

Brand management and identity in public television. Analysis of Canal Encuentro, Argentina

Gestión de marca e identidad en la televisión pública. Análisis de Canal Encuentro, Argentina

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ABSTRACT

This article proposes an integrated approach to brand management and identity of the Argentinean television channel Encuentro, starting from the analysis of their marketing strategy, in order to detect the channel's links with its audience and new technologies. The analysis framework is based on the concept of 'cultural marketing' (Gómez Ramírez, 2007; Amado & Bongiovanni, 2005), considered within a public communication policy. The systematic analysis of brand management and corporate identity tools will be crossed with those applied to characterize new habits of audiences and the emergence of multiple screens. Included in this process is the analysis of programming, production, audiences, commercial exploitation and brand management meeting. In parallel, the diagnosis is complemented with the viewing of graphic elements in TV openings and institutional campaigns, in order to establish common parameters in color palettes, graphics and fonts.

Keywords: Canal Encuentro, brand, corporate identity.

RESUMEN

El artículo propone un abordaje integral de la gestión de marca e identidad del canal argentino Encuentro a partir del análisis de su estrategia de marketing, en un intento de determinar los vínculos que el Canal ha establecido con su audiencia y con las nuevas tecnologías. El marco de referencia se apoya en el concepto de marketing cultural (Gómez Ramírez, 2007; Amado & Bongiovanni, 2005), considerado en el contexto de una política pública de comunicación. En el desarrollo del estudio se cruzan las herramientas de sistematización propuestas por el análisis de la gestión de marca e identidad corporativa, con las usadas para caracterizar los nuevos hábitos de las audiencias y la emergencia de múltiples pantallas. Se incluye en ese proceso el análisis de producción, programación, audiencias, explotación comercial y gestión de marca de Encuentro. En paralelo, se complementa el diagnóstico con el visionado de artísticas de apertura televisiva y campañas institucionales, a fin de establecer parámetros comunes en las paletas de colores, gráficas y tipografías.

Palabras clave: Canal Encuentro, marca, identidad corporativa.

•How to cite:

Fernández, P.E. (2014). Gestión de marca e identidad en la televisión pública. Análisis de Canal Encuentro, Argentina. *Cuadernos.info*, 34, 81-92. doi: 10.7764/cdi.34.560

INTRODUCTION

Nowadays we are faced with a vast media offer, which allows having audiovisual products available at any time and place. It is no longer necessary to wait for the time slot in which producers or TV signals decide to broadcast our favorite program, nor to be in front of a TV to watch it. Information and communication technologies—from now on, ICTs—created conditions for the individual to manage their time in the consumption of cultural goods and the use of technological devices. Mobile phones, computers, tablets, among others, are used increasingly more often by young people (and also adults) for viewing multimedia content. Audiovisual creative, academics and researchers see a new form of social and interpersonal relationship (Jenkins, 2008, 2009; Scolari, 2008, 2010; Islas, 2008; Fernández, 2013), which creates new business opportunities. They also record uses and appropriations that enable a market where experiences acquire new values—both economic and symbolic—in all kinds of audiovisual formats—fiction, documentaries, entertainment, among others—for their broadcasting in the technological platforms aimed at that purpose.

As a result, a good marketing strategy will encompass both traditional and digital media, to complement the experience of audiences and users; and in this context, cultural marketing acquires greater significance, given the need to reach more customers and enhance their experience.

In this new media ecosystem (Islas, 2008), Canal Encuentro emerges as a signal aimed at a primary audience—students and teachers—through a double relationship with screens¹. Firstly, because television narrative is being influenced and changed by the new technological devices and, secondly, because it is configured as a space of trial and innovation proposals which will give content to those technologies.

At this juncture, this study intends to address the analysis of Canal Encuentro from its marketing strategy, understood as a necessary tool when it comes to publicize a new audiovisual proposal within the framework of the wide current media offer—broadcast TV, pay TV, satellite TV, digital terrestrial television (TDA) and Internet—, and do so acknowledging the public character with which the signal was conceived.

At the same time, we will systematize the objective audience, the established bonds, and its relationship with ICTs and social networks.

From these premises, the project intends to dismantle and analyze the brand management of Canal Encuentro from the concepts of marketing—economic and cultural—, in order to define its identity in the complex media scenario, as well as understand how it moves in the field of new relationship technological tools. This framework allows to break down the marketing strategies implemented by the public signal from a double concept: as a brand and as educational public signal.

