
The effects of channel brand identity design on channel brand image

A focus on Korean kids' channels

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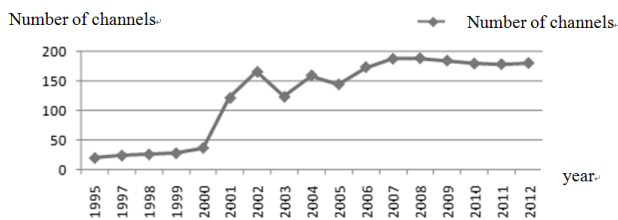
Abstract

Television viewers accustomed to a large number of television channels have been changed to choose a channel by channel brand image rather than a simple comparison of contents. Therefore, many studies have been conducted on channel brand. However, the study of kids' channel brands have so far researched only a couple of channels. Animation programs, which mainly comprise kids' channels, are less culturally distinct than live action programs, so they are easy for a foreign culture to accept. Therefore, if a network is open to foreign investors, then the domestic kids' channels will most likely be the first to be modified by the global media. For this reason, this research aims to study the effect of channel brand identity design on brand image, with particular focus on kids' channels, targeting ages 11-12. Of the lowest- and highest-ranked kids' channels on the brand power index, I compared brand identity and brand image of two kids' channels. In accordance with the findings, I created two IDs of the lowest channel, and then a positive change of brand image was confirmed.

1 Purpose of the study

We are living in a time when there is an overwhelming supply of information. It is hard to memorize information and advertisements distributed by everyday media. The broadcast industry has the same issue. After terrestrial TV launched in 1960 in Korea, three terrestrial TVs monopolized the domestic market for about forty years. However, since 1995, cable TV, satellite TV, and IPTV have materialized, and market competition has consequently become fiercer. With respect to the cable industry, only twenty channels were launched in 1995, but currently about two hundred channels exist [1].

Table 1: A growing trend of channels



For kids' channels, in 1995, Tooniverse was the only channel for kids and animation, but 14 kids' channels exist in 2014. According to research by the Korea Communications Commission in 2012, the average daily TV watching time per Korean household is three hours and three minutes. For teenagers in Seoul, the average daily TV watching time is one hour and fifty-seven minutes [2]. While television viewers have only a couple of hours to watch TV, numerous channels exist.

Therefore, viewers accustomed to a large number of channels have been changed to choose a channel by channel brand image rather than a simple comparison of contents. Consequently, many studies have been conducted on channel brand. However, the study of kids' channel brands have so far researched only a couple of channels. Animation programs, which mainly comprise kids' channels, are less culturally distinct than live action programs, so children more easily accept foreign culture. Therefore, if a network is fully open to foreign investors after Korean-US free trade agreement, then the domestic kids' channels will most likely be the first to be modified by the global media. With respect to kids' channels, five major global brands, which are Cartoon Network, Nickelodeon, Animax, Disney Channel and Disney Junior, have already been launched in Korea. The recent ratings of Table 1 underpin the developments above.

For this reason, this research aims to study the effect of channel brand identity design on brand image, with a particular focus on kids' channels, targeting ages 11-12.

2 Research questions

Four major research questions are proposed, as follows:

- 1) Which kids' channels are the lowest- and highest-ranked on the brand power index?
- 2) What is the channel brand identity of the highest- and lowest-ranked channel?
- 3) What is the channel brand image of the highest- and lowest-ranked channel? In addition, which design elements and types

affect each channel's brand image?

- 4) What can the channel brand identity design create to improve its brand image? And how does the brand image change?

3 Methods

Firstly, the brand power index of kids' channels is derived from the recognition rate, memorization rate of channel number, likelihood of a channel being the first to watch, preference rate and non-preference rate measured syntagmatically from 203 children. A formula was based on one used by the Korean cable channel industry because there was no exact formula to calculate channel brand power index. In this study, the term 'kids' channel' means a channel that mainly offers programs like animations and live actions, targeting viewers 4-14 years old.

In addition, this study targeted viewers 11-12 years old because kids below 10 years in Korea are influenced by their parents in their channel selection. Above all, to get brand power index, the top ten kids' channels were sorted out from the ratings between 2012 and 2013 according to datapublished by AGB Nielsen.

Among those top ten channels, Tooniverse, Cartoon Network, Champ, Nickelodeon, Kids TV and Disney were selected for inclusion into the final brand power index because they share the same target age: 4-14 years old (core target 11-12 years old). The source of these findings was the homepage or interview with representatives marketers of each channel.

