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**Digital communication technologies and their role in shaping the visual identity of sports organisations in Algeria – « A descriptive and analytical study on a sample of fans of the youth sports team Blouzidad from 1 February to 30 May 2024 »**

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**Abstract**

This study examines the role of digital communication technologies in shaping the visual identity of the youth sports organisation Belouizdad in Algeria. A descriptive and analytical study was conducted, utilising a survey method and incorporating an interview technique and electronic questionnaire as data collection tools.

The objective of this study was to ascertain the impact of digital communication on the visual identity of Chebab Belouizdad FC. The study utilised a combination of quantitative and qualitative data collected from a sample of respondents. The findings revealed that the majority of respondents access news related to Chabab Belouizdad through modern means of communication, with Facebook and Instagram being the predominant platforms. The majority of respondents expressed a preference for the official page of Chebab Belouizdad FC, and the components of the team's visual identity were perceived by most respondents as the verbal

slogan 'Al-Shabab Al-Kabir', which is the most common and well-known. The logo currently adopted by the institution was considered by most respondents to be imitated in terms of design, unlike the colours adopted. The majority of respondents expressed a positive impression of the visual identity of the club, and the results obtained conveyed a favourable view of the team's visual communication. However, the study also revealed a lack of confidence in the services provided by the team's communication cell, with more than half of the respondents expressing dissatisfaction.

**Keywords:**Digital communication, digital communication techniques, visual identity, sports club.

## 1. Introduction

In the midst of the remarkable developments brought about by the modern communication and information technology revolution, organisations have come to rely on various digital communication technologies due to the rapid speed of information transfer and ongoing development. These technologies enable the provision of multiple services within a single timeframe. Concurrently, these organisations are implementing diverse policies and strategies to establish a distinctive visual identity, utilising digital communication techniques and interactive media to differentiate it from traditional communication methods. This enables the organisation to effectively engage with its target audience. The establishment of a robust and consistent visual identity is instrumental in enabling institutions and organisations to achieve a substantial presence within the market. Furthermore, it serves to fortify their relationships with customers, thereby enhancing their reputation amongst both internal and external audiences.

Technological development has evolved into a universal reality that exerts a pervasive influence on organisations across all sectors and domains. Organisations must prioritise effective communication to address their target audience and establish a distinct identity that sets them apart from their competitors. The evolution of modern communication tools and platforms has played a pivotal role in this transformation. Consequently, it has become imperative for organisations to adapt to the findings of modern information and communication technology to develop a communication strategy characterised by efficiency and effectiveness in order to achieve their goals. This is especially true in the context of the increasing impact of digital communication on the overall communication system of the institution, a factor that renders the visual identity as an essential element in promoting and

differentiating the brand. The development of a robust visual identity necessitates a comprehensive grasp of the brand's vision, values, and mission.

In light of the aforementioned points, Algerian institutions are expediting their efforts to activate the communication system, with a particular emphasis on its digital dimension, in order to facilitate the process of communication at both the internal and external levels. In this context, sports institutions, particularly in the domain of football, represent a pivotal aspect of this transformation. This is in alignment with the implementation of the professionalism law in the professional league during the 2010/2011 sports season. The aforementioned law compelled sports companies to maintain congruence with the process of digitisation, as delineated in the terms of reference. This is exemplified by Al Shabab Belouizdad, which attaches great importance to communication and seeks to provide information to the sporting public through all available social media platforms in addition to building the club's visual identity and highlighting the elements of its formation in visual publications and content provided by the team's communication cell through photos and videos.

In light of the above, it is the contention of this study that digital communication has a complementary relationship in the formation of the visual identity of Algerian football clubs:

What is the role of digital communication technologies in shaping the visual identity of Algerian sports organisations ?

In order to address this question, the following procedural points will be considered:

1. What is the importance of digital communication for 'Belouizdad Youth Sports Organisation'?
2. What communication strategy is employed by the organisation 'Belouizdad Sports Youth'?
3. Has Chebab Belouizdad managed to shape its visual identity through digital communication?

\*The following scientific reasons have been advanced for the choice of topic:

-The objective is to ascertain the reality of digital communication within the organisation and its role in the formation of visual identity at the level of Algerian sports institutions.

-The present study will add a new angle to the topic after reviewing research that intersects in some of its variables with the variables of this study.

- Determining the extent to which visual identity is important for Algerian football clubs.

## 2. The objectives of the study

The importance of the study is as follows:

Measuring the degree to which Algerian sports clubs rely on digital communication, as well as the means of digital communication used in the organisation.

Ascertain the role played by digital communication in shaping the visual identity of the Youth Sports Club Belouizdad organisation.

Highlighting the importance of shaping the visual identity of the club through digital platforms. .

## 3. The importance of the study

The significance of this study lies in its capacity to illuminate the reality of the utilisation and adoption of digital communication as a pivotal process in the formation of visual identity. Furthermore, it assists in the development of specific criteria through which the visual identity of the team is adopted and subsequently promoted through digital communication. Furthermore, it facilitates a comprehensive understanding of the evolution and transformation of communication and expression styles in the digital age, and how these can be employed to construct visual identity.