THEORETICAL/CONCEPTUAL FRAMEWORK

The classical conception of marketing was not intended for the promotion of cultural products. For this reason, different authors presented, in the past three decades of the 20th century in the United States, a new way of conceiving marketing for culture and thereby facilitated new tools in the dissemination of the culture and, above all, cultural products (N. Kotler & Ph. Kotler, 2001).

It is pertinent to point out that the concept of classic marketing began in the United States with the mass society and, consequently, with a hitherto unprecedented consumer profile (N. Kotler & Ph. Kotler, 2001). In the case of *cultural marketing* tools, perspective is another: to maximize and analyze media and the treatment of more relevant content in the promotion, information and communication, for all potential audiences, of a cultural good. I.e. there is no intention of adapting the product to the consumer, but to make it understandable and attractive for the consumer.

According to Colbert and Cuadrado (2003), in the marketing manual of Philip Kotler (1967) it is stated that “cultural organizations, whether museums, auditoriums, libraries or universities, produced cultural goods” (p. 24). As producers of goods, such organizations found that their need to attract public and resources could be solved through a marketing plan. But the design and execution of marketing did not suit neither their type of organization nor to their circumstances. Moreover, it is important to highlight that specific cultural marketing techniques are not always applicable to all areas of

culture and/or cultural products. For this reason, selection criteria are established to let organizations know which technique to apply in their own planning or according to the product. In this line, Colbert and Cuadrado (2003) characterize the existence of two criteria to identify cultural organizations and, in this way, adapt the marketing tools: the first concerning the *orientation* of the organization's mission, and the second the *mode of producing* works (p. 18).

According to the first criterion, it is possible to distinguish two orientations: towards the market (for example, the audiovisual industry) or product (an art museum), although the authors highlight the possibility of establishing different gradations between the two.

The second criterion, according to the authors, "allows clearly distinguishing between unique products, those designed not to be reproduced, and serially manufactured products or lots from a prototype with the aim of achieving numerous copies at the same time" (p. 18).

What is the relationship with the product, given that distinction? The relationship is established on the basis of the organization's interest in amplifying knowledge and promotion of a single product –like an art work– or, on the other hand, their interest can be to maximize the reproduction of the product thanks to marketing techniques. It is not the same the diffusion and mediation of a cultural product of unique character, than the sale of the product in order to optimize benefits. This point is differentiating: if the product does not meet the created expectations, it is withdraw from the market, which does not apply to the mission of the cultural entity, especially in a museum (Colbert & Cuadrado, 2003, pp. 28-29).

From this approach, this article delimits cultural marketing as the one applied to artistic expressions, considered here as the one ideal to analyze the proposed brand management –Canal Encuentro in Argentina–, purpose understood as an "invitation to apply concepts of this management discipline, in the industries of artistic expressions, to take advantage of the revolution, globalization and technology" (Gómez Ramírez, 2007, p. 23). This notion is complemented by that provided by Amado and Bongiovanni (2005), who conceptualize *cultural marketing* as "the set of communication resources that allow the communicative management of the cultural project" (p. 4), framed in this object of study within a public communication policy.

In line with the above, we consider that the designated concept is the best suited to describe the

comprehensive development of the brand management of the Argentinean TV signal Encuentro, both from the audiovisual production than from the objective of providing an alternative to commercial television.

METHODOLOGICAL STRATEGY

The implemented methodology for analyzing the brand management of Canal Encuentro settled in a comprehensive study of specific literature, through specialized theoretical sources related to the concepts of *cultural marketing*, brand management and corporate identity. At the same time, we examined the aesthetic designs of the contents of Canal Encuentro from brand management, in the context of communication policies. Diagnosis was complemented by the viewing of the opening and advertising art, in order to establish common parameters in the color palettes, graphic and fonts, with the aim of developing a comprehensive descriptive analysis of the brand management of the Argentinean TV signal.

SIX YEARS IS LITTLE, A PARADIGM SHIFT IS MUCH

Canal Encuentro was born under the orbit of the Ministry of Education of the Nation and since 2009 is part of the structure of the National System of Public Media, with the uniqueness of not having commercial advertising. The educational TV signal emerged in May 2005, through Decree No. 533/05, and from its test transmissions in 2007 until April 2010, it was broadcasted on pay television. At the end of 2006, it was recognized by the National Education Law No. 26206, having its first formal broadcast on March 5, 2007. Nowadays it supplements its transmissions through its broadcast digital signal and an Internet website. The latter allowed it to become one of the first channels to use digitalized radio spectrum. Its inception under the ministerial dependence of the government body mentioned at the beginning, allows a first superficial approach regarding the audience projected for the channel, delineated by the educational objectives of the signal.