Table 2: The ratings and targets of Korean children and animation channels

No	channel	the ratings	target (core)	No	Channel	the ratings	target (core)
1	Tooniverse	0.51	4-14 (11-12)	6	ANIMAX	0.07	Kids to Adult Animation Mania
2	Cartoon	0.21	4-14 (11-12)	7	Kids TV	0.07	4-13 (4-13)
3	Champ	0.16	4-14 (11-12)	8	ANIONE	0.04	Teen to Adult Animation Mania
4	JEI TV	0.13	4-14 (4-7)	9	Disney	0.03	4-14 (11-12)
5	Nickelodeon	0.13	4-14 (11-12)	10	ANIBOX	0.02	Teen to Adult Animation Mania

2012-2013.5/04-14 years old/the whole nation/AGBNielsen

Table 3: A formula of Brand power index

$$\text{Brand power index} = \frac{[\text{Recognition Rate} + \text{Memorization Rate of Channel Number} + \text{Likelihood of a channel being the first to watch} + (\text{Preference Rate} - \text{Non-preference rate})]}{\text{Number of Items}}$$

Secondly, the brand identity of the highest- and lowest-ranked channel was researched from an interview with each channel's representative responsible for programming and marketing.

Thirdly, the channel brand image of the highest- and lowest-ranked channel was researched qualitatively with six children aged 11-12. Design elements and types that affected each channel's brand image were researched as well. The reasons for selecting design elements and types as factors involved in influencing channel brand image are described hereafter. Channel brand identity designs are composed of various types, which are Next, ID, Age classification, and so on. Each spot consists of varied elements such as color, character, logo, music, font, and others. Combinations of varied elements create new and refreshing types of channel brand identity design, which are derived from the viewers. Therefore, channel brand identity design types and elements can be factors used to measure channel brand image. Question items are based on An Analysis of the Brand Awareness and Image of Korean TV Channels [3].

Fourthly, after channel brand identity design spots (ID) were created on the basis of the research above, the brand images were verified qualitatively with six children aged 11-12. Question items are based on An Analysis of the Brand Awareness and Image of Korean TV Channels.

4 Literature search

4-1 Brand identity and brand image

Brand image refers to a consumer's perceptions about a brand, as reflected by the brand associations held in consumer memory [4]. Brand image may or may not match the brand identity. It includes a range of associations, memories, expectations and other feelings that are bound up with the product, the service, or the company. These feelings are important drivers of people's behavior [5].

Brand identity is the core concept of the product, clearly and distinctively expressed. For commercial products and services, it is what we see in front of us as consumers [6].

4-2 Channel brand identity design

According to Alexander and Schmitt (1997), customers do not have direct access to an organization's or a brand's culture, mission, strategies, values, to the 'private self' of the organization of the brand. However, customers do see the public face of the organization or brand expression. This public face is projected through multiple identity elements with various aesthetic styles and themes [7]. In other words, brand expressions create customer impressions.

For instance, Tooniverse changed a genre-focused channel identity to a target focused identity, which is a kids-oriented

brand as a kids' culture creator. Tooniverse renewed business portfolios based on the refreshed brand. Viewers cannot observe this refreshed 'private self' of Tooniverse. The viewers can only watch brand expressions that Tooniverse wants to show on their channel on the basis of their identity. These brand expressions are channel brand identity designs such as Next, ID, and bumper. In this study, the term 'channel brand identity design' is distinguished from channel brand identity. Channel brand identity is 'private itself'. Channel brand identity design is the totality of elements and types of brand expressions to show 'private itself' to the viewers: a logo, a color, a slogan, a font, an ID, a Next, an Age classification, etc.

4-3 Channel brand identity design elements and types

According to Keller (2013), brand elements are those trademarkable devices that serve to identify and differentiate the brand. The main brand elements include brand name, URL, logos, symbols, characters, spokespeople, slogans, jingles, packages, and signage [8]. He also suggested six criteria for the selection of brand elements above: memorable, meaningful, likable, transferable, adaptable, protectable. Based on the criteria and the nature of channels, which service intangible contents, brand name, logos, symbols, characters, slogans, layout, typography, colors, time and movement, lights, graphic image, music, sound effects, voiceover, theme, subject matter, narrative and jingles, are adaptable for channel brand identity design elements.

According to Lee (2004), the main channel brand identity design types are ID, Days open, Menu, Next, Rate Classification, Third, Bug, Promo on/off, Theme line and Action window [9]. Yoon, Hong- Keun (2011) highlighted that the main design types are Next, ID, Rate ID, Block ID and Genre ID [10]. In contrast, individual program promotion tools such as promo on/off, main channel identity design types can be Next, ID, Rate classification and Bug.