The following is a procedural definition of the study concepts:

\* **Procedural definition of digital communication** is as follows: it is defined as the transfer of information through electronic means, such as the Internet or wireless networks, with the use of programmes and applications to communicate remotely between the parties to the communication process, such as social networking sites and the Internet. The hallmarks of this medium are its immediacy, precision, and its ability to transcend the limitations of time and space.

\* **Procedural identification of visual identity** is defined as follows: this refers to the process of designing visual elements such as logos, colours, fonts and symbols that express a certain personality and identity, and are used to distinguish a brand or institution from others and determine its position in the market.

### **The definition of a sports club:**

Procedurally: it is an organisation established for the purpose of engaging in sporting activities, including the provision of the necessary infrastructure such as stadiums and sports halls, in addition to the delivery of training and sports programmes for participants of different ages and categories. The management of the club is entrusted to a dedicated staff, comprising coaches, administrators, support personnel, and logistics workers, with adherence to safety and quality standards being paramount.

**\* Type of study and methodology :**

It has been determined that the nature of the study is best classified as a qualitative nature and is of a descriptive and analytical character. This is due to the fact that the type of study is dependent upon the manner in which the research issues, research objectives and the essence of the studied issue itself are approached. The survey method was employed as it is regarded as one of the 'basic and most common methods in descriptive-analytical research, which aims to obtain data that can be categorised, interpreted and used in the future' (Saber, 2002, p.89).

**4. The research population and study sample**

The research population selected for the study encompasses all individuals who have expressed interest in, or affiliation with, the Club du Chebab Belouizdad (CRB) through the Facebook fan page 'CRB Statistique', which boasts a subscriber base of 40,000 individuals. Conversely, a purposive sample was meticulously selected, which was further divided into two distinct categories:

- **The first category:** The club's contact centre.

- **The second category:** which comprised a sample of fans and followers of Al-ChababBelouizdadthrough social networking sites. The selection of 400 fans and followers of Al-ShababBelouizdadwasundertaken to ensure the attainment of more accurate, detailed and credible results.

**5. Data collection tools**

In this study, questionnaire and interview techniques were used as two tools to collect data and various data related to the research topic.

\* **Questionnaire:** the electronic questionnaire was used as the main tool in this study because it provides the researchers with easy access to the participants and minimises human error in entering information, which increases the accuracy and reliability of the results.

\* **Interview:** in order to allow the respondent to answer comfortably and at the same time to obtain a large amount of data to help the researchers in their study, the interview was conducted with six employees in the office of the Communication Cell of the Youth Sports Foundation of Belouizdad.

The study's limitations are as follows:

The temporal scope of the study encompasses: The time period of this study is from 1<sup>st</sup> February to 30<sup>th</sup> May 2024.

\* The spatial area of the study: The headquarters of the club's organisation and the management of Chebab Belouizdad, in the municipality of Bir Mourad Rais, Algiers.

## 6. A CONCEPTUAL INTRODUCTION TO DIGITAL COMMUNICATION

This essay seeks to provide a conceptual introduction to digital communication.

Digital communication can be defined as the transfer of information from a source to a destination using digital technology, by transmitting the binary digits 1 and 0 through a wireless channel to a receiver, i.e. combining information with several physical media. Digital communication is therefore defined as 'the basic skill for most of the work that individuals must acquire within the framework of the concepts, production, transmission and reception of communication means in their jobs and lives and creating effective communication from various digital means.'(Adam, 2018, p.74) Conversely, digital communication can be defined as 'the social process in which communication takes place remotely between parties who exchange roles in broadcasting and receiving various communication messages through digital systems and their means to achieve certain goals.'(Mustafa, 2017, p.78).

In the preceding discussion, an attempt was made to identify a precise definition of digital communication. This is defined as the communication process that occurs remotely between individuals who alternate between transmitting and receiving various communication messages through digital systems. This process relies on the utilisation of computers connected to the Internet and its associated services, and is referred to as virtual digital communication. The result of this is communication through social networks.

**The following characteristics and features are exhibited by digital communication:** these points encapsulate the most salient features of digital communication:

**\*Interactivity:** This feature reflects the transition from a unidirectional communication paradigm to a two-way communication process, whereby both parties exchange roles in the transmission and reception of messages.

**\*Diversity:** it has become a significant aspect in the field of communication, with scholars increasingly focusing on its role and implications. The advent of digital innovations has precipitated an augmentation in storage capacity, availability and enhanced utilisation of the communication process, in accordance with the needs and motivations of the user, through the diversity of forms and techniques of digital communication.

**\* The dissolution of borders and cultural barriers:** the advent of globalisation, consequent to the Internet, has been facilitated by a proliferation of international and regional networks, resulting in an escalating user base. The affordability and accessibility of communication has precipitated the transcendence of geographical and cultural boundaries, culminating in a globalised world. (Maher, 2015, pp. 69-71).

