

The growth of sport as entertainment: A focus area in the service sector

Prof. André Richelieu, PhD

Notes: This course can be delivered either in class or online, depending on the health situation.

The number of students can be between 20 and 40.

This course proposal document shall serve as a foundation for the course outline, should this seminar be offered as an elective to your students.

OVERVIEW	<p>In essence, sport is a game, an integral and a unifying component of one's culture. Sport can make a positive impact in terms of civic pride and sense of belonging, role models and fan identification, community involvement, physical activity, fun, passion, escapism, job creation and overall economic activity. Additionally, some researchers point out that sport can even help reduce violence and crime¹.</p> <p>Yet, sport is more than just a game. It has become a global market, estimated at 489 billion US dollars in 2018, which was expected to reach 614 billion US \$ by 2022², before the Covid-19 pandemic struck. Sport is a business where several stakeholders, who have their own motivations and objectives, interact. These stakeholders and the environment in which they evolve have transformed and have been reshaping the sport industry into 'sportainment'.</p> <p>Indeed, sport alone, by itself, seized to exist a long time ago. We are now living in the era of 'sportainment'³, the merger of sport and entertainment.</p>
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¹ Copus, R. and Laqueur, H. (2019). "Entertainment as crime prevention: Evidence from Chicago sports games". *Journal of Sports Economics*, Vol. 20, No. 3, pp. 344-370.

² Markets Insider (2019). "Increasing sports sponsorships will drive the global sports market to \$614 Billion by 2022". *The Business Research Company*, July 17. Retrieved from <https://markets.businessinsider.com/news/stocks/increasing-sports-sponsorships-will-drive-the-global-sports-market-to-614-billion-by-2022-the-business-research-company-1028360019>.

³ Richelieu, A. (2020). "From sport to 'sportainment'. The art of creating an added-value brand experience for fans". *Journal of Brand Strategy*, 2020. In press.

	<p>On the one hand, 'sportainment' epitomizes a major trend, or process, that is reshaping the boundaries of the industry, which aligns with Schumpeter's 'creative destruction' theory⁴. On the other, 'sportainment' is a potential strategic leverage for sport organizations and sport industry stakeholders in order to create an added-value brand experience for consumers.</p>
<p>AIMS & OBJECTIVES</p>	<p>Consumers are looking to be constantly stimulated and entertained within the realm of the experience economy⁵. One could even say that the world has become a society of spectacle where the representation of reality has superseded reality⁶. And what is now the case for the world, in general, seems also to apply to sport, in particular. All the more so since, sport is increasingly marketed as an experience.</p> <p>In this context, the key objectives of this seminar are to articulate the concept of 'sportainment', identify its implications and present a set of strategic guidelines to managers who work in the sport industry, but also, by extension, in the service sector.</p> <p>More specifically:</p> <ol style="list-style-type: none"> 1) What is 'sportainment'? And how does Schumpeter's creative destruction theory help understand the changes in the sport industry but also, more broadly, in the service sector? 2) What are the main reasons that trigger 'sportainment' and feed the 'reinvention' of the sport industry, as well as the service industry? 3) How can managers create value in the service industry in the context of 'sportainment'? Namely, what are the 'pillars' of value creation in the context of 'sportainment'? 4) Why and how an added-value brand experience can lead to customer satisfaction, socio-economic legacy, as well as financial wealth for organizations in the service industry?

⁴ Schumpeter, J. A. (1994) [1942]. *Capitalism, Socialism and Democracy*. London, UK: Routledge.

⁵ Pine II, B. J. and Gilmore, J. H. (1998). "Welcome to the experience economy". *Harvard Business Review*, No. July-August. Retrieved from <https://hbr.org/1998/07/welcome-to-the-experience-economy>.

⁶ Debord, G. (2002). *The Society of the Spectacle*. Canberra, Australia: Hobgoblin Press.

