Chanavat, Martinent, & Ferrand (2010) and Grohs (2016) have asserted that sport brand event image drives or improves sport event sponsorship which one can argue adds value to the brand participating in the event.

Sponsors

Sport sponsorship is a powerful and impactful technique used in marketing which consists of a mutual relationship or association between the sponsor and the sponsee (Optimy, 2017). From the data retrieved from the Facebook posts of Lyn Damer, the demonstration of contents presenting Lyn Damer's sponsors as a nonproduct related brand attribute were unpopular, being only four percent of the total 305 posts during the reviewed periods. Although, in some posts demonstrating other brand attributes not sponsors, one could see the logo or name of Lyn Damer's sponsors which were not the key focus of the aforementioned posts. Just as the number of posts demonstrating sponsor as a brand attribute is unpopular, expectedly, the engagement attributed to the few contents demonstrating sponsors from the fans were marginally small when compared with the likes of Star Player(s) and Event's Image.

Given the importance of sponsorship to a brand, one would expect that putting good efforts to present the sponsors on social media who support and contribute to a brand is ideal. Moreso, when with new (social) media, the relationship between brands and their sponsors has taken a new dimension all together in a positive light in sports as Santomier (2008) asserted in his work. With works such as Karjaluoto & Paakkonen (2019) revealing that sport event sponsorship can function as a tool or means for achieving branding goals of a brand, it becomes apparent that brands, for example, Lyn Damer demonstrate its sponsors reasonably on its social media platforms. This demonstration of sponsors on social media by a sport club is also linked to sponsorship activation, arguably, a necessary action to be carried out in a way to fulfil the agreement between the sponsor and the sponsee. And social media is appluaded for being an effective sponsorship activation tool (see, Abeza, Pegoraro, Naraine, Séguin, & O'Reilly, 2014).

Another dimension of sponsorship is the relationship or thin line that exists between sponsors and the fans as revealed in most literature. For example, in Koronios, Psiloutsikou, Kriemadis, Zervoulakos, & Leivaditi (2016) it was found that the image of sponsors significantly influences fans' purchase intention regardless of fitness of the product or brand. Sponsorship also represents an important source of revenue for sport clubs and a key (strategic) for organisations who are sponsoring (Cornwell & Kwon, 2019), entailing that it is mutual and beneficial to both parties..It is an important stream of revenue for sport clubs because on an annual basis, sponsors spend billions of dollars in sponsorship deals with a large percentage of the billions of dollars allocated to sports (IEG, 2018). But despite the focus on and importance of sport sponsorship and its process (Schönberner, Woratschek, & Buser, 2020), literature has given little attention to sponsorship decisions (Jensen & Cornwell, 2017). Since sponsorship as a strategic decision is multifaceted (Cornwell and Kwon, 2019, p. 1), sport clubs such as Lyn Damer also needs to be strategic in their use of social media in demonstrating their sponsors and in activating their sponsorship deals. In Lee and Ross (2012) it was stressed some specific team sport characteristics are one of the factors influencing sponsors' decisions to sponsor.

Fans

These are stakeholders of a sport brand who consume and or also create the sporting experience or products. They are very important to the existence and survival of the sport

brand. They are the key focus of most sport organisations and the sport organisations strive to satisfy them. From the data in section four of the study, it was surprising that this salient nonproduct related brand attribute (fan) was not given the adequate or what was considered significant attention by Lyn Damer on its facebook page during the reviewed periods. Obviously, fans are very important to sport clubs to not be acknowledged. Infact, Lyn Damer would even have no reactions to its brand attributes contents on Facebook if it were not for their fans or followers. Football games or life game will not be attended if not for the fans. Parganas, Anagnostopoulos, & Chadwick (2015) even stress that if not for the fans, there will be no demand to broadcast games, to show matches on TV and basically a zero-need to pay for rights of broadcasting. Studies such as Koronios, Psiloutsikou, Kriemadis, Zervoulakos, & Leivaditi (2016) and Hong (2011) clearly reveal the mutual relationship that exist between Fans and sponsorship.