**\* The concept of time and space :** has been rendered entirely obsolete by the advent of digital communication. Digital communication has rendered it feasible to transcend the context of communication in one place and at the same time, thanks to its modern technologies and tools that have facilitated the possibility of communication irrespective of the geographical distance between the parties to the communication process.

Furthermore, the concept of immersion in the communication process has been a subject of interest. The proliferation of hypermedia and hypertexts has facilitated a transition from a linear to a more immersive approach to information and idea consumption. (Maher, 2015, pp. 71-72).

## **7. THE FORMATION OF A VIRTUAL IDENTITY**

Digital communication has facilitated the manifestation of virtual identities in online spaces such as dialogue forums and chat rooms. These virtual identities are often perceived as reflections of a user's real-world identity. In this context, individuals may seek to manipulate their online persona in order to influence interactions with others, operating under the assumption that their virtual identity is a reflection of their actual identity. (Amina, pp. 38-40)

Functions of digital communication: The most prominent functions and services provided by digital communication to its users are as follows:



- The first of these is the overcoming of the limitations of isolation imposed by digital communication, given that the individual has become accustomed to dealing with digital devices for a considerable amount of time in isolation. The second is the expansion of the user's social circle in the digital space, which is a consequence of the new reality that individuals create for themselves.
- The formation of virtual communities through the gathering of individuals around certain goals, such as the promotion of democracy or the deviation from the established concepts and principles of societies (Delio, 2010, pp. 99-100).
- Digital communication is employed to mobilise the online audience and various digital media on issues and questions that are of concern to the online public.
- Furthermore, it functions as a medium for advertising and marketing, with websites relying on advertisements to accompany their programming and topic presentations. It also functions as a medium for entertainment, attracting a diverse demographic of users through a variety of engaging content and interactive games (Maher, 2015, pp. 80-81).

## **II. An overview of the organisation's visual identity**

### **1. Definition of visual identity**

The term 'identity' is used to denote a compact visual expression that serves to indicate the identity and personality of the institution through the medium of the brand. This results in a distinct and defined entity, characterised by a set of clear qualities or characteristics that distinguish it from competing entities within the competitive marketing system. Consequently, the term 'identity' is defined as a set of behavioural characteristics of the institution that determine the qualities synonymous with the level of its services'. nature or approach to doing businesses. In this regard, the institutional visual identity can be defined as the visual pattern indicating the existence of the institution and the clarity of its personality, and the visual identity is considered the cornerstone for identifying the distinctive characteristics of the institution.

The visual identity of an institution is defined as a set of graphic signs (colours, shapes, words) 'that serve to distinguish the institution from its competitors, while increasing the visibility of its work on the Internet and its most common element is the logo, which occupies the first place in advertising the institution and its image.' (Heba; Walida, 2022, p.751). Consequently, the visual identity encompasses more than the logo; it involves the creation of

a cohesive visual identity for the entity in question, tailored to meet the specific requirements of the customer, institution, company, body or organisation concerned. Visual identity is regarded as one of the most significant elements in establishing a coherent expression of an entity's goals and aspirations, as it is regarded as a new beginning for them."(Helmy, 2021, p.785).

### **The characteristic of visual identity**

The most prominent features and characteristics of the organisation's visual identity are embodied in the following elements: (Awaj, 2020, p. 227)

- Prevalence in all modes of organisational communication, as well as ease of understanding and perception.
- The capacity for memorability and continuity, thereby enabling evolution, is also a salient feature.
- The visual identity of the organisation must be unique, thus increasing its value.
- Compatible with all communication signals and symbols employed by the organisation.
- The exportability of the organisation to other countries is imperative, as is the fact that it is not susceptible to exploitation by opponents or competitors.

### **III. The relationship between digital communication and the formation of an organisation's visual identity:**

The organisation's orientation towards employing digital communication techniques in order to form a visual identity was imposed by several basic motives, the most important of which is the widespread of social media and digital platforms, which makes the need for a strong visual identity more important to distinguish and attract the audience, This is further compounded by the aspiration of organisations to enhance the user experience through web and digital applications by means of an appealing and distinctive brand design. Moreover, the ability to reach customers through the digital space ensures the visual identity remains continuously visible, thereby necessitating the unification of visual identity across various digital media to construct a consistent image. //2u. pw/PEXq6xWv)

From this standpoint, the interconnection between digital communication and its associated technologies with the development and shaping of visual identity is regarded as a robust and

profoundly interconnected relationship in the contemporary era of modern communication technologies, as illustrated in the subsequent dimensions:

**\*The organisation's visual identity is able to reach its target audience seamlessly through wide access to and interaction with the audience via various digital platforms.**

The digital realm enables the organisation to perpetually modernise its visual identity, aligning with the evolving expectations of its audience. This process entails a constant evaluation of contemporary design trends and a responsive engagement with audience feedback.

**\*The integration of technology, specifically the design of websites, plays a pivotal role in enhancing the visual identity in an interactive and attractive manner for the audience:**

Digital communication techniques facilitate the maintenance of consistency in visual identity across various cyberspace platforms.