Based on these considerations, the Canal Encuentro project focused on achieving educational and quality television contents, attractive to young people and teachers, with new formats, narratives and strategies of communication, which enabled its identification with citizenship, beyond the initially or primary target audience.

From the outset, optimizing and capitalization in the use of ICTs as complementary tools in the production and dissemination of content identified the public signal. In this perspective, Encuentro replicates the contents of the channel on its website and has created a programming bank, with the aim that these contents are in permanent disposal for its audience. Thus, it allows downloading its broadcasted content and proposes a teaching space with resources complementary to video, to be used in the activities of educational establishments. Since its beginning, Encuentro complemented the commercial offer with on screen educational content, of federal outreach and public management. With these motivations, co-productions were fostered with public universities and schools of journalism all over Argentina. At the same time, the programming was conceived with a conception of education that exceeds the range age of formal training and integrates training in trades and popular culture. All of this, in the framework of a communication policy supported by the government of Argentina, aimed to disrupt media conglomerates, guarantee the right to communication, diversify contents and decentralizing production, concentrated in Buenos Aires since the beginning of television in 1962 (Bulla, 2005).

According to Enrique Bustamante (2003), communication policies correspond to “actions and omissions of the State bodies of all kinds which, according to the conceptions and legitimization of every society and historical time, determine or guide the destinies of the creation, production, dissemination and consumption of cultural and communicative products” (p. 34). In this line of action, it is important to understand the TV signal Encuentro as an active measure in the field of communication by the State, as responsible for ensuring the right to communication and encourage the exercise of freedom of expression, at the same time than controlling that such rights are not restricted. In other words, this means to understand the communication actions as legal devices based on the logic of public service and information as a social good (Graziano, 1986).

COMPLEMENTARY MEDIA: TELEVISION AND NEW TECHNOLOGIES

Despite technological advances—particularly the one represented by Internet and the new media consumption devices, such as tablets and mobile phones—, television continues to be an important relationship device for

much of the population (Martín Barbero, 2010). In this context, the discussion around the concept of segmentation acquires impulse and opens a space to a large number of channels for specific audiences, both in broadcast, free TV and pay TV. This division takes various forms: according to programming genre (news, movies, sports, etc.), social class, age, gender or sexual orientation, religion. Starting from this consideration, the System of Public Media (SPM) is not exempt from this new media context and opens the game with new thematic signals, such as Pakapaka, Deport TV, INCAA TV, among others. Consequently, to achieve the objective of having a quality TV, design stands as a key tool. It is by optimizing the conjunction in the variety of styles, aesthetic, languages and content that the audience choice is oriented, increasingly tending to migrate to new habits and uses of cultural consumption (Fernández, 2013).

From this introduction, the brand management analysis of Canal Encuentro allows us to identify the innovations and creativity in the service of public television, to specify the variables that come together in the construction of image. Thus, it is possible to affirm that another type of communication—attractive, of aesthetics and visual quality and, above all, public—is possible. Regarding production, the statement “another type of communication” represents those contents that excite and encompass the more diverse profiles. In this regard, it is necessary to consider, above all, the attraction in television storytelling is mainly focused on the eye and the vision. In this sense, beyond having a direct relationship with technology, the image of Canal Encuentro—in a first approximation—is formed by the union of light and bright colors. As marketing is concerned, to be visible and highlight in the current scenario creativity is required, as well as innovation and imagination, rather than working with known formulas. It is necessary to think about what the goal is and then find a way to achieve it.

IMAGE OF THE FUTURE, PROSPECTIVE APPROACH

For a product to succeed in the market, one of the first fundamentals variables is knowing the competition: its values, visual codes, the assessment that consumers have of it. It is necessary to assess where to position on the strategic market map to obtain the best benefits. To stand out, differentiation is crucial, as well as having a

clear and direct message to the chosen niche market. Solutions of the future should not be think from the past or from an unmodified present, because that only allows automatic responses that repeat more of the same. Future solutions must come from a present from which the way of reaching the destination we imagine is projected. It is not about building bridges into the void, but to create a place that does not exist yet, and then build a bridge to that point that we want to reach. These considerations indicate that one of the rules of marketing strategies is that innovation is to break the rules and what is conventionally known. However, it is important to consider that everything that is done should form part of a work methodology, and not be isolated gestures. To create a new design requires not to be limited and stereotyped in reiteration, in the automated response, in the predictable answer given to many situations, because it may not be an effective option; but also, consider that the disruption can generate misunderstandings, until the moment in which the majority gets used to a new language.

