Perspectives of Authenticity-Football Supporters'

Perceptions of New Arenas

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Abstract: It has long been established that there is a strong relationship between football supporters and their football clubs based on family and local ties, with parallels being drawn between the supporters and the emerging concept of working consumers. This emergence of "working consumers" and its ramifications has brought the supporters' role and its perception of authenticity under scrutiny. The purpose of this study is to describe authenticity in relation to the increasing commercialization of sport from a loyal working consumer perspective. The sample of commercialization was based on three football clubs in Stockholm that changed arenas in 2013. Data was collected using qualitative methods in supporter communities and by conducting interviews with supporters. When the data was thematically analysed it was found that the change of arena weakened the authenticity primarily in the physical link to the arena, which contains local ties, history, traditions and memories. Nevertheless, the impact of commercialization is regulated since authenticity is not entirely objective, but dependent on the beholder's earlier experiences. The main contribution, summarized in six propositions is that supporters' perceive authenticity when they are involved as working consumers in the club.

Key words: brand heritage; working consumers; supporters and commercialization

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1. Introduction

The commercialization of the sport industry has strengthened over the last two decades. In many different fields it has been argued that commercialization, or commodification, undermines authenticity, which is a differentiating factor and a cornerstone in contemporary marketing. Therefore, a question can be posed of what impact this development of commercialization has on the perceived authenticity in major sports such as football (Beech & Chadwick, 2013; Beverland, 2005; Patel S. & Szymanski S., 2010).

In 2012 the owner Vincent Tan of the Welsh football club Cardiff City rebranded the club colors and logo that the club had used since 1910. The color change from red to blue and adding a dragon to the logo was part of the investment pledge that would "…safeguard the immediate and long-term future of this club" according to the chief executive of the Cardiff City (BBC, 2012a). The change, however, received a mixed reception from the club's supporters. As one leading supporter expressed it: "None of us want to change to red," (…) "It's something we'll accept willingly because of the price that goes with it, and the benefits that will go with it" (BBC, 2012b). In

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2014 the supporters demonstrated against the rebrand, however, according to the chairman of the supporter union, it was not against the owner but more a tribute to the traditional blue colors since "…the blue shirt and the bluebird symbol has been part of 100 years of tradition at Cardiff City and we don't think that should disappear" (BBC, 2014). In Salzburg, the huge corporation Red Bull acquired the club SV Austria Salzburg and changed the color of the club's shirts without consulting with the club's supporters. This turned out to be more than what the existing fans were willing to accept, which initially lead to boycott and that the disappointed fans started their own club.

These examples emphasize several aspects of the nuances that authenticity plays in the business of sport that may not be as important in other industries. The commercialized impact of sport — once deemed a social phenomenon and new popular movement (Gammelsaeter, Storm & Söderman, 2011) — has become big business, with investors and attractive brands looking for new sources of profit. When elements of the club, such as color, logos or arenas, are changed due to the commercialization, it could be argued that the club is losing its originality. In artistic terms, losing the originality would mean that the object (e.g., a painting) is a fake and not real from a nominal authenticity perspective (Dutton, 2004). This makes the club appear faker and brings into question: Who would want to be loyal to a fake club? At the same time, these examples show how the supporters, that also are consumers, are not just letting this happen. Their actions imply that they have a role to play in their own perception of what is authentic and what is fake (Gilmore & Pine II, 2007).

Authenticity has been studied across many fields and there are more perspectives of authenticity than the nominal one mentioned above. The definition of authenticity can certainly be widened given that the in inherent nature and use of the term as well as what is or could be deemed "authentic", is highly subjective and open to multiple interpretations, as is pointed out by Wang who asserts using a color-related description, "…authenticity is not a matter of black or white, but rather involves a much wider spectrum, rich in ambiguous colors" (Wang, 1999, p. 353).

Therefore, it could be argued that the definition of authenticity has multiple elements that need to be emphasized when applying authenticity into a specific context. The contradiction between commercialization and authenticity, which the examples of the rebranding of Cardiff City and Red Bull Salzburg through new shirt colors exposes, has increasingly been examined in marketing as understanding the relationship between the two is becoming crucial for football clubs transformations from sports clubs (Bridgewater, 2010; Soriano, 2012). Authenticity has been studied in many different fields but has not been further developed in consumer research, and not in relation to sports (Peneloza, 2000; Beverland, Lindgren & Vink, 2008).

Besides the fact that the relationship between authenticity and commercialization has not been studied enough, the active supporters also need to be taken into account since they are involved in the experience. Loyalty of the supporters to a club is often rooted in family and local ties, which make the relationship lifelong for the traditional supporters (Giulianotti, 2002). Furthermore, parallels have been drawn between the supporters and the emerging, postmodern concept of working consumers and co-creation (Fyrberg Yngfalk, 2013). The working consumers could be defined as consumers that act in different value-adding roles and could be protective, critical and creative. Supporters might be what Greyser and Balmer (2007) conceptualize as brand stewards that safeguard the values of a brand heritage that generate authenticity. This stewardship is not only about resistance and maintaining ties to the past, but it also includes abilities to adapt the brand into the future (Greyser & Balmer, 2007). However, this concept is not earlier related to consumers' activity, which makes it necessary to merge brand stewardship with the concept of working consumers. Although there are several stakeholders in sport

(Fyrberg Yngfalk, 2013), it could be argued that the loyal and working consumers of sport clubs (i.e., the supporters) are the key stakeholder in the discussion of authenticity. The supporters have the local ties and the cultural knowledge that Kylsberg (2011) argues create rich authenticity. Therefore it becomes significant to focus on the loyal working consumers' role in the contemporary context of sports. Based on this background and problematization, the following research questions and aim of this study could be concretized.

The *main aim of this paper is to describe authenticity in relation to the increasing commercialization within the context of sport from a loyal working consumer perspective*. Hence the research questions are: (1) What do supporters' perceive as authentic in their clubs? (2) How does increased commercialization impact supporter perception of authenticity? (3) What is the supporter's role in stewardship regarding the authenticity of their club?

Since consumers become more involved in the production, it becomes relevant to initiate the concept of working consumer together with authenticity. Moreover, sport is in many cases an advanced example of working consumers (Fyrberg Yngfalk, 2013), which makes it an indicator for other types of industries.
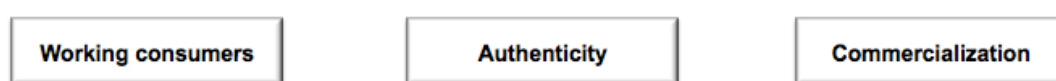
Working consumers	Authenticity	Commercialization

Figure 1　The Initial Frame including Three Keystones

To clarify, the terms "supporters" and "working consumer" are used interchangeably in this study without distinction in meaning. Each term is used dependent on context and theoretical perspective to make it easier to follow. The succeeding theory review will further explain their similarities. Furthermore, authenticity's synonyms, "real" and "genuineness", are used in the paper to enhance the readability.

The paper is structured in three main sections that are later summarized in a conclusion. First, a theory review is done to set the framework based on the three keystones. Secondly, the methodology section describes the approach as to how the empirical data was gathered and analyzed. In the third section the findings are presented of the analysis using the theoretical framework. Fourthly, conclusions with the key contributions are presented. We linked both literature and data streams and derived six propositions following Galtung (1967, p. 337) a "proposition is a tenable hypothesis". Finally we also present a concluding remark as well as suggestions for how future research can be carried out with consideration of the presented propositions while also pointing out a few implications related to how the presented propositions could be understood in the sports sector.