Sport consumers, otherwise called fans may have different reasons, interest, motivations they support a club or to attend games (Da Silva, & Las Casas, 2017). In general, as highly involved individuals who oftentimes follow sport closely, sport consumers can be studied based on two factors; their behaviour and their degree of attachment to a sport team (Da Silva, & Las Casas, 2017). As seen in the results which was also asserted in (Da Silva, & Las Casas, 2017), their behaviour to engage a team sport is driven different attributes of team sport brands or products which are of interest to them. Bodet, Geng, Chanavat, & Wang (2020) attempt to look at factors that could make sport brands to be attractive and to draw them to fans, which might be the reason behind fans or sport consumer choice of a sport brand over another.

With just a total of two percent of the total posts on both reviewed periods, one can argue that was very insignificant. Fans are key to most brands and can help to induce future or potential customers to engage the brands. Liverpool Fc, an English Premier League side for instance is known for their fans' enchantments during a game and for many, this is a reason to join or to become fans. The concept of sports fandom being the state, desire, and attitude of being a follower, fan or spectator is of great importance to sport clubs particularly in a time where the new media (social media) is thriving. Numerous scholars have examined the relationship that exists between social media, fans and team sport (brands) and one of them is the study of Watkins (2018) that examines how social media influence fans engagement or relationship and branding. Sport clubs should take their fans

seriously and one of the ways they could show that their fans are being valued and that they consider them as an essential feature of their brand will be to demonstrate and present them and their support on social media. This is something that was not given a lot of attention on the Facebook posts of Lyn Damer. Studies have also shown that some sponsors' intention of sponsoring a sport brand is to grant them easy access to the fans who they look forward to becoming their own customers (Maggs, 2018). This too was seen on some of the Facebook posts of Lyn Damer, where some contents were used to market or promote the products of its sponsors.

Study such as Pradhan, Malhotra, & Moharana (2020) also reveals that fans may as well engage a brand solely because of the sponsors just as sponsors may choose to sponsor a brand due to the fans. So, the above confirms the existence of a thin line or relationship between the sport brand, the fans, the sponsors. One problem is most sport brand do not only lack the effort to know their fan base but also have difficulty in wanting to have control over their brand while simultaneously building atmosphere for relationship or engagement with their fan community (McCarthy, Rowley, Ashworth, & Pioch, 2014).

Given the importance of the fans as customers or consumers, how can a comprehensive understanding of them be achieved? Da Silva, & Las Casas's (2017) five contextualised topics need to be comprehensively highlighted which may be able to provide answers from a sport business perspective: (a) an overview of sport fans which explains what fans really means; (b) their loyalty and desire to attendance sporting experiences with the ideology of games being entertainments; (c) fans as consumers in a bid to discuss things they love to consume; (d) 'latest or recent' interactions between fans and sport teams, for example, in view to analyse what has changed in relation to promotions (v) and lastly, sport fans as sources of revenues, that is to discuss the instruments in which sport clubs or brands use use to get money from their fans.

Stadium

The Stadium, the last nonproduct related brand attribute consists of the facilities of Lyn Damer, its venue used for games. Surprisingly, like most other brand attributes, posts demonstrating Lyn Damer's Stadium and its other facilities were very few or unpopular which also attracted unpopular engagement or few responses from the fans during the

reviewed periods of onseason and offseason. In football, the stadium or venue for most football clubs has strong connection with the fans. For example, stadium such as Liverpool FC's Anfield, Manchester United's Old Trafford, Chelsea Fc's Stamford bridge are always on the lips of most of their fans. Even though with social media and advancement of digital technology that enable fans to increasingly follow a game at the comfort of their homes, some football fans even go to grace or watch a live game in the stadium just to feel their presence in the stadium and to connect with their favourite brands. Aside the venue purpose for games, the stadium could be used to create an additional value of brand experience for the fans (see Richelieu, 2021).

Different concepts of the stadium exist in the literature. The stadium of a sport club or the arena is the physical, that is, the memory place for teams that has historical name to facilitate the relationship between the sport team, the city or town in which the sport club is situated and its fans (Boyd, 2000). The stadiums are unique selling point for most sport teams (see, Boyd, 2020; Gammon, 2010; Li, 2016), a concept that was phrased in Boyd (2000) as 'selling home'. Arguably, one concept of the stadium that is trending explained in Gammon (2010) is that sports sites are nolonger perceived as just a place for hosting event, they are also a place to visit, to go closer to, to feel or touch, to capture an image from and in, or to tourly experience it intimately. Other stadium concept such as the stadium legacy framework proposed in Preuss, & Plambeck (2020) stresses on the possible avoidance of white elephants or avoidance of negative legacies resulting from most recent stadiums or sport venues. Ke (2021) proposes the green-concept related strategy (low carbon development) as one of the ways to better manage sporting venues, and some of the recommendations is that sport clubs should focus on renovating existing venues or stadiums, developing standardised rules and regulations, enhancing the training and management of important personnel responsible for managing the facility, etc.