From the logic of cultural marketing, a communication strategy responds, as stated by Amado and Bongiovanni (2005), to “cultural actions applied to communication management of the institution that includes culture as a resource to get to the audiences. These actions are evaluated from the companies perspectives and the link between corporations and stakeholders in the field of culture should be considered for analysis” (p. 2). Thus, the strategy is transversal for decision-making with criteria. Without that motive, the actions carried out surely will be fragile and inconsistent in the long-term. The communicative tactic is a consequence of the analysis and agreement between all members of the team about the change’s nature and intent. The time spent in prior reflection saves the mishaps that occur by taking hasty decisions, without having thought them through enough. Establishing a strategy not only helps a fast execution, but ensures the effectiveness of the solution. In this perspective, the culture is used as a tool in corporate communication plans. This type of communication identifies the management of cultural marketing, since it includes marketing and communication actions at the heart of the cultural institutions, where the product or service is culture itself. So, in this case, the object of the actions is the own cultural project (Amado & Bongiovanni, 2005).

Ultimately, the design thought strategically enables the bases for the construction of new paradigms, based on knowledge. We can infer that the study, planning and execution under a clear and precise strategy not only meet its objectives, but surpasses them and force a positive evaluation by the audience.

BRAND MANAGEMENT: STRATEGY IS PART OF THE DESIGN

A brand is interpreted as the “set of speeches between all subjects –individual and collective that participate in its genesis (...). It is a semiotic instance, a way of segmenting and give orderly, structured and voluntary sense to the element that will identify the product or service” (Semprini, 1995, p. 47). Regarding this point, the brand introduces discontinuity within the continuity running through, in this case, the media ecosystem. Within the dynamic flow of objects, concepts, connotations, values, ideas, colors, sounds and forms, the brand introduces cuts, segments the flow, selects elements which should be appropriated, rejects others and sorts them, factors which favor the choice and understanding of the subjects involved in the communication process (Semprini, 1995, p. 50). This perspective infers that the brand clips segments and sorts them in such a way that gives them a meaning that differentiates them from others. Far from being limited to the branding function, the brand differentiates products and enriches them to turn them into unique and multi-dimensional. As Umberto Eco (1990) says, “it works as a literary text and as any creative work, constituting possible worlds decorated in a specific way and characterized by their own conditions set” (quoted in Semprini, 1995, p. 51).

Regarding Canal Encuentro, Steinbranding² was the company that won the contest for the realization of the visual image of the TV signal, to launch it to the market. The request included the full development of the art and presentation: name, logo and all communication elements inside and outside the air. The development should contribute to the construction of a federal and inclusive image in terms of diversity, since one of the main concepts of Encuentro is that an educational channel can also be entertaining. It is inferred from the bibliographic analysis and observation of Encuentro’s programming that its offer is exclusive

and unique on the local TV. The solution generated by the company included several elements that are broken down and analyzed below.

Logo

The main focus is anchored in the “equal” sign (equivalent), represented with chalk graphics, hand-drawn. This sign is housed in its container space with a proportion of 3 x 4, universal television format. It consists of two letters “E” faced against each other (like in a mirror, thus including the channel name). The result is a graphic brand visually strong and with great potential (Figure 1). From this perspective, a deep analysis infers the brand interpellation to an inclusive, “other” since the idea of “union” is perceived, i.e. meeting (*encuentro* in Spanish, as the channel name). To the identification ability of the name as a purely verbal sign, its visual version, basically graphical, adds new layers of meaning. These layers reinforce the individuality of the name by incorporating attributes of institutional identity. Through this mechanism, the name begins to be associated with identification in the strict sense. The logo thus appears as a background of analogous individual institutional identification, similar to the role of the signature for an individual. It can then be defined as stable graphical version of brand name (Albarrán Valenzuela, n/d, p. 7).

Figure 1. Canal Encuentro logo



Source: <http://www.encuentro.gov.ar/>. Capture date: February 2, 2014.