2. Three Keystones and Five Frames

2.1 Keystone Authenticity

The literature review in this section is structured according to three keystones. The first concerns the concept of authenticity which is mirrored across three frames. The first frame emphasizes basic "types of authenticity". This is followed by the "dynamics of authenticity". The third frame on authenticity concretizes the "cues of authenticity". These three parts set a framework for the ambiguous term authenticity and more concretized elements of how consumers could perceive it. After those three frames, literature of commercialization and "revenue increasing events" labelled the second keystone and the third keystone called "supporters as brand stewards" will be developed.

2.2 Types of Authenticity-the First Frame

The word authentic is associated with "genuine", "original", "reality" and "true" (Bendix, 1992; Beverland,

2005; Beverland et al., 2008; Cohen, 1998; Costa & Bamossy, 1995; Dutton, 2004). It could be argued that the relation of "true or false" is at the core of authenticity.

In aesthetics, the discussion of authenticity is primarily related to if a painting or sculpture is a duplicate or the original (Dutton, 2004; Fine, 2003; Willet, 1976). Dutton (2004) describe it as *nominal authenticity* to identify the history of the artwork and especially to recognize who is the artist of the object. Practically this could be a complex process with methods based on historic-, artistic- and scientific analysis to separate original from forgery and to ensure the actual creator. However, Newman & Bloom (2012) in their experimental study emphasized the importance of the creative performance, and the contagion or physical contact from the artist. Dutton addresses the same issue regarding *nominal authenticity* by asserting "Too often discussions of authenticity ignore the role of the audience in establishing a context for creative or performing art" (2004, p. 5). Therefore, *expressive authenticity* is another concept of authenticity in art that refers to the genuineness of expression and moral passion the artist puts into the work rather than the originality of the painting. By prioritizing the aesthetic values instead of commercial purposes, rich authenticity is generated according to Kylsberg (2011).

In sociology studies on tourism, the search of truth and authenticity highlights tourists willingness to leave tourist streets and shopping centers in order to find the real experience in the "back regions" of the tourist destination (Cohen, 1988; MacCannell, 1973). Cohen (1988) pinpointed that most tourists have a different definition and often a wider definition of authenticity than intellectuals and experts, due to their personal experience. Hence, *constructive authenticity* is based on a social constructive perspective and thus not founded in a single perception of history and origin.

Grayson and Martinec (2004), Beverland (2005) and Beverland et al. (2008) in the field of marketing discussed authenticity in terms of *indexical* and *iconic authenticity*. Indexical authenticity defines the authenticity similar to Dutton's nominal authenticity, and MacCannell's objective authenticity. The object is indexical authentic when it is believed to be "the original" and therefore, indexicality is associated with phenomenological and perceived evidence (Grayson & Martinec, 2004; Pierce, 1998). Wang (1999) rethought and widened MacCannell's early objective theories and instead introduced existential authenticity while emphasizing social factors (e.g., communities).

Pierce (1998) coined the term "index" and referred to cues that are thought to have a factual and spatio-temporal link with something else. It would only be authentic if it actually contains the original, the real handprints made by the artist (Grayson & Martinec, 2004). Iconic authenticity is used to describe physical manifestation that resembles something indexical Iconicity is often associated with or reproduces something from the past (Delyser, 1999; Grayson & Martinec, 2004).

In summary, there are two conceptual parts of authenticity: one with indexical, nominal and objective components, and a second part with existential, expressive, constructive and iconic components. Indexical, nominal and objective are similar to each other (Reisinger & Steiner, 2006; Wang, 1999). For the purposes of this study, objective authenticity will be used as the main concept of this type of authenticity. The second part of authenticity is more subjective, personal and context dependent. However, the iconic and constructive are also similar to each other and only the constructive will be further addressed in this study. The aesthetic concept of expressive authenticity enhances the focus on the performance and creative expression, which widen the frame of authenticity. Therefore, the bold types of authenticity will be continually addressed in the framework of this study.
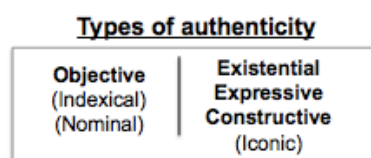
Types of authenticity

Objective (Indexical) (Nominal)	Existential Expressive Constructive (Iconic)

Figure 2   Types of Authenticity — The First Frame

2.3 Dynamics of Authenticity — The Second Frame

Cohen (1988) and Wang (1999), among others, rethought the concept of authenticity by focusing on interpretation and experience instead of objective authenticity based on originality. This revised perspective and gave birth to new terms of authenticity that need to be conceptualized.

Since consumers are searching for authenticity, it is common that the actors of the market try to reproduce genuineness to increase profit. Therefore, *fabricated* or staged authenticity appears in different fields and shapes. MacCannell (1973) and Cohen (1988) emphasized that "staged authenticity" is where cultural products are manufactured to look real for tourists, while the local public rejects the authenticity of these products or attractions.

It seems possible to *fabricate authenticity*, although the legitimization is dependent on what level of experience the beholder contains. However, tourist staged events or mass-produced products could be accepted by the local public as traditions over time, a process which is described as *emergent authenticity* (Cohen, 1998, 2002). For instance, Disneyland in America has emerged from being popular entertainment to becoming deeply rooted in the American culture (Johnson, 1981). Alivizatou (2012) means that culture cannot be perceived today as it was one hundred years ago. It is about making the traditions relevant in the future and this could only be done and judged by the local actors and not outside experts. Another example of emergent authenticity is when mass-produced commodities become intertwined with individuals' life experience and attached to memories in the past (Arnould & Price, 2000). Therefore, the *emergent authenticity* seems to be dependent on time and the memories that become connected to the object.

Jones and Yarrow (2013) and Delyser (1999) exemplify how the authentic experience remains due to the connection to the past and with different methods and expertise, which could be conceptualized as *conserved authenticity*. However, as fabricated authenticity is rather widely defined, it is difficult to separate conserved and fabricated authenticity, and it seems to be the commercial purpose in the latter that separates them.

Since the purpose of the study is to describe how supporters' perceive authenticity in the increasingly commercialized sport industry, which changes over time and the previous part proved that authenticity is not solely objective, the concept of dynamic elements of authenticity is needed in this framework.

2.4 Cues of Authenticity — The Third Frame

This section concretizes elements or cues that the beholder could perceive as authentic based on the main types of authenticity (see Figure 2). This will simplify the applicability in an empirical data gathering. Six types of cues will here be identified.

Previous studies show that commercialization undermines the perception of authenticity (Cohen, 1988; Cosa & Bamossy, 1995; Delyser, 1999; Fine, 2003; Holt, 2002; Jones & Alvarez, 2005; Kozinets, 2002; Thompson & Tambyah, 1999) while at the same time, consumers search for authenticity, which makes it something for businesses to address in their marketing strategy (Boyle, 2004; Peterson, 2005).

Referring to *history, place* and *origin* is commonplace when communicating authenticity; independent of whether it is luxury wines, art, large corporations, tourist attractions or royal news. It has been argued that stories based on real events, people and facts could be used to enhance authenticity if the right tools of storytelling are employed. Thus, authenticity is key for creating stories that spread virally (Sachs, 2012).