NEXT is a spot to announce a title of follow-up program. ID is an identification spot for the channel, that usually resolves with channel logo. Rate classification is a spot that displays the suitable age limit for a show immediately before it commences. Bug is the channel logo that sits in one of four corners of the television screen.

5 Results

5-1 Kids' channel brand power index

Among brand power indexes, the highest-ranked kids' channel was Tooniverse and the lowest-ranked was KidsTV.

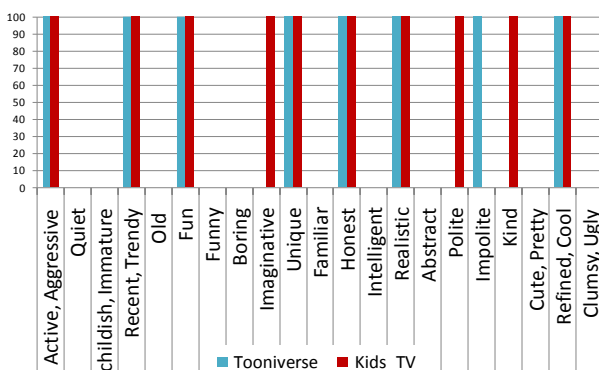
Table 4: A result of brand power index of kids' channels

Channel	Brand power index (%)	Recognition Rate (%)	Memorization Rate of Channel number (%)	Likelihood of a channel being the first to watch (%)	Preference Rate (%)	Non-preference Rate (%)
Tooniverse	57.8	89	35	59	54	6
Cartoon Network	26.3	60	20	16	16	7
Champ	11.8	43	11	6	4	17
Disney Channel	22.3	69	15	7	13	16
Nickelodeon	16.0	48	17	7	9	17
KidsTV	9.0	50	17	5	3	39

5-2 The brand identity of the highest- and lowest-ranked channel

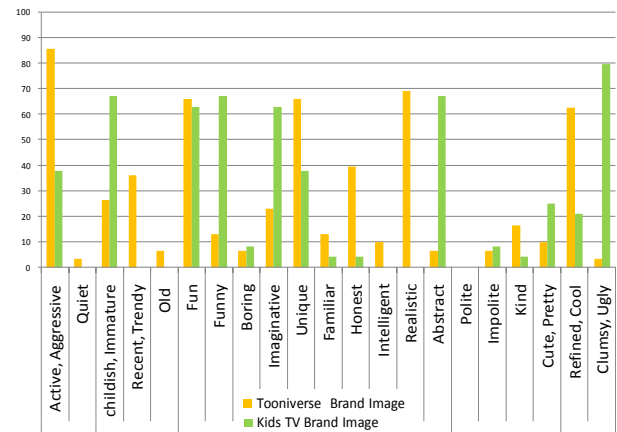
Tooniverse and KidsTV have channel brand identities as follows. As a 'Kids Culture Creator', Tooniverse aimed for the Kids No.1 Tooniverse, which was a cultural center for kids. When Tooniverse created channel brand designs, it targeted ages 11-12. KidsTV had a slogan, 'Noonoppo Friend'. It claimed to provide high-quality contents, which were kid-oriented. KidsTV had a mission to fulfill the hopes and dreams of children through its contents. When KidsTV created channel brand designs, it targeted ages 4-7, but it hoped to expand its demographic viewership to include ages 11-12 for brand image like Tooniverse.

Table 5: Brand image that Tooniverse and KidsTV want to get from viewers



5-3 The brand image of the highest- and lowest-ranked channel, and design elements and types that affect each channel's brand image

Table 6: Brand image of viewers for Tooniverse and KidsTV



Tooniverse had an active, aggressive, refined, cool, unique, fun, and realistic brand image. KidsTV had a funny, imaginative, childish, immature, clumsy, ugly, and abstract brand image. Design elements and types that affected those channels' brand images were as follows. For subject matter, theme, and synopsis, kids between 11 and 12 still liked slapstick comedy. However, they were beginning to seek out more grown-up activities like clubbing and dance music. In addition, they got a vicarious satisfaction from seeing on TV about what they should not do. In color, kid viewers perceived the ID as pretty, friendly, and active due to the various bright colors. For brand name, kid viewers believed an English name was cooler and more mature than a Korean name. Kid viewers thought the term 'kid' made them immature. Through music and sound effects, kid viewers perceived playful images. Time and movement of exciting and expressive characters and graphic images presented kid viewers with playful and active images no matter how fast or slow they would move. Regarding font, kid viewers perceived a playful image on animated texts. For characters, they preferred live actors rather than animated characters and responded to realistic, cool and stylish images. The most effective design type to build channel brand image was ID, Age classification, and Next. The channel bug and Next bug did not generate much brand image.