General aesthetics

To respond to the concepts of diversity and equality, the general aesthetics of Canal Encuentro was formed from photographic images obtained throughout the Argentinean territory, with the aim of transmitting the idea of national and federal representation from

the quotidian (figures 2 and 3). At the same time, the aesthetics of the digital portal, the YouTube channel (figure 4) and the applications arising from the proposal are identified by the same color palette and typology of letters (figures 5 and 6).

Regarding the rules of design, creation, composition and graphic identity, the color palette rescues and powers the symbolism of the Argentinean national colors –sky blue and white– and the combination in all its intensity between the two. Complementary colors bring warmth to the whole and manifest the idea of diversity, in coincidence with the channel’s variety of contents and the plurality of its audience, although segmentation aimed at students and teachers can be inferred. The convergence of cardinal points, textures, dialects and colors that illustrate the nuances of the country in its entirety were used as resources. In the operation of the channel, the color palette displays greens, blues, reds and oranges through all the pieces, where particularly the openings and closings of promotions are related to the graphic brand.

As a complementary analysis, the colors strategically represent the climates and times of the day from each of the regions of the country: warm in arid areas such as the pampas, a palette of cold colors for the south, a range of greens and yellows to Mesopotamia, sand and reds for the north. The graphic image is accompanied by music that rises its volume in more urbanized areas, and in the native and regional is accompanied with regional instruments, such as *sicus* and *flutes*³.

In sum, the color palette allows to create a quick identification between the channel and the country. The colors of the flag are present in the daily lives of users and are easy to recognize by the citizens. Since the premise of the channel –and of the SPM management in general– is to focus attention to the citizen as a subject of law, the choice of colors acts accordingly with such a claim.

Institutional

The institutional identity pieces exploit the social imaginary of the elementary school, where reading manuals and expression techniques as collage, are recurrent⁴. Daily promotions present a particular tone that moves away from the classics schemes in this type of communication. From graphics through editing, the visual rhythm is weighted. The voice of an actor was chosen for the promotions, so it would give them more character and identity.

Figure 2. ID People



Source: <http://www.encuentro.gov.ar/sitios/encuentro/Noticias/>.
 Capture date: February 2, 2014.

Figure 3. ID Languages



Source: <http://www.encuentro.gov.ar/sitios/encuentro/Noticias/>.
 Capture date: February 2, 2014.

BRAND IDENTITY

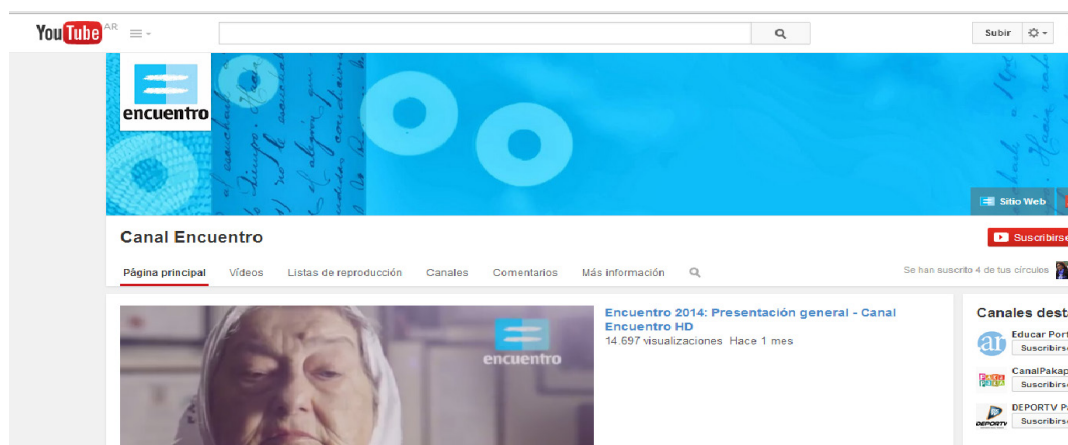
In continuity with the systematization suggested by Andrea Semprini (1995), brand identity is the way in which the brand becomes visible and materializes itself in speeches that the social actors share. It is the tool that makes tangible and observable the product or service identity.

In this methodological proposal, three resources comprise the brand identity: credibility, legitimacy and affectivity, elements that are analyzed and broken down below.