In the field of art, Fine (2003) describes how self-taught artists are perceived as more authentic than artists with art school backgrounds. The *biography* of the self-taught artist is essential to generate an identity and authenticity. According to Fine, "The biography becomes a market asset for the artist…" and it is often the outsider identity or their lack of certain skills that defines them (Fine, 2003, p. 175). Moreover, studies of brand humanization found a relation between personal *characters* and traditions and *local places*. By identifying the brand with a person that embodies the intangible attributes and benefits of the brand, it invites consumer trust (Hede & Watne, 2013; LaBel & Cooke, 2008). Therefore it could be argued that individual persons could impact authenticity related to a *brand*.

2.4.1 Interpersonal Authenticity

As mentioned above, *interpersonal authenticity* is a type of existential authenticity (Wang, 1999). It embodies the social authenticity where the object (such as a car brand or a club) becomes a tool to bring people together and create authentic interpersonal relationships. As Leigh, Peters, and Shelton (2006, p. 483) describe it, "Collective activities (e.g., skydiving, or car shows) allow for the strengthening of social bonds through interpersonal dialogues, experiential activities, and credentialing performances, in an atmosphere in which individuals may experience their true selves in the presence of relevant others". In this sense, the object itself is not necessarily the source of authenticity, but the cues could be identified in the social elements around the object.

The cues from literature of authenticity are summarized in Table 1 with proposed applicability in the context of this study.

Table 1   Six Types of Cues of Authenticity — The Third Frame

Types of cues	Proposed applicability of supporters perception of authenticity	Literature
Local ties and place	Connection to physical places and local areas, connected to the club as a city district or arena.	Beverland (2005; 2008); Cohen (1988); Edensor & Millington, (2008)
History and traditions	Wide type of cues that endures in the other cues below. However, it could be related to the history of the club and traditions in the club and among the supporters.	Arnould & Price (2000); Beverland (2005; 2006); Beverland et al. (2008); Delyser (1999); Jones & Yarrow (2013); Greyser & Balmer (2007)
Craftsmanship: creativity, quality, moral and commitment	Perceived in the actual action or production that the club or the supporters achieve.	Beverland (2005; 2006); Beverland et al., (2008); Dutton (2004); Jones & Yarrow (2013)
Individual biography and character	Perceived in individual players or managers that appear as authentic.	Fine (2003); Hede & Watne (2013); LaBel & Cooke (2008)
Myths and stories	Myths and stories related to the club, players and supporters that create symbols or abstract emotions of that the club is authentic.	Beverland (2005); Beverland et. al. (2008); Delyser (1999); Sachs (2012)
Interpersonal authenticity	Related to the atmosphere and experience that the supporter community creates around the actual football experience.	Leigh et. al., (2006); Wang (1999)

Three frames have hitherto been described: "Types of Authenticity" (Figure 2), "Dynamics of Authenticity" and "Cues of Authenticity" (Table 1).

Reminding the purpose of this study, "commercialization" and the "working consumer" in a sport context will be reviewed in order to complete the conceptual framework.

2.5 Keystone Revenue Increasing Events

In the Merriam-Webster's *Collegiate Dictionary* (2013), "to commercialize" means "to develop commerce in", "to manage on a business basis" or as a process of something that "loses quality to gain profit". This definition accords to the literature above that describe commercialization's undermining of authenticity (Cohen, 1988; Costa & Bamossy, 1995; Delyser, 1999; Fine, 2003; Holt, 2002; Jones & Alvarez, 2005; Kozinets, 2002). The view that commercialization undermines authenticity which in turn negatively impacts the quality, motivates conscious consumers to search for more real craftsmanship, local and/or traditional experiences (Boyle, 2004).

For many decades studies have emphasized concerns of the commercialization of sport. Furst (1970) identified a fundamental conflict in the extensive development of professional leagues in United States, "...between the original format of 'the game' and predilection of audiences to seek the spectacular". This leads to adapted rules, focus on garment and innovative promotion to increase the level of entertainment. Furst (1970) concluded that this changes the values of professional sport since it supports the entertainment value rather than the intrinsic values of the game itself. The level of commercialization increases due to the growth of broadcasting, sponsoring and merchandising in sports. Revenues are increasing, stadiums are adapted for entertainment and many clubs have turned to the stock market instead of membership governance to increase capital (Dejonghe, 2008; Hoehn & Szymanski, 1999). Smith and Steward (2010) argue that sports' unique features decrease or vanish as they get more homogenized with conventional business due to commercial development, globalization and cultural marginalization.

The concept of commercialization in this study is defined as rational revenue increasing events that either change or implement something in the club. These events or areas that have been emphasized in the reviewed literature are pinpointed and exemplified below in Table 2. Arenas are for example constructed and clubs are inhibited in new locations which is not always popular.

Table 2   Revenue Increasing Events

Commercialization	
Revenue increasing events	Example
Business focused organization	Sponsoring, marketing and sales department
Arena or stadium facilities	Increased number of tickets, VIP-facilities and name rights
Entertainment of event above the game	Sub-events and add-on sales
Professionalization	Salaries, semi-professional or full-professional players and management
Broadcasting and media	Broadcast agreement and media coverage — local, national or global
Governance strategy	Membership owned or privatized, stock market

Sources: Dejonghe, 2008; Furst, 1970; Giulianotti, & Robertson, 2007; Hoehn & Szymanski, 1999.

2.6 Keystone Supporters as Working Consumers and Brand Stewards

To be able to describe what impact commercialization has had and what role supporters have had in the stewardship of authenticity, it is necessary to indicate what supporter communities are capable of. Primarily, supporters have a strong relationship based loyalty and engagement with their clubs. The loyalty is based on long-term ties through family generations or on local ties between club and supporters (Edensor & Millington, 2008). It is often a long-term investment and everlasting contract to the club, and the arena is perceived as "home" (Giulianotti, 2002).

Fyrberg Yngfalk (2013, p. 1181) draw parallels between co-creation and football supporters by asserting that "The football context has strong co-creating stimuli, not at least of all due to the high degree of consumer

involvement and multiple actor interaction". The supporters both stand for the atmosphere in the experience and the revenue by their consumption of football. In contemporary marketing, co-creation or working consumers, with a blurred line between consumer and producer, are emerging. Cova and Dalli (2009) mobilized both post-Marxist economics and post-Maussian socioeconomics to develop the concept of the *working consumer*. The concept contains elements that both differ from and have attributes in common with earlier research on consumer productivity. Activities of consumers could be *entrepreneurial*, resisting, tangible (product transformation), or intangible (appropriation), with all of these providing value to the market offering. Greyser & Balmer's (2007) concept of brand stewardship has similar characteristics to the "working consumer" since the essential tasks are (1) *responsibility* of the brand; "brand is bigger than you" and (2) *long-term* continuity; "the brand living over generations". Moreover, the brand stewardship (3) *safeguards* the trust of the brand and (4) *adapts* the brand to keep it relevant over time. Thus, it is needed to protect the brand heritage, which ultimately generates authenticity. However, the theory of brand stewardship does not discuss these tasks as consumers' responsibilities, which makes it important to merge this concept with working consumers. In the end, Fyrberg Yngfalk (2014) concludes that the actors in the co-creation process have different, and often contradictory, perceptions of the value that the process generates. The author exemplifies this conclusion by maintaining that supporters' *resistance* led to new interpretations, values and meanings (e.g., media sales stories based on hooliganism and activism), which is also supported by earlier studies (Holt, 2002; Kozinets et al., 2008).