In Richelieu (2021), sport brands add more values to fans' experience within the stadium through what is called sportainment defined simply as the combination of sport and entertainment. With this, fans who visit the stadium, venue or the facility can be well entertained and engaged and not being dissatisfied or bored. Sport brands can as well make the stadium very sophisticated and with additional and rare facilities such as the internet, Wifi, and with a very cozy and serene feeling just like the popular Mercedes multiple sport stadium or arena in Stuttgart, Germany (see Mercedes-Benz-Arena, n.d). Stadium or

facility such as the Mercedes Benz Arena is multipurpose and meets most sporting, entertainment and branding needs. In addition, the organisation, comfortability and security within the stadium too should be guaranteed as no fan will want to visit a stadium or facility that is hazardous. Since the stadium too makes fund for the clubs, it is expected that the customers get value for their money after payment as failure to achieve this may affect their perception of the sport club's brand.

In addition, Theodorakis, Kambitsis, & Laios (2001) affirm that any negative experience suffered by the fans for example with the stadium staff and security may affect their perception of the brand and invariably lead to reduced attendances. One of the strategies found in the study conducted by Kunkel, Doyle, & Funk (2014) to identify strategies that will strengthen fans involvement with a sport brand which is closely related to the Stadium reads ''ensure stadium security staff are less rude to spectators and make sure any staff working on game days are football friendly not anti-football'' (p.477). Hopefully, brands on social media will do themselves and their fans good if time is taken to demonstrate their stadium on their social media platforms.

Others

These are the eight percent out of the 305 Facebook posts classified as Others that did not fit into any one of the eleven brand attributes. Although, the study pays lesser attention on these set of posts when compared with the product and nonproduct related brand attributes, they are not to be disregarded or ignored. These posts represent brand attributes that are neither product related nor non-product related but they are arguably and equally important to brands who posts them since they also get the fans engaging or responding to them. From the perspective of the fans or sport clubs' customers, there are different dimensions or motives as to why they use social media (see, Filo, Lock, & Karg, 2015; Clavio & Walsh, 2014). Why some fans using social media to engage a brand may do so to engage some of its brand attributes, others may engage it for other reasons. From the context of sports, different scholars have attempted to identify the reasons fans or people use socail media (for example, Whiting, & Williams, 2013; Filo, Lock, & Karg, 2015; Billings, Broussard, Xu, & Xu, 2019).

Filo, Lock, & Karg's (2015) identify collection of motives for using social media consist of ''interactivity, information gathering, entertainment, fandom and camaraderie...'' (p.27). Whiting and Williams (2013) highlighted ten of them namely: social interaction, pass time, information seeking, communicatory utility, entertainment, convenience utility, relaxation, surveillance or knowledge about others, expression of opinion, and information sharing. Others such as Park, Kee, and Valenzuela (2009) more narrowedly identified why entities or indivuals choose to participate on Facebook groups as socialising, for entertainment, for information and for self-status seeking. Even though as stressed in Billings, Broussard, Xu, & Xu (2019) that using social media socially to communicate, that is, the social factor or element of social media is the highest identified reason fans or people use social media, observing most of Lyn Damer's posts classified as Others revealed they were essentially use to drive elements, particularly those of information sharing and entertainment. Specifically, majority of these posts were used by Lyn Damer to share useful information not relating to sports nor to any of its brand attributes that might interest its followers (for example, about covid measures, the weather condition, and several nonsporting information), which further affirms the informative purpose of social media within the context of sport (Aillerie & McNicol, 2018; Hambrick, 2012). Again, as observed, Lyn Damer used majority of the posts classified as Others on its Facebook to spice up its contents on Facebook as just posting contents solely that are product or nonproduct related might irk the customers or make them bored of the posts. Even Boyd and Ellison (2008) assert that posting solely for promotion purpose may be displeasing to some sport fans who spend good time on social media.