Credibility

Credibility is deduced from the composition of the products and/or services that complement the original product, to which it adds value and additional significance. In its brand management, Canal Encuentro operates with a comprehensive logic, which includes applications for technological devices, such as computers, tablets, mobile phones, among others. The example of greatest significance is the interactive portal Conéctate. It is a free website, offering audiovisual materials to view online and download in different qualities. It includes various proposals, such as TV shows, thematic clips, documentaries, docu-fiction, productions for children, youth and adults and resources to work in the classroom and in other educational areas, with a common characteristic: the audiovisual language. The website conectate.gov.ar concentrates the audiovisual productions of Educ.ar S.E.; comprised by the website educ.ar and, television

Figure 4. Screenshot of the homepage of Canal Encuentro on YouTube



Source: <https://www.youtube.com/user/encuentro>. Capture date: February 2, 2014.

Figura 5. Screenshot of Canal Encuentro's website



Source: <http://www.conectate.gob.ar/sitios/conectate/busqueda/encuentro>. Capture date: February 2, 2014.

signals Encuentro, Pakapaka and the Conectar Igualdad program. Conéctate is an Educ.ar S.E. initiative and its contents can be viewed online or downloaded and saved. It is only necessary to have a broadband (DSL or cable) Internet connection and, to download materials, be registered in educ.ar⁵. It is complemented with platforms in virtual communities—a YouTube channel⁶, for example— as with the audiovisual productions broadcasted in other channels; its contents are broadcasted by Canal 7 or Televisión Pública where they are identified with their original logo continuously. Similarly, all the elements that compose those contents form a coherent whole according to the educational motivation with which the TV signal was conceived (figures 4 and 6).

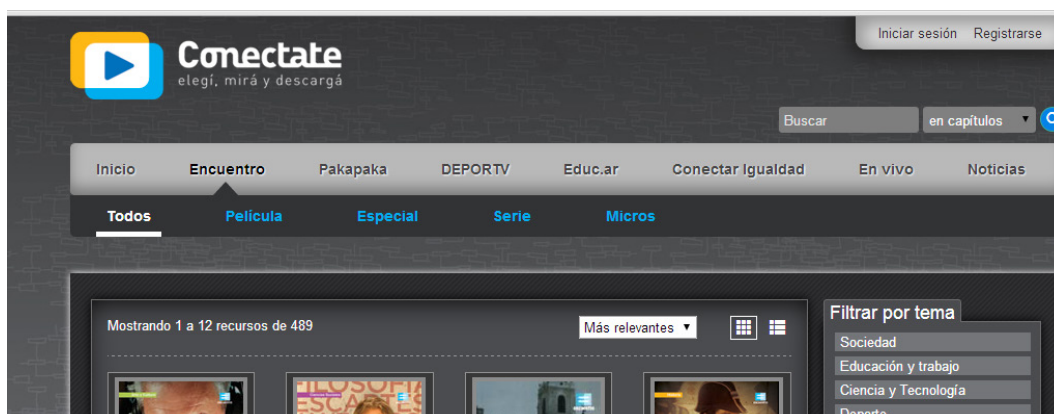
Legitimacy

This concept is rooted in the public communications policy under which the channel was created. The implicit contract between producers and audiences is its educational, plural and federal character, which involves understanding the communication as a

right. Canal Encuentro meant an innovative proposal without precedent, in which Internet was established as a media to complement television content for its use in classrooms, but that also adds value to the brand management and identity. When adding the web's interactive and multiplier effect, a dynamic channel is built, with the constant participation of users, fundamental to work in network and community. At the same time, this concept is anchored in the specific objectives of the TV signal⁷, among them:

- Provide schools with television and multimedia contents to improve the quality of the education of Argentina.
- Contribute to equity in the access to knowledge for all the inhabitants of Argentina, regardless of their place of residence or social class.
- Develop in teachers and students competences in the use of ICTs, in the framework of the knowledge society.
- Providing innovative tools to facilitate and improve the processes of teaching and learning.

Figure 6. Screenshot of the multimedia library of the Conéctate application



Source: <http://www.conectate.gob.ar/>. Capture date: February 2, 2014.

This particular feature includes long-term analysis to corroborate over time the credibility that citizens give to this comprehensive project of communication and education.

Affectivity

This resource involves surrounding the contractual proposal with a certain emotional charge. Encuentro's proposal contains the logic of convergence, which tends to the breakdown of the unidirectional television, allowing all –children, young people and adults– to become content producers. This implies the creation of a link with the audiences/users that calls questions traditional consumption practices and gives citizens a prior significance around the concept of freedom of communication and expression. This consideration allows interpreting that these actions stimulate citizens' actions, and highlight Canal Encuentro in the audiovisual ecosystem.