In summary, this study is limited to "traditional supporters" that are proposed to have attributes of working consumers and brand stewards that impact the authenticity of their clubs. Supporter communities are in this paper widely defined as a group of traditional supporters with shared beliefs and values related to the club (Giulianotti, 2002). The supporters could be related to each other physically or virtually online.

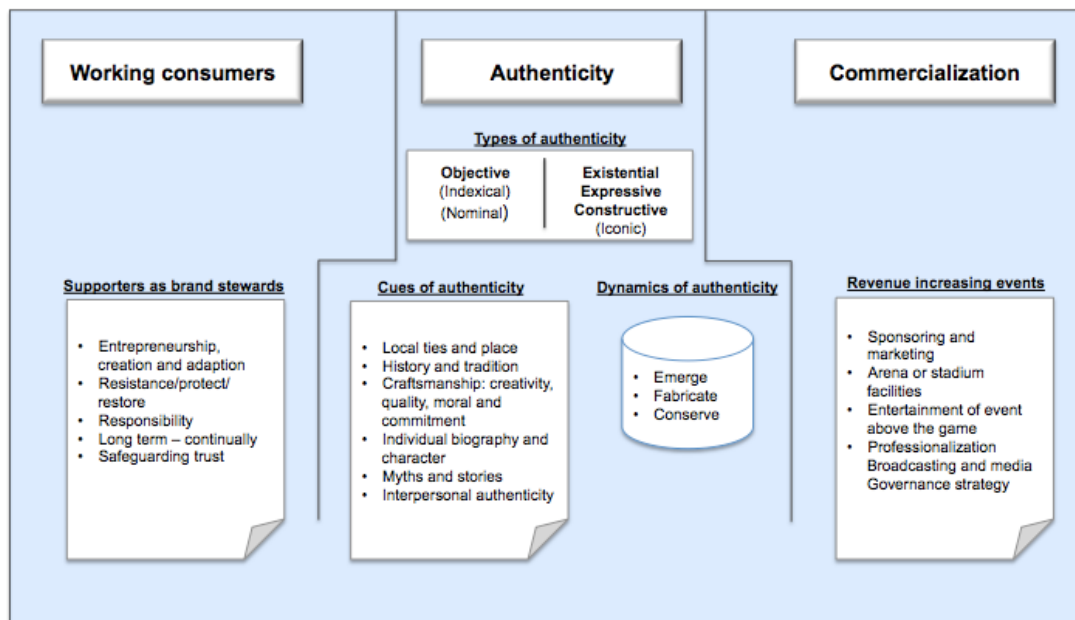## 2.7 Conceptual Framework

Figure 3   Conceptual Framework

Figure 3 provides a summary of the concepts and elements of this study. These three parts, which include authenticity (2.1), commercialization (2.2), and working consumer (2.3), will be necessary to describe loyal

working consumers' perspectives of authenticity in relation to commercialization within the context of sport. Authenticity is framed with the different types of the concepts, and advanced with the dynamic elements and cues of authenticity. By emphasizing authenticity in other fields such as archeology and aesthetics, the framework embraces more focus on the expression of creative and qualitative performance, the skills, and the working methods behind the object. The dynamic element covers the subjective and emerging character of authenticity. Furthermore, the definition of commercialization is narrowed to primarily "revenue increasing events" achieved by the club. To the left, the merged concept of working consumer and brand stewardship that is needed to identify the supporters' role in stewarding the authenticity is presented. The empirical findings will describe the applicability and the relations among these concepts in the context of sport, which is not described in this figure.

3. Methodology

The theoretical review implied several sources from different fields which emerged into a conceptual framework. However, although the three keystones of the framework are well conceptualized, the relationship between them has not fully been investigated, especially in the context of sport. Therefore, by using a wide conceptual framework when gathering empirical data it was possible to describe what parts of the concepts were applicable and how the concepts related to each other.

Moreover, the theoretical review showed the complexity and versatility of authenticity and how it is based upon interpretations and experiences instead of static variables (Wang, 1999). Therefore, authenticity should be described in a specific setting where in-depth description could be gathered.

To fulfill this, it is necessary to collect data using unstructured, adaptive and flexible methods, as found in qualitative methodology (Aker, Kumar & Day, 1995). The qualitative data was collected from supporters and their environment by online observations of supporter forum, websites, podcasts (audio discussions) and videocasts. Based on these online observations, some questions were further developed in semi-structured group and individual interviews with supporters. When the data was gathered it was analyzed thematically in relation to the conceptual framework.

3.1 Data Sample — Three Football Clubs Change of Arena

The sample of this study was based on clubs with traditional supporters, as defined by Giulianotti (2002) above. This definition includes the loyal working consumer attributes and by following this definition the supporters could be set as beholders with rich experience of the club, capable of identifying the cues of authenticity. The second condition was that the clubs in the sample had recently gone through an event or change involving increased commercialization. Finally, these clubs' supporter discussions concerning the event must have been accessible through community forums in order to enable identification of cues of authenticity. By pre-observation, three clubs were identified that suited the purpose of this study and were situated within an accessible geographic distance. Traditional Stockholm located football clubs AIK Fotboll, Djurgårdens IF and Hammarby IF have all moved into a new arena during 2013.

This change of arena is a clear event where commercialization is increased, as the number of spectators rises and sponsorship facilities and customer experience is improved (Beech & Chadwick, 2013). The change of arenas was implemented recently and the event was highly discussed among the supporters, which increased the possibility to collect rich data.

AIK Fotboll, founded in 1891, has played their games in Sweden's national arena Råsunda in Solna since

1937. However, a new national arena for football was built and Råsunda will be reconstructed as apartments (Stadiumguide, 2014a). Therefore, AIK now reside in the new national arena that is still located in Solna. The change of arena has increased the number of available seats from 37,000 to 50,000 (Stadiumguide, 2014b). Their official supporter fan base is one of the largest in Sweden and the spectator average during the first season in the new national arena was 18,900, a 15 percent increase from the final season played in Råsunda (Svensk fotboll, 2013a; AIK fotboll, 2013).

Djurgårdens IF, established in 1891, has 22,000 members in their official supporter organization (Järnkaminerna, 2013). During the 2013 season, Djurgården left their home ground for the first time since 1936, Stockholm stadium, and moved to Tele2arena. In the new arena the spectator capacity doubled from 14,447 to 30,000, and facilities sales and events improved (Tele2Arena, 2013). Their spectator average in this season (2013) was 12,303, which made them the third best in the league (Svensk Fotboll, 2013a).

Hammarby IF, founded in 1897, started the football section in year 1915. Although the club is currently playing in the second division (was promoted to first division season 2015), their supporter base is one of the largest in Sweden. They have gone through a similar move as Djurgården since they left Söderstadion, built in 1967, to move into Tele2arena (same arena as Djurgården). In 2013, Hammarby had an average of 12,101 spectators and their spectator capacity increased with the addition of 17,000 seats in Tele2arena (AEG, 2013; Svensk Fotboll, 2013b).

3.2 Online Observations in Supporter Communities

Supporters interact in communities, and much of today's interaction is conducted online. These interactions are stored online and become a large source of data. Therefore, the platform of empiric data was collected from online observations. This type of observation generates secondary data that is directly managed by the contributors (in this case the supporters) and not affected by the researcher. This suits the purpose of the study, since the aim is to describe the impact of emerging commercialization within sport. By using a snowball method of data collection online it was possible to follow threads that appeared as proper for the purpose of the study and the large amount of data became manageable. Following sources of online data was used:

3.3 Videocast, Podcast, Supporter Web Forum and Supporter Sites

The data was gathered from ten different forum threads which had 8,710 comments, 4,048 minutes of podcast, and 1,360 minutes of videocast. See appendix 3. The weakness of online observation is the large amount of raw data, which requires extensive analysis, and an inability to ask "why" and "how" if something is not clearly explained (Myers, 2009). Therefore, by observing the online supporter communities, themes related to the conceptual framework around the clubs were identified, and these were then further developed and understood in interviews with supporters.