Since most social media users are mostly young, educated and predominately more males than females (Filo, Lock, & Karg, 2015), can these posts classified as Others be adopted such that they are able to propel the engagement of female fans or lead to increased engagement or balanced gender engagement? Although a question that is outside the scope of the topic but one recommendable for research. In a nutshell, most of the classified 'Others' posts fall under Filo, Lock, & Karg's (2015) collection of motives of what brands use social media to influence or initiate interactivity, to gather or get feedback from the fans, to keep them entertained, keep them engaged, loyal and bonded as fans that support the same brands who spend time together.

6.0 Conclusion and recommendations

The study provides rich insights into the field of team sports' brand attributes management/demonstration, as well as fan engagement in relation to team sports' brand attributes on social media (Facebook) from a semi-professional football club setting. With the use of Parganas, Anagnostopoulos, & Chadwick's (2015) brand attributes framework and Facebook engagement features, the study is able to provide an understanding of the brand attributes presented on the Facebook page of Lyn Damer, a Norwegian semi-professional, female football club, and the ways that its followers engage its brand in relation to its brand attributes and contents. The study reveals that all eleven brand attributes of the adopted Parganas, Anagnostopoulos, & Chadwick's (2015) framework were identified and demonstrated on Lyn Damer's Facebook page and that its followers engaged its brand attributes contents dissimilarly assessed with the Facebook engagement features of Likes, Shares, Comments and Views. The brand attributes contents were demonstrated in all four social media contents of Pictures, Texts, Videos with Sounds. Generally and surprisingly, the nonproduct related brand attributes were more demonstrated than the product related brand attributes on both the onseason and offseason. Surprisingly too, during the onseason, Event's Image (nonproduct related) was the most demonstrated brand attribute by a large margin, which was followed closely by Star Player(s) (product related). The differences in the demonstration and the engagement attributed to the other brand attributes were not very popular, though unequal evidence in the two reviewed periods. Regards Facebook followers' engagement to Lyn Damer's brand attributes, as expected, there were more engagement during the onseason than during the offseason since the onseason had more contents (driven largely and mostly, by contents demonstrating the image of the competition, the rivals, and that of the Star players) posted to the Facebook page. Product related brand attributes contents during the onseason attracted more engagement than nonproduct related brand attributes. On the other hand, during the offseason, the case is different as the nonproduct related brand attributes attracted more follower who engaged than the product related brand attributes.

Concerning the social media contents (Text, Pictures, Videos and Sounds) in which the brand attributes of Lyn Damer are being demonstrated on Facebook, the approach adopted by Lyn Damer was different but consistent during the two reviewed periods. Majority of the brand attributes contents were demonstrated in either one or a combination of contents

in Text and or in Pictures, and or in Video with Sound; although posts demonstrated in Videos with Sounds were greatly outnumbered by those demonstrated in Text and Picture.

As revealed in the study, even though contents demonstrated in Text with Pictures are more popular, they attract lesser reactions when compared with contents demonstrated in Video with Sounds. The research recommends based on the findings that a combination of the social media contents. For example, a post intended to be demonstrated on Facebook in Picture should be supported with content in Text for clarity. In the same vein, it is recommended that contents intended to be demonstrated in Video and or with Sound should be supported too with contents in Text. Meaning that no single social media content should be used alone to demostrate a brand attribute without being supported with another social media content type. In addition, sport organisations using social media contents while demonstrating their brand attributes should do so with the intention to satisfy their followers on social media, to propel them to engage with the their favourite sport brand and also to provide them with other useful information that might interest them. Since fans or followers on Facebook are more likely to engage or react to a brand attribute content if the content adopted in demonstrating it is in Video with Sounds, to get the most reactions or engagement, sport brands adopting Facebook in the demonstration of their brand attributes should ensure a fair amount of their posts are in Video and Sound.