In view of the aforementioned points, it is evident that the organisation's utilisation of diverse digital communication technologies in the establishment of its digital visual identity has become imperative, particularly with respect to the employment of social networks for daily interaction with the public, as well as the management of its communication campaigns or activities.(Nermin, 2020, p.37), in addition to attracting new competencies and identifying employees through their websites and pages. In addition to attracting new competencies and identifying employees through their sites and pages, the organisation must achieve flexibility in the use of the appropriate management such as Facebook and Twitter. (Nermin, 2020, p.37). It is also worth noting that the organisation is required to assume full responsibility for publishing and managing the contents of its pages and accounts on the digital space with its multiple platforms.

## **1.Analysing the data and data of the field study**

### **1.1 An overview of ChababBelouizdadSporting Club**

Chebab Belouizdad is an Algerian sports club. The club was founded in the popular district of Agiba on 15 July 1962, and specialises in a number of sports, including football, basketball and volleyball. The club has achieved a notable level of popularity and success in Algeria, having secured numerous championships and titles throughout its history. The football team, which plays in the Algerian Premier League, has won numerous local and continental

tournaments, including the African Champions League. The club boasts a substantial and devoted following.

The club is owned by Madar Holding, an Algerian company operating in the domains of investments, trade, industry and financial services. Madar Holding is the team's official sponsor, providing financial support and sponsorship to ensure the club's continued participation in both local and continental competitions.

## 2. Analyse the data of the axis related to the personal data of the respondents

**Table (01)** shows the percentages of the study sample following the team's news through social media platforms.

Variables	Frequency	Percentage
<b>Facebook</b>	169	42%
<b>Instagram</b>	114	28.5%
<b>YouTube</b>	57	14.25%
<b>Website</b>	36	9%
<b>Twitter</b>	15	3.75%
<b>Others</b>	9	2.5%
<b>Total</b>	400	100%

The results of the study indicate that the team places significant importance on Facebook as a medium for communication with its fan base. This assertion is corroborated by the team's communication cell member, who confirmed that all news is published on Facebook. The study's findings reveal that Facebook ranks first in terms of following the news, with 383 individuals (41%) of the study sample indicating this preference. This is followed by Instagram, with 219 individuals (24.2%), then YouTube with 158 individuals (17.3%), and finally the website. The survey results indicate that the majority of respondents use Facebook (94 individuals, 10.5%), followed by Instagram (219 individuals, 24.2%), YouTube (158

individuals, 17.3%), the website (67 individuals, 7.3%), and the 'other' option (60 individuals, 6.6%). The Twitter platform was the least popular choice, with only 25 individuals (2%) selecting it. The statistical percentages clearly demonstrate that the majority of respondents utilise Facebook as a medium to follow all the news and developments related to their sports team. Following this, the blue platform became a platform for interaction and exchange of opinions that are mainly related to the youth sports team Belouizdad.

**Table (02)** provides a comprehensive overview of the ChababBelouizdad team's social media presence, meticulously categorised according to gender.

/ Variables	Frequency		Percentage	
	Male	Female	Male	Female
Facebook	158	11	43%	33%
Instagram	10	13	27.5%	40%
You Tube	55	02	14.98%	6%
Website	32	04	8.71%	12%
Twitter	14	01	3.81%	3%
Others	07	03	1.9%	6%
Total	367	33	91.75%	8.25%
<b>Total number</b>	<b>400</b>		<b>100%</b>	

The abovementioned table illustrates the browsing patterns of the study sample across the social media platforms of the ChababBelouizdad team and its website, while accounting for the gender variable. Within the total study sample of 400 individuals, males constitute the predominant demographic with a percentage of 91.75%.

After meticulous scrutiny of the available data, it was found that 169 respondents accessed the club's news via the Facebook platform, including 11 females, constituting 33% of the total female percentage in the study sample. The highest percentage of females utilising social media platforms for news related to the ChababBelouizdad team was observed on the Instagram platform, where the percentage of this category reached 40% of the total category, equivalent to 13 individuals out of 33, which is higher than the male utilisation of the platform

by 27%. Precisely 5% of the male subjects in the study, equivalent to 101 individuals, demonstrated the presence of the condition.

With regard to the YouTube platform, it was found that the percentage of its use by males reached 14.98%, which is greater than the percentage of females, which represents 6%. This is in contrast to the following of the team's website by both genders, during which it was recorded that 12% of females were followed compared to 8.71% of males. Furthermore, an equal percentage of both genders was observed in following ChababBelouizdad news on Twitter by 3% for both of them.

**Table (03)** shows the average amount of time that the study sample spends surfing the Internet and the Facebook page of ChababBelouizdad

	Variable	Frequency	Percentage
Perform an internet search.	Less than 1 hour	24	06%
	01 SA to 03 SA	152	38%
	04SA to 06SA	164	41%
	07 SA and above	60	15%
Official Page	Less than 1 hour	334	83.5%
	01SA to 02SA	34	08.5%
	Mora than 03SA	32	08%

As illustrated by the composite table above, 164 out of the study sample (400) individuals access the internet on average from 04 SA to 06 SA (41%), 152 individuals access the internet from 01 SA to 03 SA (38%), 60 individuals access the internet for more than 7 hours (15%), and 24 individuals access the internet in less than one hour (6% of the study sample).