3.4 Semi-structured Interviews with Supporters

Semi-structured group and individual interviews with supporters from each club were performed to further develop themes that were identified in the online observations. Moreover, two of the interviews were conducted in groups since the purpose is to describe a group or community perspective of authenticity. By allowing in-group discussions of the questions, the aim was to attain more reliable and well-thought answers. However, this could also mean that some individual thoughts are undermined and not explicitly expressed during the interview.

3.5 Step Wise Operationalization

The interview guide (see appendix 1) began with some general questions about the supporter's relation to the club, to begin the discussion and ensure that the interviewee was indeed supporting the club. Then an open

question of their general perception of what is authentic in their club was asked in order to allow responses without influence or restrictions on behalf of the interviewer. Since the topic is rather complex and not all interviewees may be familiar with the concept, the previous questions were followed by a short brief of different types of authenticity that have been presented in the theory review (Figure 2). Thereafter, the interview guide related to the cues of authenticity (Table 1), supporters' role and responsibility and what impact the change of home ground had on their perception of authenticity. The interview guide was only loosely followed to keep the discussion flowing, since the answers might have covered more than one question. Altogether, four interviews were conducted with a total of nine persons, two group interviews and two individual interviews. The group interviews lasted 55-65 minutes and generated 10-13 pages of transcription.

3.6 Thematic Analysis

Braun and Clark's (2006) method of thematic analysis was used to structure and analyze the data. Themes were identified in the interviews and online observations could be similarities and differences, typologies, metaphors and analogies (ibid). Following the thematic analysis these themes should be merged into a holistic image of the interviewee's perception (Ryan & Bernard, 2003). By both gathering and getting familiarized with the data simultaneously it was possible to go back and collect more data in certain areas during the analyzing phase. Thematic analysis process in six steps: (1) Familiarizing with the data; (2) Generate initial codes; (3) Searching for themes; (4) Reviewing themes across the interviews and web data; (5) Concretizing the themes by refining and analyzing them over again and to set clear definitions of the themes; (6) At last, the elements of the theoretical framework were related to the themes. When the themes from the interview are connected to the theory, some themes fit in under several theoretical themes.

3.7 A Reflection on Generalization

There are four issues regarding the methodology of this paper might impact the reliability. First, the sample is based on supporters and their perspective; hence it is limited to one point of view, which needs to be considered when using the contribution of the study. Secondly, there is always an inherent risk when gathering data online due to the relative anonymous nature of Internet, as such; the ability for anyone to add content for their own interests that distorts the data is possible. Thirdly, the sample selection for "increased commercialization" was limited to three clubs that changed arenas, however, as mentioned in Table 2, there are other events that can also increase the commercialization. Therefore, there exists a possible confounding variable, albeit a minor one, as stadium relocation is a larger factor in increased commercialization. Likewise, the change of arena was specifically discussed among the supporters indicating it had a more direct impact on supporters' perception of their club's authenticity. Finally, the number of completed interviews is also limited and could impact the reliability; nevertheless the amount of online data is rather extensive and the aim of the study is not to generalize the contribution to the whole population. This limitation is a recurrent criticism of qualitative research in general due to small populations. However, it is argued that qualitative research generalizes theory rather than population. It is "the cogency of the theoretical reasoning" that is the key of generalizability in qualitative research (Mitchell, 1983, p. 207).

4. Findings and Analysis

4.1 Supporters' Community Core of Perceived Authenticity

Based on the empirical data it could be argued that supporters' perception of clubs' authenticity is based on

multiple, minor cues of authenticity that together make a holistic image. These cues of authenticity are based on earlier literature that was identified in the theory review (in Table 2 and Figure 3) and presented below in the context of sport.

4.1.1 Local Ties and Place

There are places, primarily the arena, that differentiate and identify the clubs and the supporters of the club. There are typically strong traditions tied to these locations. For example, in Hammarby, it is expressed as a nationalistic connection to Södermalm. The frustration from the interviewed supporters of Hammarby regarding the shared arena with Djurgården, exemplifies the importance of geographic differentiation for a club's supporters. The forum discussions indicated that the Hammarby supporters were anxious about moving their club to a rival part of Stockholm due to a fear of losing or confusing their identity and affinity.

4.1.2 History and Traditions

The fact that the clubs are old and carry traditions over decades through families makes them perceived as more authentic. For example, one of the supporters of Djurgården compared the importance of the club's history with a Mora-clock[1], a precursor to the grandfather clock that is traditionally passed down through family generations and an item that epitomizes authenticity. The supporters of Djurgården also refer to the non-profit athletic section of the club and the overall purpose of the club is "to set young people in movement". The "main thread" to the history of the club appeared as essential since the connection is perceived as authentic. This connecting thought is expressed in chants (e.g., they singing about their origin), the colours and designs on shirts (e.g., the classic stripes) and also physical facilities (e.g., their stadium). History and traditions are wide elements and are related to several of the other cues of authenticity. In appendix 4 a sample of the findings is demonstrated. However, in the Supporter Web Forum (see appendix 3) there are also examples when traditions have been brought into question as to their origin and actual longevity, while other newer rituals, been rapidly adopted and accepted as traditions. For instance, the AIK introduction song before games is a rather new tradition that seems to be essential to maintain in the new arena for some supporters in the forum (Supporter web forum, appendix 3).

4.1.3 Craftsmanship: Creativity, Commitment, Quality and Moral

The craftsmanship and commitment in this context is related to the supporter's commitment to be active and engaged in the development of the club through membership by going to the annual meetings and voting to elect a responsible board. The craftsmanship and creativity is based on supporters' expression in campaigns, "tifos", songs and other types of supporter projects rather than what the team performs on the pitch. The commitment is identified in valuations as "never give up", being an "adversity supporter" or be willing to "sacrifice everything" for the club. In summary, these cues that earlier studies have identified as indicators when consumers perceive authenticity are mostly related to supporters' own actions. This is because the supporters see themselves as a central part of the club. In the same way, a museum or tourist souvenir needs to be based on convincing iconic cues to be perceived as authentic if the beholder has earlier experience or has local knowledge of the object (Costa & Bamossy, 1995; Grayson & Martinec, 2004).

4.1.4 Individual Biography and Character

Players generally become authentic if supporters' perceive that they can connect and be identified with the players. Fundamentally, if the players are supporters themselves the supporters' perceive them as authentic. The

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[1] Floor clock as it was initially invented in England in the mid 1600s. Later it was ticking on Swedish castles, in the late 1700s it became the grandfather clock on the true status of the furniture in the farming community and became increasingly common during the 1800s first half (Maleridesign, 2014).

supporters search for these connections when a new player arrives to the club. AIK-players with foreign backgrounds from the suburbs have become strongly related to AIK over recent years, which attracted supporters with similar backgrounds. However, the authenticity could also be identified in players with high work rate and commitment regardless of the player's background. Similar to Fine's (2003) findings, it is often the players' lack of ability that identifies them; the skills are not of primary importance as long as the moral is high and defines the character of the players.

