Corporate brand management. A proposal of a management analysis model. Atresmedia TV Case

La gestión de la marca corporativa. Una propuesta de modelo de análisis de gestión. Caso Atresmedia TV

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ABSTRACT

Introduction: Corporate brand management is presented as a topic of interest in a sector such as the audiovisual. It is a sector in constant evolution, immersed in a context of over-offer of brands of genres and formats that give rise to multiple possibilities of choice **Methodology:** Since there is no single model that allows us to understand the brand architecture and how the brand should be managed in the audiovisual sector, different ways of studying brand architecture and corporate brand management are taking into account herein. In addition, the authors analyzed the indicators that allow its application to the audiovisual sector. The authors also propose an analysis model based on 11 composite indicators (CI) and 42 simple indicators (SI) **Results:** Once the model has been applied, the authors state in their case study that audiovisual groups can combine different brand management strategies that, sometimes, do not follow the same strategic line in the programming and broadcast of content, or in the communication policy of on-air and off-air brand. **Conclusions:** The authors consider that, despite the diversity of brand management strategies, a

consistent and coherent design of brand architecture is important. Through this kind of architecture, the corporate brand can build partnerships that contribute to a value proposition and credibility for the TV networks. It can also provide significance to the offer of the company's own content and transfer the values that represent the corporate brand to all business units.

Keywords: Audience; brand content; corporate brand; indicators; programmes; TV networks; audiovisual sector.

RESUMEN

Introducción: La gestión de la marca corporativa se presenta como un tema de interés en un sector como el audiovisual. Se trata de un sector en constante evolución, inmerso en un contexto de sobre oferta de marcas de géneros y formatos que dan lugar a múltiples posibilidades de elección. **Metodología:** Dado que no se cuenta con un único modelo que permita entender la arquitectura de marca y cómo se debe gestionar la marca en el sector audiovisual, se toman en cuenta distintos modos de estudiar la arquitectura de marca y la gestión de la marca corporativa junto con indicadores que permitan su aplicación al sector audiovisual, y se propone un modelo de análisis construido sobre la base de 11 indicadores compuestos (IC) y 42 indicadores simples (IS). **Resultados:** Una vez aplicado el modelo, constamos en nuestro caso de estudio, que los grupos audiovisuales pueden combinar diferentes estrategias de gestión de marca que, en ocasiones, no siguen la misma línea estratégica en la programación y emisión de contenidos, ni en la política de comunicación de marca *on-air y off-air*. **Conclusiones:** Consideramos que, a pesar de la diversidad de estrategias de gestión de marca, es importante un diseño consistente y coherente de arquitectura de marca, en el que la marca corporativa pueda agregar asociaciones que contribuyan a una propuesta de valor y credibilidad para las cadenas, otorgue sustancia a la oferta de los contenidos propios y transfiera los valores que representan a la marca corporativa a todas las unidades de negocio.

Palabras clave: Audiencia; marca corporativa; marca contenido; indicadores; cadenas de televisión; programas; sector audiovisual.

1. INTRODUCTION

Over the last 70 years, the audiovisual sector has had to react to changes due to the implementation of Internet distributed television (Lotz, 2016), the incursion of SVOD services (Burroughs, 2019; Lotz, 2007, 2016; Van Esler, 2016), the possibilities of transnational distribution (Lotz and Eklund, 2024) or the inclusion of the customer perspective in the management processes of media brands (Chan-Olmsted and Wang, 2020). This is a sector in constant evolution, immersed in a context of an oversupply of brands of genres and formats that give rise to multiple possibilities of choice, a war for audiences (Villagrasa, 2011) and losses in advertising investments (Campos-Freire, 2015).

This complex dynamic of the audiovisual ecosystem entails the design of different brand management strategies that allow us to understand how television companies organize the importance and visibility of chain sub-brands and content, an area that has not yet been sufficiently explored. These strategies can be reflected in a programmatic planning focused on in-house or third-party production. The former contributes to improving the profile of the chain, acting as an attraction and a sign of identity. The strategy of outsourcing content or acquired rights seeks programmatic diversity through the acquisition of programs of recognized quality and that were well received by viewers (Hidalgo-Marí et al., 2021).