In line with the above, the institutional subject's identity is a messages system that can be manifested in each and every one of the components of the institution, from the created and used specifically to identify it, to those elements not essentially made of signs, but that connote traits and values of the entity. From the object of study, Albarrán Valenzuela (n/d, p. 4) says that the basic identification sign protruding in the identity management is the *name*, which in turn unfolds in two distinct meanings:

- “identification” in the strict sense, i.e., the process by which the institution takes a number of attributes that define ‘what’ and ‘how’ it is; and

- “denomination”, that is, the encoding of its identity through its partnership with names that allow to know “whom” is the institution.

As it can be inferred from the analysis, the institutional identification of the object of study is crossed by the two meanings. The letter “E” inserted in the logo identifies the channel and the word “Encuentro” (meeting), in bold and below the logo, complements the identification of the channel.

According to the specific bibliographic analysis, the names can be produced through different linguistic mechanisms and adopt, therefore, different aspects, ranging from an arbitrary abstract sign to an expression clearly denotative of the identity of the institution, with a wide range of variants intermediate. According to Albarrán Valenzuela (n/d, pp. 5-6), an empirical typology that collects the predominant modalities of institutional denomination could be made up of five basic types and their mixed forms:

- Description: synthetic enunciation of the attributes of the institution's identity;
- Symbolization: allusion to the institution through a literary image;
- Patronymic: reference to the institution through the name of one of its crucial personalities;
- Place name: indication of the place of origin or the area of influence of the institution; and
- Contraction: artificial construction by initials, fragments of words, etc.

In this case, in the identity management of Encuentro highlights the description, symbolization, place name and contraction, in a coherent and integrated set in which the brand, in particular, and the aesthetic composition, in general, converge.

COMPREHENSIVE PROGRAMS

As stated by Albarrán Valenzuela (n/d):

The need for an increasingly clear public implementation obliges all institution –whatever their nature– to manifest itself as a unified and coherent entity. In communication terms this translates into the requirement of a high degree of clarity in all the organization's messages.

To do this, a great semantic and rhetoric compatibility should be achieved not only among the significant elements belonging to each subsystem (graphics, advertising, architecture, verbal communication, etc), but also between the same sub-systems. (p. 11)

From this systematization, Canal Encuentro achieves coherence and cohesion in all the elements that compose the image and the contents proposal, applications and services, whose main impulse is the creation and innovation in the digital age at the service of public television.

Currently, the value and power of a brand is to reach the consumer. It is necessary to seek and achieve an appropriation of the audiences, in the case of audiovisual formats, that guarantees the continuity in the media. The challenge is to go beyond what the customer wants, to give more freshness and relevance to the design of the brand. In relation to the graphics, the important thing when redesigning a brand is not to lose the main identifiers. At the same time, social networks and virtual platforms emerge as potential tools in which the public choose, redirect and criticize products or services.

Nowadays brands are facing new challenges: global and proactive audiences, new devices and media. But, in addition, there are new formats of brands that turn the user's experience with the content a key factor in the consolidation of the brand.

In short, the strategy of brand and identity management of Canal Encuentro appealed to the images of everyday people and situations; graphic pieces refer to the concept of territoriality, which reinforces the sense of regional belonging in the audience. At graphic level, the emphasis was made in reflecting the colors and textures that are found in food, architecture and

Argentinean trades, installing the meaning of a territory without divisions, without borders. In other words, federal.

It is possible to say that the communication strategy of the TV signal was part of the public policy of redesign of the public stations, which aimed to enhance the criteria of quality and public significance. In this sense, the brand design accompanied the comprehensive management of the brand, in complement with its educational and audiovisual proposal.

PARTIAL CONCLUSIONS

Canal Encuentro appeared on the media scenario with the ambition to achieve an educational public television with quality, which could be attractive not only for teachers and students, but also for the general public. In this context, the variety of formats, contents and strategies of communication was instrumental in achieving effective links with objective audiences.

From a comprehensive analysis of its brand management and identity construction, in which the concepts of cultural marketing, corporate identity and brand management were useful –between the more transversal in the proposed systematization–, it is possible to affirm that recognition and legitimacy in the audiovisual scenario correspond to a complete communication strategy in relation to the contents and services that compose the cultural-communicational proposal: TV signal, Internet websites, applications for mobile devices, among others.