The table also shows the length of time spent by the respondents in browsing the official Facebook page of ShababBelouizdad, where we find 334 individuals browsing the page in less than an hour (83.5%), 34 individuals browsing it (8.5%) from one to two hours daily, and 32 individuals browsing the official page of ShababBelouizdad (8%).

**Table (04)** shows the content that interests the study sample through the social media platforms of ChababBelouizdad team

Variable	Frequency	Percentage
News	132	33%
Match recaps	104	26%
Statistics	82	20.5 %
Photos	61	15.25 %
Reports	21	5.25 %
Totals	400	100%

The results of the study indicate that news-related content is the most popular content type, with 132 individuals (33%) expressing interest in it. This is followed by match summaries (26%), statistics (20.5%), photos 61 individuals (15.25%), and reports 21 individuals (5.25%). These statistical indicators suggest that news and information about the club is of particular interest, which is unsurprising given the role of Facebook as a primary medium for disseminating news and information related to the club.

**Table (05)** shows the content favoured by the study sample in the page of ShababBelouzdad according to the gender variable

Variables	Frequency		Percentage	
	Male	Female	Male	Females
News	124	08	94 %	06 %
Match recaps	100	04	96 %	04 %
Statistics	80	02	97.5 %	2.5 %
Photos	47	14	77 %	23 %
Reports	16	05	76 %	14 %
Total	367	33	91.75 %	8.25 %
Total number	400		100 %	

The following table illustrates the gender-based distribution of the study sample's interest in the content offered by the Facebook page of ChababBelouizdad. The data reveals a pronounced gender disparity in content engagement, with (97% ) of males expressing interest in the statistics section, while this interest is expressed by a mere (6%) of females. Furthermore, (5%) of males expressed interest in the statistics content, compared to (6%) of females. Additionally, (96%) of males demonstrated interest in the summaries of team meetings published on the page, while this interest was expressed by only(4% )of females. Finally, (94%) of males showed interest in the news posts on the official page, compared to (6%) of females. The data set also revealed that the interest in photos was recorded as (23%) among females and (77%) among males. The lowest percentage of interest among the study sample in terms of gender was found to be reports, with (76%) of males and (14%) of females expressing interest.

**Table (06)** shows the contribution of social media platforms in familiarising the study sample with the logo and verbal slogan of Chabab Belouizdad

	Variable	Frequency	Percentage
Getting to know the logo	Yes	210	52.5 %
	No	190	47.5 %
Recognise the verbal logo	Yes	222	55.5 %
	No	178	44.5 %
Total		400	100 %

From the above summary table, we can see that 210 people out of the study sample representing (400) people recognised the club's logo through social media platforms (52.5%), while 190 people did not recognise the logo through social media platforms (47.5%), as for the verbal logo, we find that 222 people recognised it through social media platforms (55.5%), and 178 people (44.5%) of the study sample did not recognise the verbal logo through social media platforms.

**Table (09)** shows the extent to which the name and colours of ShababBelouzdadappear on the club's digital interface.

	Variable	Frequency	Percentage
Team Colour Reflection	Yes	215	54 %
	No	185	46 %



Appearance Team name	Yes	280	70 %
	No	120	30 %
Total		400	100 %

As illustrated by the composite table above, 215 individuals from the study sample representing 400 individuals consider the digital interface of ChababBelouizdadwith the club's colours (54%), while 185 individuals do not consider The digital interface with the club's colours (46%), and as for the appearance of the team's name on the interface, we find 280 individuals who answered in the affirmative (70%), and 120 individuals who answered in the negative (30%) of the study sample.

**Table (10)** shows the study sample's perception of the frequency of the variable of the logo and verbal slogan of Chabab Belouizdad team in publications

	Variable	Frequency	Percentage
Name frequency	Yes	359	90 %
	No	21	10 %
Logo frequency	Yes	320	80 %
	No	80	20 %
Total		400	100 %

As illustrated in the above table, 359 individuals from the study sample (representing 400 people) assert that the club's name is reiterated in all the team's publications (90%), while 31 individuals do not perceive the club's name to be reiterated in the publications (10%). With regard to the repetition of the verbal logo, 320 individuals (80%) assert that the club's verbal logo is reiterated in all the team's publications, while 80 responses (20%) from the study sample did not consider the club's verbal logo to be reiterated in the publications. It is evident from the responses that the team's strategy is being adhered to. A member of the communication cell has confirmed that the team's name and verbal logo are deliberately reiterated in various social media posts to consolidate its symbols with the recipient and highlight its visual identity.