With Star Player(s) and Event's Image by far being the most demonstrated and engaged brand attributes during the two reviewed periods, this suggests or explains that Lyn Damer's followers are more propelled to engage brand attributes contents that demonstrate key figures or persons (athletes) and contents that demonstrates the image of the competition, matches and the rivals. The research recommends that brands adopting the adopted brand attributes framework in classying and demonstrating their brand attributes may need to extend, reconsider, reshuffle or redefine what is product related or nonproduct related, that is, not necessarily relying on the exact descriptions of Parganas, Anagnostopoulos, & Chadwick's (2015) framework. This is not to say that the adopted framework is not sufficient, but this extension could be a suggestion for future studies that could lead to the development of a better, or an alternative framework for researchers within the field of sport management.

The study like similar studies presents a practical understanding or knowledge of brands' use of social media, particularly Facebook in demonstrating their brand attributes and also understanding fans engagement in relation to brand attributes on social media. The study reveals staying online and adopting social media strategically is beneficial and helpful to brands who need to so do if they are to connect and engage with their fans on Facebook, and are to build certain aspects of their brand associations with their fans, for example, brand attributes. Sport brands can better management or influence the way their brands are being perceived by their stakeholders (for example, Fans and Sponsors). And to influence the reactions to their brands, they need take time to structure the social media contents they are to upload on their Facebook profile based on the adopted brand attributes framework, and ensuring that all brand attributes are conveyed.

One of the ways sport brands can understand the contents that best engage or get their fans or stakeholders to react to their brand attributes on social media is to liaise with the unit or persons in charge of their social media and brand marketing. This consultation is necessary to identify the brand attrubutes or features of their brands that they are good in demonstrating from the perspective of the fans or stakeholders and to work hard on improving on making the posts or contents to be posted on social media. Although, the adopted Parganas, Anagnostopoulos, & Chadwick's (2015) framework is not the only framework sport brands can adopt while managing, demonstrating or understanding certain aspects or features of their brands, several scholars, for example, have adopted the Model of Athlete Brand Image (MABI) framework, for example, Kunkel, Doyle, & Na (2020) and Hasaan, Kerem, Biscaia, & Agyemang (2018). With the MABI framework seemingly and mostly appropriate to assess individual athletes' brand image, the Parganas, Anagnostopoulos, & Chadwick's (2015) brand attribute framework, an extension of sport brand associations provides sport organisations (researchers) the avenue to manage the image of sport brands on social media structurally to reflect different features of their brands and to understand their fans connectedness to the brands' features.

Despite the increasing benefits that may come with adopting the Parganas, Anagnostopoulos, & Chadwick's (2015) brand attributes framework in managing and demonstrating the brand attributes of a football brand at different periods as presented in this research, some loopholes or limitations are evidence in the study. Some of the limitations are that the research only considers one sample or a case organisation (Lyn

Damer). Even though having more than one case organisation may be too complex to conduct social media content analyses, it is expected that two or more case organisations (larger sample size) will be able to provide more robust and deep insights necessary for understanding the sport brand's social media strategies and fans engagement choice. The study also admits that examining several sport brands' social media posts from different environments will provide broader information or perspective (by way of contrastion) in a bid to understanding how the brand attributes of a sport brand can be better managed or demonstrated on social media. Another limitation is that the engagement features, for example, the Comment feature does not consider the actual comments or opinions arising from the fans or the concerns as aired by the fans, what it considers only is just the engagement counts or frequencies. To this end, although outside the scope of the study, the research recommends sport brands should find time to go through every single response (comment) arising from the comment feature in a view to addressing the fans' concerns where appropriate and applicable – although this sounds both interesting and tedious a task, it serves as a cogent suggestion too for further studies.

Since it is always not a bad ideal to compare two or more things with similar features from different contextual setups to achieve some degree of clarity and consistency, semi-professional sport clubs, for example should consider examining or study the ways their counterparts (both well-known and less-known) adopt social media in managing their brand attributes and to understands which contents of their brand attributes better propel their fans to engage the sport brands.

Lyn Damer's use of Facebook to demonstrate more of its nonproduct related brand attributes than its product related brand attributes may simply be because its key focus of attention is on winning fans' loyalty. By the way, nonproduct related brand attributes stand a higher chance of winning fan's loyalty than product related brand attributes (Bauer, Sauer, & Exler, 2005). And since sport clubs usually strive to win their fans or followers over, it makes sense and understandable that some sport clubs may choose to give good attention to their nonproduct related brand attributes over the product related.