4.1.5 Interpersonal Authenticity

The interviewed supporters mainly emphasized unique relationships and experiences that the members of the supporter culture were sharing. One respondent referred back to the fundamental values of sports in the urbanization and the industrialism era when sports became a movement for the people in the working class. That the individualism increases in the society and it is necessary to maintain the belonging and group cohesion that sport clubs historically represent. Two respondents described the changing of arenas of their club as a way to create new memories together with their friends instead of their family. Therefore, a part of the authenticity is not directly connected to the club and games, but rather to sharing and communicating the experience in a community (Leigh et al., 2006; Wang, 1999).

4.1.6 Starting Point and Beholders Experience

Myths and stories have not been identified separately; they are tools used to express and to maintain the other cues. This is similar to Kylsberg's (2011) findings that the communication has to be anchored in longevity aesthetic content or value and not in consulted short-term marketing communication.

In summary, the starting point or the past experience is essential in the judgement of what is real or not, a finding that is supported by earlier research (Cohen, 1988; Grayson & Martinec, 2004; Jones & Yarrow, 2013). In general the supporters are sensitive to details, as they possess rich experiences of the club. Nonetheless, this rejects the objective authenticity as presented by earlier studies, as the authenticity is judged by the beholder's interpretation and experience of the object (Wang, 1999). Constructive, expressive and existential authenticities are relevant and the interpersonal attributes are the core type of authenticity that pervades the genuineness that the supporters perceive.

4.2 Change of Home Ground Requires Involvement and Supporters' "Survival Instinct"

The preceding analysis has been based on the first research question covering supporters' perception of club authenticity. The second research question is what impact increasing commercialization has on supporters' perception of authenticity. This study limited the second and the third (supporters' role on stewardship) questions to the context of three clubs that changed arenas in 2013. By using the cues identified above and by adding the findings correlated to dynamic elements of authenticity (Figure 3), it is possible to describe the relationship between authenticity and commercialization from the supporters' perspective.

4.2.1 Conserve and Fabricate Authenticity in Short-term

When Djurgården abandoned their vision of building their own arena close to Stockholm Stadion, the only remaining option was the Tele2Arena. The football supporters found affinity in the fact that Djurgården's hockey team also plays in the close vicinity of Tele2Arena, a team that considers themselves the "the pride of Stockholm" because they are not limited to their place of origin in Östermalm. One supporter even expressed that "It feels like the move merged ice hockey and football even more". It could be argued that the supporters identify these cues to retain the local ties to the club. Initially, the suggestions for potential new arenas for AIK were widely geographically dispersed in the forum discussions and went back to where the club was founded, in Stockholm

and not in the neighboring commune Solna. These types of comments embrace objective authenticity since they emphasize the original object of the club and lower the barrier of moving to a new arena (Grayson & Martinec, 2004; Wang, 1999). On the other hand, the comments exemplify the fact that beholders have different knowledge and experience of the object (Cohen, 1988; Jones & Yarrow, 2013).

It was also important for the supporters that rituals from the old arena were maintained. In the case of Djurgården, this meant for instance that the Stockholm Stadion was kept preserved, that the club's facilities remained located close to the old arena and that pre-sessions before games were maintained at pub Östra station and Humlegården, located close to the old stadium. Moreover, minor explicit cues such as the name of the stands, chants and colors were brought to the new stadium. For instance, Djurgården named the new stands "Sofia-läktaren" — the same name as on Stockholm Stadium. Early in AIK's moving process several supporters in the forum wanted to maintain the old arena (Supporter web forum). After the club moved, it instead become important to maintain "rituals", such as still welcoming the players' bus outside the old stadium of Råsunda before the premiere game. Both these examples with Djurgården and AIK could be seen as fabricated cues to strengthen the historical ties (Grayson & Martinec, 2004; Peterson, 2005).

The interviews and forum discussions indicate that the change of arena impacts cues of authenticity related to experience: place and local ties, traditions and history and brand heritage. Grayson and Martinec (2004) describe the "spatio-temporal link" that legitimizes indexical authenticity. The arena has been the spatio-temporal link or a landscape where cues of history in myths, track record and traditions are created for the supporters. Therefore, these cues will be weakened when switching the arena, which in turn generates a search of authenticity in the short-term for the supporters where they conserve or fabricate cues of authenticity.

4.2.2 Emergent Authenticity over Time

The supporters believed that by experiencing new memories after the move that it would, hypothetically, increase the authenticity of the arena. Time is essential, although it requires good memories to develop authenticity (Arnould & Price, 2009). On the other hand, there are social elements in the process of creating memories. The supporters of Hammarby indicated that Söderstadion was connected to memories with family, while they believed that the new stadium would generate memories with adult friends. In this perspective, over time the arena is not the main object in the judgement of authenticity, but what is essential is the attendance in the arena.

The AIK-supporter exemplifies how the club evolves over time and the importance of being relevant in the present. There is a "survival instinct" among the AIK supporters. For instance, they actively managed problems that occurred in the new arena. One supporter project developed a solution for the acoustics problem, which was identified during the first season, by using Plexiglas. The project indicates the ability of adaption required by a brand steward and it could be argued that the supporters have a role in the club to impact the dynamic elements of authenticity. This role will be further analyzed below. Nonetheless, changes and commercialized events have to be anchored among the supporters based on dialogue. For instance, the interviewed AIK-supporter thought it would become more credible if the supporters were involved in the sale of season tickets. In the case of the new arena, the decision was dependent on stakeholders outside the club, which made it difficult to fully anchor the decision among the supporters. However, the supporters seemed to manage the move by fabricating and conserving authentic cues in the short-term, whereby if the changes lead to improved results on the pitch, which creates positive memories among the supporters, authentic cues might emerge (e.g., new traditions) at the new arena over time.

4.3 Supporters Are Resistant and Adaptive Stewards of Authenticity

The previous parts exhibited some examples of how supporters' are conscious, influential and involved in the club. Supporters are able to affect the cues of authenticity when the club is changing. Since supporters are members of the club, they have a responsibility to influence the board of directors. In contrast to the ownership of the arena, the supporters actually own the club, which gives them opportunities to influence the development. In the discussion with the supporters of Djurgården they concluded that the 51-percent rule[2] and the democracy of the rule generate authenticity. The Swedish supporters argued that the support for maintaining the rule was strengthened the last year and the most engagement increased across all supporter demographics. Supporters emphasize "warning examples" from abroad with changed logos, colours and foreign owners, and argue that those increase the interest to maintain the rule.[3]

In this sense the supporters or members, that are also the consumers, have an active role in maintaining authenticity and resist changes of the brand. The mind-set is similar to the brand steward's elements of longevity and responsibility — that the club "is bigger than you" and "lives over generations". This rule has cues of history and tradition in Swedish sports, which has been steered by the members in all times. Moreover, it exemplifies interpersonal authenticity as it emphasizes how the supporters together help develop the club. The authenticity also seems to be related to the ability to influence, as one respondent stated that "…it feels real when you have the mandate to decide how the club continues to exist". The 51-percent rule was also compared to estates or religions, which are persistent cultures that have built up structures and processes to protect the culture itself. This can be related to the resistant or protective role that both brand stewards and working consumers' play.