**Table (11)** on the appearance of ChababBelouzidad's colours and visual components in online publications

	Variable	Frequency	Percentage
The advent of components	Yes	294	74 %
Visual identity	No	106	26 %
Appearance Colours	Yes	349	87 %
	No	51	12 %

As illustrated in the above table, 294 respondents answered in the affirmative when asked whether they perceived the components of the visual identity to be present in the team's electronic publications, representing a (74%) response rate. Conversely, 106 respondents answered in the negative, indicating that they did not perceive the components of the visual identity to be present in the publications, constituting a (26%) response rate. With respect to the colours, 349 respondents indicated that they perceived the colours to be present in the electronic publications of the club, representing an (87%) response rate. In contrast, 51 respondents did not perceive the colours to be present in the various electronic publications. In this regard, In the course of the interview conducted with the official from the communications cell, it was asserted that the work of the cell is focused on highlighting the identity of the club through the components of its visual identity. The graphic specialist, when interviewed, stated that he uses the original red colour on the logo in all publications and is keen to maintain the same colour numbering in the various publications.

**Table (12)** shows the observation of the study sample according to the academic level of the components of the visual identity of ChababBelouzidad team

Variable	Frequency		Percentage	
	Yes	No	Yes	No
Bachelor	220	30	88 %	12 %
Secondary	30	45	40 %	60 %
Higher education	38	22	63 %	37 %
Middle	06	09	40 %	60 %
Total	294	106	73.5 %	26.5 %

Totalnumber 400 100 %

The table above illustrates the percentages of the study sample who were aware of the components of the visual identity of ChababBelouizdad team. The analysis was based on the variable of the four educational levels. In the university level category, 220 individuals were aware of the visual identity of the team (88%), while (60%) of the secondary education category. The quantitative results obtained demonstrate that (63%) of postgraduate students recognised the club's visual identity, compared to (37%) who did not recognise it. The lowest percentage of recognition was recorded among middle school students, where only (40%) recognised the visual identity of Chebab Belouizdad (9 individuals).

**Table (13)** shows the study sample's familiarity with the verbal slogan of ShababBelouizdad

Variet	Frequency	Percentage
Dima Al Qadam	72	18 %
<b>#BLVZD   #BZCOM</b>	90	22.5 %
Echebab Al Kabir(Great Youth)	238	59.5 %
Total	400	100 %

According to the quantitative data shown in this table, which shows the extent to which the study sample recognised the team's verbal slogan, where the three proposed options were achieved, 283 individuals recognised the slogan 'Big Youth' (59.5%) and we counted 90 people (22.5%) who chose **#BBLVZDCCOM #BZCOM**.

We also counted 72 people who recognised the slogan 'Dima Al Qadam' (18%), and going back to our interview with members of the club's communications cell, we found a statement from the club's journalist who explained that the club's oldest verbal slogan is 'The Great Youth' (Chabab Al kabir). The other two verbal slogans are more recent, with the arrival of Chebab Belouizdad's majority owner (Madar Holding) in 2018. This explains why the study sample recognised them and achieved the highest percentage.

**Table (14)** shows the study sample's familiarity with the verbal slogans of ChababBelouizdad team according to the age variable.

	Frequency			Percentage		
	Echebab Al Kabir	#BLVZD   #BZCOM	Dima Al Qadam	Echebab Al Kabir	#BLVZD   #BZCOM	Dima Al Qadam
Less than 20 years	07	09	17	21 %	27 %	52 %
21 to 30 years old	98	34	30	60.5 %	21 %	18.5 %
31 to 40 years old	110	40	15	66 %	25 %	09 %
More than 41 years old	23	07	10	57 %	17.5 %	25 %
Total	238	90	72	59.5 %	22.5 %	18 %
Total number		400			100 %	

The table above illustrates the extent to which the study sample recognised the verbal slogans of Chebab Belouizddad through social media platforms, with the age variable of the respondents being a factor taken into account. It was observed that the slogan 'Big Youth' received the highest percentage of the total number of respondents. The age group from 31 to 40 years old had the highest percentage with 66% of respondents, totalling 110 individuals, while the age group from 21 to 30 years old reached 60% with a total of 98 individuals. The over-41 age group accounted for 57% of the total, with 23 individuals, while the under-20 age group, with 7 individuals, occupied the lowest percentage. The latter group selected the verbal slogan 'Big Youth.'

The verbal slogan #BLVZD ranked second in terms of overall ranking with 22.5%, and out of a total of 400 individuals, 27% of the under 20s recognised the slogan, followed by the 31 to 40s with 25% and the 21 to 30s. With 21%, while the over 41s had the lowest recognition rate with 17.5%. The verbal slogan 'Dima al-Qadam' recorded 18% with a total of 72 individuals, where 17 individuals from the under 20 age group recognised the verbal slogan with 52%. This percentage was the highest recorded, while 10 individuals from the over 40 age group recognised the slogan with 25%, followed by the age group from 21 to 30 years with 18%, and the age group from 31 to 40 years ranked last in terms of recognising the slogan with 9%.

**Table (15)** shows the evaluation of the logo design by the study sample.

Variant	Frequency	Percentage
Distinctive	120	30 %
Normal	132	33 %

Memic	148	37 %
Total	400	100 %

As demonstrated in the above table, 120 respondents (30%) consider the logo design of Chebab Belouizddad to be distinctive, 132 respondents (33%) consider it to be ordinary, and 148 respondents (37%) consider it to be an imitation.