From these considerations, the design strategically thought allowed, on the basis of knowledge and experimentation, the construction of new paradigms in the field of communication, with a focus on education and culture.

The analysis required by the decision-making concerning brand management is very important, since nowadays a communicational tool should foresee specific strategies, including aesthetic and attractive productions that allow the appropriation by the audience and give additional value to the television experience. In other words, in the analyzed case it meant that public television broke through with stigmas and pejorative judgments that accompanied it for years and consolidated the public criteria of quality, universality, diversity and pluralism. And that, at the same time, the image of the channel was turned into a tool that transmits and viralizes these qualities to the whole of the Argentinean citizenship.

FOOTNOTES

1. CResult of the multiplicity and diversity of broadcasting channels - requiring content and attractive applications and screens (Levis, 2009, p.) 141)-, is considered of greater relevance in relation to the emerging processes, characterizing the screens as "monofunctional" or "multifunctional" instead of "new" screens, since the difference between the media lies in the functionality of each display according to the time and situational need, its ergonomic characteristics, as well as appropriations and meanings that each subject performed them. This assertion is based on the convenience of not granting the physical device the full conceptual definition, but rather propose a term containing the functionality of the device, i.e., which encompass the intrinsic habits and costumes of users and the materiality of the device itself. From this same premise, it is argued that in reality, the distance between the so called "new" and "old" media or "new" and "old" screens is not such, since what really should be considered is their organic function as a mediation device. (Cfr. Fernández, 2013).
2. It is a graphic design company established in 2001 and named Steinbranding Design Studios. Its headquarters is located in Argentina and it provides service to more than fifty television channels in the world. Its founder is Guillermo Alberto Stein, who was responsible for the image redesign of Canal 7 or Televisión Pública, among the more important works in the country. Watch the institutional presentation at <http://vimeo.com/76373782>
3. See <http://www.youtube.com/watch?v=P4TM14WLk74>
4. As example we can mention the ID of Encuentro-Bicentenario 2010, <http://www.youtube.com/watch?v=dNNm48-BoIE>, y the artistic reel, <http://www.youtube.com/watch?v=3Qrw9b5BaRM>
5. See <http://www.conectate.gov.ar/educar-portal-video-web/module/destacados/inicio.do?canalId=0>
6. In this case, the presentation includes the original logo and a color composition oscilating from blue and white, that, as has been analyzed, identifies the brand. See <http://www.youtube.com/user/encuentro>
7. See <http://www.encuentro.gov.ar/sitios/encuentro/acercade/index>

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Digital links

- Artística de Canal Encuentro <http://www.youtube.com/watch?v=3Qrw9b5BaRM>
- Caso Encuentro Stein Branding http://www.youtube.com/watch?v=_6TrDmoye1I
- Corto publicitario Franja Joven <http://www.youtube.com/watch?v=6DIdwyLGkLo>
- ID Tecnología Stein Branding <http://www.youtube.com/watch?v=dSvpatw0H-k>
- ID Music Copy Stein Branding <http://www.youtube.com/watch?v=P4TM14WLk74>
- ID Citas Martí Stein Branding <http://www.youtube.com/watch?v=eMF0im8MxYA>
- ID de Encuentro-Bicentenario 2010. <http://www.youtube.com/watch?v=dNNm48-BoI>
- ID Encuentro 2010 <http://www.youtube.com/watch?v=IWEahkL49PE>
- ID Encuentro (6) 2009 Áreas temáticas: Ciencia <http://www.youtube.com/watch?v=0befyfxthQY>
- ID Encuentro (5) 2009 Áreas temáticas Música <http://www.youtube.com/watch?v=CdirsvLRxL4>
- ID Encuentro (4) 2009 Áreas temáticas Literatura <http://www.youtube.com/watch?v=DRnj6sIphvA>
- ID Encuentro (3) 2009 Áreas temáticas Infancia <http://www.youtube.com/watch?v=Jdi-KM7pOGM>
- ID Encuentro (2) 2009 Áreas temáticas Objetivos <http://www.youtube.com/watch?v=oq-UNyjCiBo>
- Primera artística promocional 2007 <http://www.youtube.com/watch?v=cTyAqas3E2I>
- Portal institucional Stein Branding <http://steinbranding.com/?lang=es>
- Resumen Caso Encuentro Stein Branding <http://www.youtube.com/watch?v=N29iEkDPfak>

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