Moreover AIK, in cooperation with their supporters, started a supporter academy where supporters under 25 are educated in: writings, politics, organization and leadership, communication, marketing, and public affairs (Supporter web forum). This development was partly driven as improvement projects where the supporters were given different issues to investigate and improve in the club. For instance, one issue to investigate concerned how to improve the balance in spectator attendance and how to increase knowledge of the supporter culture among politicians. The projects exemplify the entrepreneurial value of working consumers as well as the adaption of a brand steward (Cova & Dali, 2009; Greyser & Balmer, 2007). Moreover, it shows creations that directly improve the market value, and the goals of the co-creation seem to benefit the club.

The findings above indicate that supporters are working consumers by conserving, emerging and also fabricating authenticity to some extent. They are both creative through their own initiatives and resistant towards change (Cova & Dali, 2009). It could be argued that the shared creation process in the community generates existential authenticity and that the actual result — e.g., campaigns and "tifos" — is expressive or constructive authenticity that values the skills and the performance of the artists (i.e., supporters). This makes supporters' role convenient, to some extent, since they control what is important for them in order to perceive the club as authentic. In their context and as cultural carriers they establish their own values of authenticity (Alivizatou, 2011). In the same time their involvement in the club generates authenticity itself. However, it requires that the club involves them and that a dialogue exist between the club and the supporter community.

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[2] 1999 when the national sport associations voted that Swedish sport associations are able to start sport limited companies. The 51-percent rule was established to make sure that the sport associations had the majority of the votes in these companies (Dagens Nyheter, 2013).

[3] On 9 January 2015 the owner of Cardiff Vincent Tan announced on their website "Starting from Saturday, 10 January 2015 and until the end of this season, our home kit shall be Blue" (Cardiff Jan 2015).

5. Conclusions

This chapter merges the findings to identify the contribution of this study, and concludes with a proposed model implying six propositions of club authenticity followed by the paper's limitations and future research.

Supporters' primary perception of their club's authenticity is based on constructive, expressive and existential authenticity. The constructive and expressive authenticity are based on the authentic cues that this study identified as: history and traditions, place and local ties, craftsmanship, moral, quality and commitment, track record, symbols and core values. The existential authenticity addresses the interpersonal elements in the community of supporters. Together these cues create a holistic image that the supporters' perceive when they relate to the club. This perception and the ability to identify these cues are dependent on beholders earlier experience of the club. This finding is not unexpected; however clubs are not static over time but evolve along with the society where the commercialization is undeniably occurring. The commercialization, in terms of revenue increasing events, questions the cues of authenticity. This study's example with the change of arena, primarily questioned the cues since the physical link to the arena and the history, traditions and track record weakened or vanished. Nevertheless, there are three factors that regulate the impact of commercialization on supporters' perception of authenticity. First, if the supporters are involved in the development of the club the supporters perceive it as authentic. This involvement means that there is a dialogue between the club and the supporters, and that the club is aware of the supporters' consciousness. Secondly, the dynamic elements of authenticity (conserve, fabricate and emerge) become relevant to develop new cues, maintain already existing cues or to fabricate old cues when something changes.
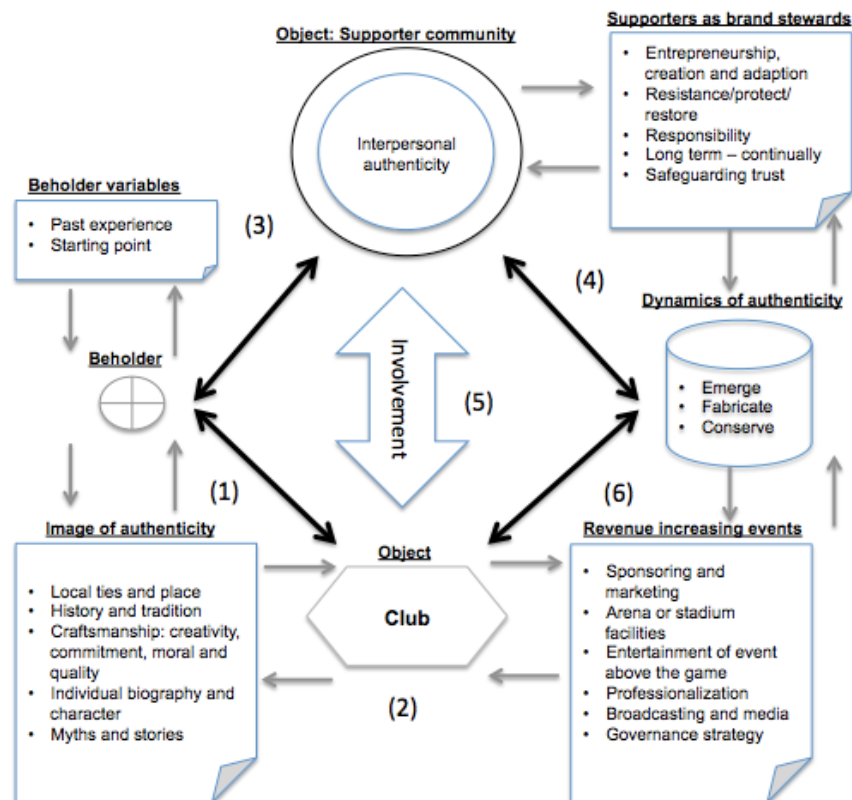

Figure 4   The Revised Conceptual Framework

The supporters influence the dynamic elements as brand stewards where they might create new cues by the entrepreneurial activation in the new arena, or conserve cues that are threatened by continuing with rituals and traditions related to the old arena. Thirdly, the community of supporters generate interpersonal authenticity itself, since it is perceived as a separate object from the club that is independent of the commercialization. These three factors regulate the commercialized impact and therefore maintain authenticity of the club.

The model of club authenticity (Figure 4) illustrates the three different factors that maintain authenticity and relations between the objects (Club and Supporter community) and the elements from the conceptual framework (figure 3) in the literature review.

Going back to Galtung (1967, p. 50) "…a study is …'analytical' or 'theoretical' if it results in propositions with a high number of variables". Based on the conceptual framework and the empirical study we will summarize the conclusion in six propositions.

Proposition 1: The individual beholder (1) perceives an authentic image of the club dependent on their own experiences and the starting point of supporting the club.

Proposition 2: The commercialization (2) through revenue increasing events made by the club has an impact on this image.

Proposition 3: However, the beholder (3) also perceives a second object in the supporter community that generates interpersonal authenticity.

Proposition 4: In the community (4), the supporters are working consumers and brand stewards that influence the dynamics of authenticity.

Proposition 5: The supporter involvement in the club (5) also creates authenticity among the supporters.

Proposition 6. The dynamics of authenticity (6) in the extension regulate the impact of the revenue increasing events (commercialization) on authenticity.

Therefore, the main conclusion from this study is that supporters perceive authenticity when they are involved as working consumers in the club. It is the involvement in the club, interpersonal relations in the supporter community and the result of supporter activities altogether that could generate authenticity. The supporters have a central role of what they perceive as authentic in the club.

5.1 Contribution and Implications

The rather vague concept of authenticity has received a face in a sport context and several varied views of the concept have been related to the external driving force of commercialization. The chosen methodology has proven effective in this poorly studied area. The initial literature search with sources from different scientific disciplines evolved to a multi factor framework. It was succeeded by an extended data rich empirical investigation. Finally the thematic conclusions were merged with the initial framework in this three phases study resulting in a more comprehensive model.