**Table (16):** The study sample's evaluation of the logo design of ChababBelouizdad team according to the age variable.

	frequency			Percentage		
	Memic	Normal	Distinctive	Memic	Normal	Distinctive
Less than 20 years old	12	08	13	36 %	24 %	33 %
21 to 30 years old	73	37	52	45 %	23 %	32 %
31 to 40 years old	50	68	47	30 %	42 %	32 %
More than 41 years old	11	18	19	27.5 %	45 %	47.5 %
Total	148	132	120	30 %	33 %	37 %
Total number	400			100		

The quantitative data presented in the table indicates that the distribution of the overall proportions is equal in the three options presented to the respondents. Specifically, 37% of the respondents find the logo design of ChababBelouizdad Club imitative, 33% consider it ordinary, and 30% describe it as distinctive. However, when the age variable is taken into account, the following data is obtained: 45% of respondents in the 21 to 30 years category find it imitative, which is the highest percentage recorded in this option, followed by the less than 20 years category with 36% and the 31 to 40 years category with 30%.

The logo design of Chebab Belouizdad was deemed imitative by 45% of the 21-30 age group, constituting the highest percentage recorded in this option. This was followed by the less than 20 age group with 36%, the 31-40 age group with 30%, and the more than 41 age group with 27.5%.

In the second option, where respondents described the logo design of ChebbBelouizdad as ordinary, the highest percentage of respondents was recorded in the over 41 years category at 45%, followed by the 31 to 40 years category at 42%. The under 20 years category had 24%, and the 21 to 30 years category had 23%. As for the respondents who considered the logo design distinctive, the over 41 years category led the ranking according to the age variable at 47%. The category of subjects aged less than 20 years old accounted for 33% of the sample, a figure close to the 32% recorded for the 21-30 age group. The 31-40 age group, with 28% of the sample, was found to be the least distinctive in terms of logo design.

**Table (18)** shows the study sample's evaluation of the attractiveness of the colours used in the design for Chebab Belouizdad according to the age variable.

	Frequency		Percentage	
	Attractive	Not attractive	Attractive	Not attractive
Less than 20 years old	30	03	91 %	09 %
21 to 30 years old	153	09	94 %	06 %
31 to 40 years old	147	18	89 %	11 %
More than 41 years old	37	03	82.5 %	17.5 %
Total	367	37	92 %	08 %
Total number	400	/	/	/

As illustrated in the above table, which demonstrates the extent to which the colours employed in the design of Chebab Belouizdad FC's social media posts are appealing to users, and considering the responses obtained for the variable of age, it is evident that all percentages are relatively similar across the designated age groups. This finding serves to substantiate the unanimous consensus regarding the appeal of the colours utilised in the club's design. With a negligible percentage of individuals who did not find the colours used in the design attractive, and revisiting the quantitative data presented in the table, it is observed that the highest percentage is recorded in the age group between 21 and 30 years, constituting 94% of the sample with 153 individuals, while 9 individuals did not find the colours used

in the design appealing. The highest percentage in the 21-30 age group, which reached 94% with 153 individuals, while 9 individuals did not like the colours used in the club's designs (6% of the same group), we also recorded 91% of those who considered the colours used attractive from the under 20 years old group, compared to 9% who considered them unattractive. The third-highest percentage was observed in the 31-40 age group, with 89% acknowledging the attractiveness of the colours and 11% expressing dissatisfaction. The lowest percentage of respondents was observed in the over-41 age group, with 82%. Furthermore, 5.5% and 7.5% of respondents expressed a lack of appeal with respect to the colours used by Chebab Belouizdad in terms of design.

**Table (19)** shows the perception of the study sample about the visual identity of the team and their confidence in the service provided by the communication cell.

	Variant	Frequency	Percentage
Impression	Positive	299	75 %
	Negative	101	25 %
Trustworthiness	Yes	160	40 %
	No	240	60 %
Total		400	100 %

As illustrated in the above table, 299 respondents expressed a favourable opinion of the visual identity of Chebab Blouizad (75%), while 101 respondents held a negative view (25%). The second variable, which gauges the degree of confidence in the services provided by the communication cell for Chebab Blouizad, revealed that 160 respondents answered in the affirmative (40%), while 240 respondents answered in the negative (60%). In the aforementioned context, 160 individuals responded in the affirmative, constituting a 40% response rate, while 240 individuals responded in the negative, representing a 60% response rate. In a related development, we previously obtained a statement from the production officer in the communication cell, who acknowledged that the team seeks to consolidate the digital visual identity of the followers and that the club's management pays great attention to achieving this while gaining the satisfaction of the Blouizdadian public in particular.