	<p>5) How a pandemic of the magnitude of Covid-19 can disrupt the activities of the sport and service sector alike (including sporting events, festivals, tourism operations, etc.), and how managers can identify and implement solutions to mitigate / cope with such an upheaval?</p> <p>Admittedly, our starting point will be sport and entertainment. This being said, the expansion of 'sportainment' shall also be used as a springboard in order to transcend the sport industry. This shall enable us to identify how the concepts and strategies learnt in this seminar could apply to other service activities, especially those which are key to your country's economy (such as entertainment, arts, culture, tourism, etc.).</p> <p>Besides the objectives outlined above, students will work on:</p> <ul style="list-style-type: none"> • Oral and written communications skills; • Interpersonal skills and team work; • A reflection on their career path and their personal growth. <p>Overall, this approach is in line with the 'knowledge', 'know-how' and 'how to be' philosophy of teaching.</p>
PRESENTER	<p>Prof. André Richelieu, PhD</p> <p>arichelieu@yahoo.com</p> <p>http://www.andrerichelieu-sportsmarketing.com/about/biography/</p>
ASSESSMENTS	<p>Students will be marked on:</p> <ol style="list-style-type: none"> 1. The oral presentation of a service industry brand strategy (on the last day of the seminar): 80% (40% individual; 40% collective). 2. An active individual contribution to the seminar (throughout the course): 20%. <p>1) <u>The oral presentation of a service industry brand strategy (80%)</u></p> <p><u>What does the work involve?</u> In teams of three or four teammates (depending on the registration number), students will be asked to analyze the <u>strategic construction and management of a service industry brand of</u></p>

their choice, in sport, entertainment, arts, tourism, or other service sector activity. The options are, truly, plentiful. However, the selected brand should already have an international potential, if not presence. Hence, students will look at the strategic construction of the brand at both the domestic and international levels.

Students will build their presentation on the knowledge acquired during the seminar, as well as on the research and analysis they will undergo by acquiring secondary data (under normal circumstances, I would ask students to collect primary data but this requirement will not be mandatory, should the Covid-19 pandemic subside). The project will be real. No two teams could use the same topic.

The structure of the presentation shall follow these sections:

- Introduction, with a brief presentation of the service brand you have chosen;
- Identity / personality of the service brand (mainly the values, attributes and symbols of the service brand);
- Positioning of the service brand (especially the target markets and the USP);
- Marketing actions initiated in the home country and abroad by the service brand, among the concepts studied in class (co-branding, brand extensions, storytelling, retro-marketing, etc.) in the context of 'sportainment';
- Conclusion and recommendations: Summary of the key points of your presentation + What makes the brand you analyzed a strong one? + What future actions should the service brand undertake in order to strengthen its brand equity?

Each group will have 20 minutes, maximum, to make their presentation, excluding the Q&A period. Presentations will take place on the last day of the seminar. All team members must be on the 'stage' and speak during the exposé. Please note that should this class be given online, all

presentations shall be 'virtual' through Alfaview, Skype, Zoom or other platform agreed upon.

Evaluation criteria. The mark for the oral presentation will be based on the following elements:

- *The content of the presentation:* The clarity of the main ideas and recommendations you bring forward; The research and analysis efforts; The structure of your presentation; The originality of your recommendations (20 points);
- *The format of the presentation:* The oral abilities of the team members, as a group; The capacity to convey a convincing message in a lively and professional way; The quality of the power point presentation; The respect of the time allocated to you (20 points);
- *The individual performance of each team member:* How does the student carry himself or herself on 'stage'; How does he or she master the concepts and strategies being presented? How well he or she is prepared to enter the stage? How eloquent he or she is during the exposé? How does the cross evaluation reflect the perceived contribution of the student (40 points)?

What to send to the professor? In addition to the oral presentation, students will be asked to send the electronic version of their power point presentation the evening before entering the stage (by 7 pm, at the latest). This version shall include the references used to build the presentation. My contact e-mail address is arichelieu@yahoo.com.

Group dynamics and logistics. Each student grade shall be based on their respective contribution, as reflected by their performance on the 'virtual

stage' and a cross-evaluation form. Students' grades can be adjusted accordingly.

2) An active contribution to the seminar (20%)

What am I looking for? Whether this ends up to be a 'traditional' seminar or an online course, I want my students to take the most out of it, as well as ownership of their learnings. Truly, a learning experience is a joint responsibility between the Professor and the students. Consequently, students' participation is instrumental in the dynamics of the course and the learning process. This means that students are expected to participate in the following ways:

- Should this class take place online, students shall submit the completed exercises (please, see the second to last page of each set of slides that will be sent to you prior to the seminar). This shall count towards the 'active contribution to the seminar' grade.
- Should we be able to meet in person, the grade for the 'active contribution to the seminar' shall be based on the thoughtfulness, frequency and quality of interventions, and how these interventions help students crystallize their learnings.
- In either situation (online or in-class), the grade that each student shall receive for the "active contribution to the seminar" will reflect the continuous contribution to our class, through discussions, debates and exercises.

Looking forward to meeting you!

Stay safe and take care!