From a marketing perspective there is probably a lot to learn from the passionate and interactive relationship between supporters and clubs, although there are examples where the clubs and corporations have become inseparable (see for example Söderman, 2013, pp. 44-46). Hence, the managerial implications are that by involving consumers, authenticity is to some extent safeguarded and self-generated. Expanding football clubs need to keep their supporters involved as democratic members of the club although the industry is becoming increasingly revenue driven. When the clubs enter the global market the authenticity probably becomes an important differentiator to attract new supporters, since they do not have the natural (i.e., local) bonds with the club. These findings also highlight supporters in a different way, as compared with the extreme resistance and

hooliganism image that often appears in media. In business the leadership of corporations often must take new initiatives and carry through projects that may diverge from the history and traditions in their companies' past. While these companies sometimes face challenges in breaking from their past traditions, in the field of sport, especially in elite team sport, organizations must be particularly cautious when embarking on new initiatives that break tradition, as the customers, the fans and supporters are the most active drivers in the organizations' history and traditions

5.2 Limitations and Further Research

Further research needs to be done on consumer involvement and how it generates authenticity in order to support or reject the findings of this study. Likewise, the reverse perspective, on how and when authenticity triggers involvement and loyalty, would be feasible for future studies. This paper is limited to one sport, three clubs and only a small group of supporters in each club. The model could be used as starting point when researching other sports and industries if the level of loyal and working consumer is equal. Otherwise the described relations between the concepts and actors might be difficult to identify. Mostly it is the revenue-increasing event, in this case, the change of arena, is probably difficult to generalize to other events since the events are related and impact different authentic cues. It could also be argued that the definition of commercialization in this study is too narrow and simplified, thus more focus could be put on defining commercialization in future studies.

Many other topics for further research came up during the work with this study. Primarily, to test the propositions and identify proxies for measuring is a challenging task. Furthermore, what triggers the engagement and the eagerness to be involved among the supporters in the first place? And when does the engagement of the communities becomes too independent to benefit the football business and what are the relevant challenges for club managers? More focus could be done on consumers' involvement levels to identify how it affects the perception of authenticity. Consumers with long-arm relations probably have another perspective of authenticity than traditional supporters. Since earlier studies and the model propose that the beholders' perception of authenticity is dependent on earlier experience, it is important to take into account when consider generalizing the perception of authenticity. Lastly, emphasizing supporters' role in stewardship of authenticity might result in another perspective of supporters than the violent and destructive view that is often depicted in for instance media.

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Appendix

Appendix 1   Interview Guide

Background	Purpose
For how long have you been supporting your club?	To ensure that the interviewee is a traditional supporter.
Why are you supporting the club?	To ensure that the interviewee is a traditional supporter.
Questions	
What do you perceive as authentic about your club?	Pre-concept perception of authenticity in club.
How do you perceive the local connection between club and city?	Authentic cues of place and local ties.
What does the history of the club mean for you, the supporters?	Authentic cues of history and traditions
Your club have changed arena recently, what is your impression about that?	Impact of increased commercialization when changing home ground.
What is important in the arena?	Impact of increased commercialization when changing home ground.
What is negative for the experience of the arena	Impact of increased commercialization when changing home ground.
What happens with traditions that the club and supporters had on the earlier arena?	Impact of increased commercialization when changing home ground and cues of tradition.
How will your role as supporters be in inventing or reinventing traditions on the new arena?	Supporters' role as working consumer and brand steward.
What does the logotype mean for you supporters?	Authentic cues of brand heritage and symbols
What does the track record of the club means for you?	Authentic cues of brand heritage and track record
How significant are players' biography and background (earlier clubs etc.)?	Authentic cues of individual character and biography.
Some players become more loved or remembered than others, why is that?	Authentic cues of individual character and biography.
How do supporters maintain legends or heroes?	Conserve authenticity and supporters role as brand stewards and working consumers. Cues of myths and stories.
In forums there are comments VIP-rooms, supporter tourists and more. In the same way you want that the turn over in the club should be improved. Were goes the lines?	Impact of increased commercialization when changing home ground
Some traditions have not existed for a long time but they are perceived as strong traditions, why?	Emergent authenticity.
What does the 51-percent rule means for you?	Supporters' role as brand stewards and working consumers and increased commercialization.
Specific questions for interview 4	
Is it perceived as more authentic when the supporters are behind the sales promotion in the campaign?	Supporters role as brand stewards and working consumers
What does the dialogue with the club and the possibility to influence the club in your perception of authenticity?	Supporters role as brand stewards and working consumers
Do the supporters have a responsibility to connect the arena to AIK?	Supporters role as brand stewards and working consumers
What role did the Paint-in-black campaign have in the move to the new arena?	Impact of increased commercialization when changing home ground.
Why was the supporter academy started?	Supporters role as brand stewards and working consumers

Appendix 2   Example of Commercialization Evolution (Source Beech and Chadwick, 2004, p. 8) Exemplify the Process

The amateur game (phase 1 to 3)	The professional game (Phases 4 and 5)	The commercial game (Phases 6 and 7)
Players are unpaid	Players are paid, although a strong supporting structure persists.	Players at the highest level are very highly paid. Other players are paid, and still an amateur structure persists.
Stakeholders consist progressively of players, fans, clubs, and governing bodies.	Stakeholders now include investors.	Stakeholders now go well beyond players, fans, clubs, governing, bodies and investors; they include external sponsors with only contractual loyalty, and broadcasters.

Appendix 3   Online Sources

Type of source	Djurgårdens IF	AIK Fotboll	Hammarby Fotboll
Videocast	08-fotboll: *online TV-show with supporters from the three clubs in Stockholm.*	08-fotboll	08-fotboll
Podcast	Djurgårdspodden: weekly *audio discussions between supporters of the club. Sometimes with guests from the club.*	Radio Råsunda*: weekly audio discussions with supporters and often guests from the club or others with connection to the club.*	Bajenpodden: *weekly audio discussions between supporters of the club. Sometimes with guests from the club.*
Supporter web forum	14433.net: *Supporter forum with threads based on the different subjects (e.g. the new arena)*	Aikforum.se: *Supporter forum with threads based on different subjects (e.g., the new arena)*	N/A
Supporter sites	Jarnkaminerna.se Farvälstadion.se	Paintitblack.nu	Svenskafans.com

Appendix 4   History and Traditions

History and traditions	
History and traditions	*Mats, Interview 3; I started to go on Hockey with my dad a couple of times per year when I was really young in the end of the 80s (Author's translation).*
Family traditions Red line through history	*Anders, Interview 3: The legacy is what binds us together. Everything rapidly changes around us, and then you want a red line to the history that still is a club (AT).*
	Simon, Interview 4; "a campaign needs to be 70-percent tradition and 30-percent innovation"
	Mats, Interview 3; That's what makes you really proud over Djurgårn's traditions. It is one of the oldest compounds, existing in all kinds of sports and one of the most successful compounds with all legends (AT).
Ancient, old facilities	*Anders, Interview 3: What do you think is real, that it should have history and be old, one thinks that a Mora clock is more real than any other clock for instance. In that case it feels really difficult to have a new modern arena (AT).*
Longevity expression in chants and shirts	*Anders, Interview 3; It [shirts] becomes most successful the times when they connect to the past. The worst case when they left it over completely to Adidas, then there is no influence at all (AT).*
Memories Nostalgic memories Stories	*Emil, Forum 1 [20130419]: When we look back on the atmosphere on Råsunda we only remember the god times, gladly accompanied with how we felt when for instance Nebojsa Novakovic lobbed in a goal against Barcelona, or when Mats Rubarth bicycle kicked against Bajen. We never remember the normal times when we look back on the atmosphere on Råsunda (AT)*