**Table (20)** shows the perception of the study sample by academic level about the visualidentity of Chebab Belouizdad team

Variant	Frequency		Percentage	
	Positive	Negative	Positive	Negative
Bachelor	198	52	79.2 %	20.8 %
Secondary	47	28	62.5 %	37.5 %
Higher education	45	15	75 %	25 %
Middle	09	06	60 %	40 %
Total	299	101	75 %	25 %
Total number		400		100 %

The preceding table illustrates the respondents' perceptions of the visualidentity of Chebab Belouizdad. The results indicate that 299 individuals hold a favourable opinion of the visual identity, while 101 individuals in the study sample hold a negative opinion. This conclusion is supported by quantitative data categorised according to the variable of educational level. The highest percentage in the study sample was observed among university students, with a positive impression of 79%, while the percentage of postgraduate respondents had a positive impression of 75%, compared to 25% of those who had a negative impression. For secondary school respondents, a positive impression of the visual identity of the club was recorded at 62%, compared to 37.5%. Finally, the proportion of respondents in the intermediate category who held a positive perception of the visual identity of the club was 60%, while 40% expressed a negative perception.

### Study results

Following a thorough qualitative analysis of the quantitative data obtainedfrom the responses of the studysample and the transcription of the tables, the followingresultswereobtained:

- The majority of the study sample is male (91.5%), which validates the significant interest of the youth in football as reflected in the subject of the study.



- The results indicate that the majority of respondents fall within the 21-40 age bracket (81.7%), thereby substantiating the notion that young individuals exhibit a keen interest in sports-related affairs and the communication strategies employed by football clubs.
- The preponderance of the study sample among the undergraduate and postgraduate categories (87%) signifies that the majority of the respondents belong to the educated class. This, in turn, underscores the notion that the utilisation of social networking sites is contingent upon an acceptable level of education, thereby mitigating the issue of digital illiteracy.
- The study sample consists of 91% of the fans of the ChababBelouizdad team, indicating that most respondents possess a substantial understanding of the team's symbols and emblems. This is particularly noteworthy given that the practices of supporting the team, whether in football stadiums, various other physical spaces, or across multiple digital platforms, are rooted in a passion that is often passed down from one generation to the next. This passion is further underscored by the fact that 86% of respondents reported having been supporters for more than three years. Furthermore, 5% of respondents have been supporting the team for over three years, suggesting that the majority of respondents have been affiliated with the club for a considerable duration.
- The findings of the study demonstrate that almost 97% of the total study sample follow the news of Chebab Belouizdad through modern means of communication, reflecting the respondents' utilisation of the various communication techniques enabled by digital communication. Furthermore, it is evident that 94% of the study sample uses a mobile phone to browse the Internet, indicating a keen interest in the latest developments related to the news of the sports club under study.
- The data indicates that 70.5% of the sample follows the news of Chebab Belouizdad through Facebook and Instagram, suggesting that Chebab Belouizdad's organisation primarily relies on these two platforms to communicate with its external audience. Furthermore, 40% of females follow the news of Chebab Belouizdad through the Instagram platform.
- The majority of the study sample, 90 % has subscribed to the club's official page, indicating a notable level of interest in the club's digital content among the research sample. Furthermore, it is notable that a significant proportion of respondents,

specifically 90.5%, actively follow the official page of Chebab Belouizdad without interruption.

- The majority of these followers, 83%, allocate no more than one hour per day to engaging with the club's digital content, thereby underscoring the level of interest in the content.
- 33% of the study participants expressed interest in the news content.
- The verbal slogan of Chebab Belouizdad, 'El Shabab El Kabir', was the most recognised by 59.5% of the study sample, thus confirming the preference amongst respondents for the club's older slogan.
- The verbal slogan 'El Shabab El Kabir' was recognised by 66% of respondents within the 31-40 age group. In addition, 37% of the study sample considered the club's current logo to be an imitation in terms of design.
- The majority of respondents expressed satisfaction with the colours adopted by the team for digital presentation and the visual effects used in the marketing of the sports club's brand.
- 75% of the study sample expressed a favourable opinion of the club's visual identity, thereby underscoring the efficacy of the marketing strategy employed by Chebab Belouizdad Sporting Club.
- Conversely, 60% of respondents expressed a lack of confidence in the services provided by the club's communication cell, indicating a prevalent expectation for enhanced media engagement and development.

## Conclusion

According to the findings, digital communication plays an important role in shaping an organization's visual identity through the use of social media platforms, websites, and various applications, as organisations can present an integrated and appealing image to the public that reflects their values, vision, and mission. Furthermore, digital communication helps organisations differentiate themselves in a competitive market by providing data analysis tools and direct interaction with their audiences, allowing them to better understand their customers' needs and desires and meet their expectations. By creating a distinct and consistent visual identity across several digital channels.

Visual identity is an essential factor that any organisation must rely on, depending on its type of activity, in order to achieve uniqueness and differentiation from the rest of the competitors in the field, and with the development of modern means of communication and their speed in

achieving the goals and strategies of institutions and disseminating them widely, It has become necessary for the institution to look for ways to achieve this in terms of building and strengthening the visual identity and looking for optimal ways based on the foundations of creativity and innovation in the design of its digital interface, which has become one of the most prominent criteria by which the value and size of institutions are measured for followers. As a result, digital communication in today's organisations plays an important role in the formation of visual identity, as it is one of the main pillars of a modern marketing strategy and can transform an organisation's visual identity into an interactive experience that increases its market presence and impact.

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