5-4 Channel brand identity designs for kids' TV to improve its brand image

Two IDs for KidsTV were created: ID-A and ID-B.

Sc#	Video	Voice Over	Remark
1		Kids voice: Please introduce your friend!	GFX title
2		Woorim Cho: Hi~ My name is Woorim, a 4 th year student in Samyang elementary school. My friend that I introduce today is	Fixed, W.S
3		Seongmin.	Fixed, K.S
4		Seongmin wants to be an actor. So, he goes to an actor's academy to practice acting.	Fixed, W.S
5		Sometimes he appears TV advertisements.	TV Advertisement
6		We are same class last year. At that time Seongmin was very shy boy.	Dolly in, W.S
7		But, now he is getting brighter and more playful after practise and learn acting.	W.S

Sc#	Video	Voice Over	Remark
8		At the first time	Fixed, W.S
9		He say, he was intimidated when he was in front of a camera with a big staff. He is still intimidated, but	Fixed, B.S
10		He want to be a famous actor like Soohyun Kim of 별그대.	TV series Title
11		So, he tries to practise and focus ating a lot.	Fixed, W.S
12		Hey, Seongmin, you must be more famous and wonderful actor than Soohyun Kim. When you earn fame,, don't turn on your face away!	Fixed, W.S
13		Kids voice: Noonoppqi Friend!, Kid's Culture!, Kids TV!	GFX title
14		Please introduce your friend!	GFX title
15		Woorim Cho: Hey Soengmin, please introduce your friend to the viewers-.	Fixed, W.S GFX

Figure 1: Sequence image and narration of ID-A

ID-A presented a kids' culture on its channel KidsTV, 'Noonoppqi Friend', and it was a call-to-action program. In the ID, a girl introduced her friend who was trying hard to achieve his dream of becoming an actor. ID-A aired several series to introduce other friends. The title, 'Introduce Your

Friend', created in a calligraphy of fun images as well as a gothic font, conveyed realism and refinement.

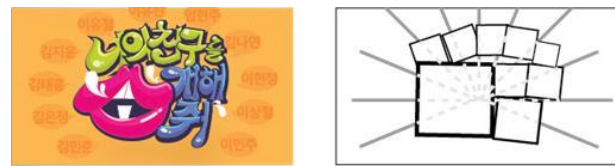


Figure 2: Title design of ID-A

In addition, to convey a live and active image, the title was animated.

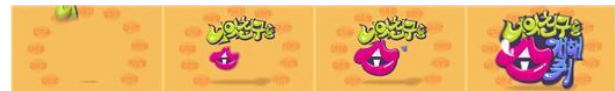


Figure 3: Opening title animation of ID-A

Kids' voices shouted the title and a slogan to reinforce the aggressive and positive image.



Figure 4: Ending title animation of ID-A

For realism, live kid models appeared on the ID. Since a story involves narration, the background music was light and bright with a smooth beat.



Figure 5: Kid models

Sc#	Video	Description	Remark
1		Four kids have pillow fights in the living room.	Dolly, F.S
2		A camera follows each kids.	B.S
3		Two girls jump on the bed. A camera shows only kid's lower body.	Fixed
4		Two girls keep jumping on the bed. A camera moves up to kid's upper body.	Fixed. W.S
5		Two girls have pillow fights, stirring up duck feathers.	Fixed. C.S
6		Four kids sing a song with dance.	Fixed. B.S
7		A girl swings a pillow, waving her long hair.	Fixed, C.S W.S


Sc#	Video	Description	Remark
8		Two boys swing pillows.	Fixed. C.S
9		A boy lies on the bed, which is covered with duck down.	Fixed. F.S
10		Two boys throw dock feathers on their head. A camera shoots the first boy.	C.S
11		Two boys keep throwing dock feathers on their head. A camera shoots the second boy.	C.S
12		Girls have pillow fights with a big smile.	C.S
13		A girl swings a pillow in front of camera.	Fixed. W.S
14		A boy swings a pillow in front of camera.	Fixed. W.S
15		As the boy and girl swing their pillow together, Kids TV logo comes up in the middle of screen.	Fixed. W.S GFX

Figure 6: Sequence image of ID-B

ID-B was created after research confirmed that kids longed for what they could not do, and that they extracted a vicarious thrill by seeing these impossible actions on TV. To promote playful and active images, scenes of a wild party were shown. To present playful and fun images, close-up shots were used, and textures were considered for use in the objects to convey varying levels of realism.