In a nutshell, the study further supports Facebook's position as an effective tool for driving fan engagement within the sporting world, and this is consistent with the findings of (Vale, & Fernandes, 2018). Since it is the fans who react to sport clubs' brand attributes on

Facebook, the understanding of sport clubs' fans (behaviour) on Facebook will help in providing them with more information on how to manage their brand attributes and also to get their fans engaged to certain associations of their brands (Wallace, Buil, deChernatony, & Hogan 2014). Just like the strategic use of Facebook is required in building brand awareness (Pegoraro, Scott, & Burch, 2018), sport brands also need to be stratetgic in their use of Facebook in the demonstration of their brand features in a way that it would propel increased engagement from their fans.

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8. 0 Appendices

<u>Appendix A</u>

NSD NORSK SENTER FOR FORSKNINGSDATA

Notification Form

Reference number

371999

Which personal data will be processed?

Project information

Project title

Using social media to achieve specific sport organizational goals: Brand management and stakeholders' engagement with Facebook

Project description

The goal is to explore (by understanding) how a Norwegian football club (Lyn Damer) demonstrates her brand attributes on Facebook and to understand the reactions of their fans in relation to their brand attributes.

If the collected personal data will be used for other purposes, please describe

Just for research purpose only

Explain why the processing of personal data is necessary

Just for research purpose only

External funding

Type of project

Student project, Master's thesis

Contact information, student

Solveig Straume, Solveig.Straume@himolde.no, tel: +4771195773

Data controller

1/4 ✓

Data controller (institution responsible for the project)

Molde University College - University College of Logistics / Department of Economics and Social Sciences

Project leader (academic employee / supervisor or PhD candidate)

Solveig Straume, Solveig.Straume@himolde.no, tel: +4771195773

Will the responsibility of the data controller be shared with other institutions (joint data controllers)?

No

Sample 1

Describe the sample

Review of Lyn Damer's Facebook posts (during onseason and off season)

Recruitment or selection of the sample

All posts during the on and off season periods will be reviewed to ascertain which fall under the sport brand attributes framework to be adopted by the study. The number of responses or

reactions to the posts, that is the frequencies of Likes, Shares, Comments and Views of Facebook users tied to the posts will be collected.

Age

0 - 70

Will you include adults (18 years and over) who do not have the capacity to consent?

No

Personal data relating to sample 1

How will you collect data relating to sample 1?

Social media - closed forum

Legal basis for processing general categories of personal data

A task in the public interest or in the exercise of official authority (art. 6 nr .1 e)

Explain your choice of legal basis

Research purpose only. No confidential or privacy information is taken. All information is available on Facebook for all to view and access. No other intention is attached.

Information for sample 1

Will you inform the sample about the processing of their personal data?

No

Explain why you will not inform the sample about the processing of their personal data.

Because it is just a project intended to study or understand how the posts on Facebook demonstrate sport clubs' brands and how posts on Facebook reflect fans reactions or engagement to sport brands.

Third Persons

Will you be processing data relating to third persons?

No

Documentation

How can data subjects get access to their personal data or have their personal data corrected or deleted?

Since the study only intends to examine the posts and not to alter them, the need to do so is not necessary.

Total number of data subjects in the project

100-999

Approvals

Will you obtain any of the following approvals or permits for the project?

- Other approval

Other approval

Just NSD only

Processing

Where will the personal data be processed?

Will you obtain any of the following approvals or permits for the project?

- Other approval

Other approval

Just NSD only

Processing

Where will the personal data be processed?

- Computer belonging to the data controller

Who will be processing / have access to the collected personal data?

- Student (student project)
- Project leader

Will the collected personal data be transferred / made available to a third country or international organization outside the EU / EEA?

No

Information Security

Will directly identifiable data be stored separately from the rest of the collected data (eg in a scrambling key)?

Yes

Which technical and practical measures will be used to secure the personal data?

- Personal data will be anonymized as soon as no longer needed

Duration of processing

Project period

19.11.2021 - 19.05.2022

Will personal data be stored after the end of the project?

No, the collected data will be stored in anonymous form

Which anonymization measures will be taken?

- Other

Research purpose

Will the data subjects be identifiable (directly or indirectly) in the thesis / publications from the project?

No

Additional information