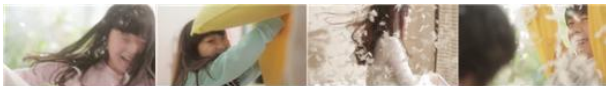


Figure 7: Close-up shots of ID-B

Natural-looking LED lights were designed to provide friendly, healthy and vibrant images.



Figure 8: Natural-looking lights of ID-B

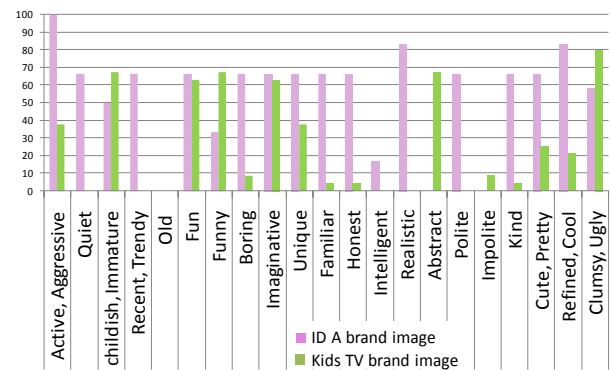
Real kid actors were used. They had pillow fights and played with feathers to maximize excitement without any narration. Movements were exaggerated with high-speed photography. Background music with strong notes supported aggressive and energetic imagery. As the kids swung pillows at the end of the spot, the animated KidsTV logo appeared on the screen to emphasize movement of the image.



Figure 9: Ending title animation of ID-B

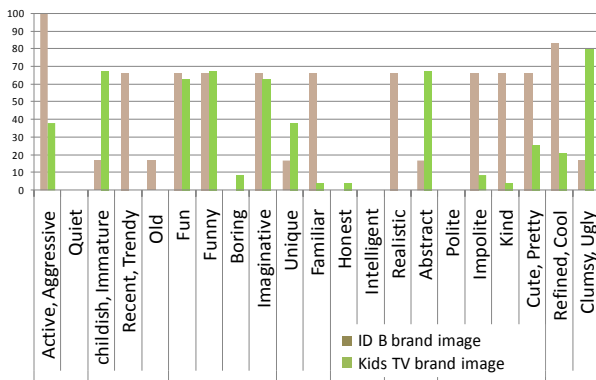
After KidsTV's brand identity designs were created, the brand images were verified qualitatively with six children aged 11-12. Question items are based on An Analysis of the Brand Awareness and Image of Korean TV Channels. As a result, the brand image's positive change was confirmed and is described hereafter. In ID-A, the light, color, character and title animation helped promote the vibrant and powerful images, while the interview scenes in freeze frame were quiet and calm. Through character, theme, subject matter and synopsis, the childish image was altered to become current and trendy. Graphics, font, and layout maintained the fun, interesting, and imaginative aura of KidsTV, but the time and movement generated boredom. Graphic image and theme helped generate an image that was both familiar and unique. The theme and synopsis created honest and sincere images, and the character changed from an abstract to realistic image. Color, font, and light combined to engender a pretty and friendly image, and music made it polite. Because the voice actors were not professionals, but were all amateur kids, a clumsy image was generated. However, live action characters conveyed cool and attractive attributes.

Table 7: Brand image of ID-A



ID-B used character, time and movement, music, synopsis, subject matter, and theme to enhance the vibrancy and aggression of certain images. Childish imagery was updated to become recent and trendy. Yet, fun and imagination were preserved. Abstract images were altered to be realistic. Subject matter and light generated cute and pretty images. However, time and movement created an impolite image. Through the music, synopsis, theme, subject matter, time and movement, and character, a clumsy image was altered to become cool and stylish.

Table 8: Brand image of ID-B



[10] Yoon, Hong- Keun: 채널 브랜드 전략, Communication Books Inc., p.6-11, 2007

6 Further Research

This research studies only kids aged 11-12 for kids' channel brand image and identity design. Further studies on kids aged seven to ten and 13-14 as well as 11-12 are considered to account for the psychological and physical changes of kid viewers. Studies on changes in viewers' needs according to media trends and technological advancement are also needed. Finally, there is a need to examine the psychology of those viewers whose needs are unchanged and eternal, in order to gain insights on future channel brand identity and design.

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