In addition to programming, companies in the audiovisual sector must design communication and

brand image promotion strategies to transmit the identity and brand image of the media and those of the sub-brands. The aim is to include in the brand management processes the different stakeholders, whether they are viewers, shareholders or employees (Brandão et al., 2020; Schultz and de Chernatony, 2002).

In these tasks, corporate brand management is presented as a strategic asset (Balmer, 2012) that can reinforce the company's reputation (Benavides and Monfort, 2015; Biraghi and Gambetti, 2015) and is fundamental in the product choice process, when the audience has to select a television program, for example. In the audiovisual sector, corporate branding is presented as a response to the massive fragmentation of audiences at the end of the 20th century (Lotz, 2022) or the decrease in advertising investments (Campos-Freire, 2015), while at the same time it allows merging the various features of organizational identity: vision, mission, values and communication (Balmer and Gray, 2003; Keller and Richey, 2006). This means that a reputable corporate brand can attract audiences, generate loyalty towards the media brand (Singh and Oliver, 2015), create a sense of unity about a brand (Schroeder, 2017) and contribute to the market value of corporations (Schultz et al., 2012).

In this research the objective is to examine the brand management strategies used by an audiovisual company. It will be applied to the case of the Atresmedia communication group, using a protocol of composite indicators (CI) based on models for studying brand architecture, corporate brand management and the audiovisual sector itself, which are key to assessing strategies in this area.

2. OBJECTIVES

This paper proposes two general objectives. The first objective is to analyze and compare how the communication group Atresmedia creates and manages the corporate brand and the sub-brands of chains and formats. To this end, this first objective is broken down into three sub-objectives:

1. Identify and analyze how the Atresmedia group determines the importance of the sub-brands of the chains and content in the brand architecture.
2. To analyze the degree of relationship or support established between the corporate brand and the sub-brands. This analysis will make it possible to understand (1) the brand image transmitted by the media, (2) the brand promotion and communication compared to programming and content, and (3) the on-air and off-air communication policy.
3. Describe the corporate brand management strategy. The aim is to understand the various relationships that are established between the corporate brand, its channel brands, content and services.

The second objective focuses on the implications of the type of brand management. It is to understand whether the brand management approach and strategy can have implications in three categories: performance, reputation and brand equity.

3. METHODOLOGY

The methodological process of this study seeks to shed light on a phenomenon that has not been the subject of in-depth scrutiny by management and communication studies. Based on the case study, it seeks to explain and analyze contemporary phenomena (Wimmer and Dominick, 2011; Yin, 2003). It is a method that is effective in research aimed at building theories in the field of corporate identity and studying a phenomenon where empirical evidence is lacking (Yin, 2003; Locke, 2001; Gummesson, 2003).

A case study is proposed with an integrated approach that allows the analysis of more than one sub-unit of analysis and the combination of qualitative and quantitative analysis (Scholz and Tietje, 2002; Yin, 2003, 2014). Previously, it is necessary to develop an appropriate model to proceed with the analysis of corporate brand management. The following is a proposal of the protocol of composite indicators (CI) that make up the model.

3.1.   Proposed brand management analysis model

The corporate brand management model is built on the basis of composite indicators (CI), quantitative or qualitative measures (OECD, 2008) that summarize complex and multidimensional realities with a view to supporting decision-making. They are useful tools or parameters that allow understanding situations, trends of a company, product or service with respect to its economy, quality or development (Bas-Cerdá, 2014, p. 41).

Following the recommended process for their elaboration[1], the CIs are formulated in this work based on an extensive review of scientific literature that includes different models of brand architecture and corporate brand management. These models analyze the hierarchical structure of brands from different perspectives including marketing, corporate communication and management. n addition, they also include models and indicators specific to the audiovisual sector (Chart 1).

Chart 1: *Theoretical basis for the development of indicators.*

Brand architecture models	Corporate brand management models	Models and indicators of the audiovisual sector
New corporate Brand category Balmer and Gray (2003)	Identity-reputation gap model. Chernatony and Harris (2000)	Towards a television quality index: Argentina's experience Farré (2005)
Corporate Brand Extensions Keller and Aaker (1998)	Vision-culture-image correspondence (VCI) model. Hatch and Schultz (2001; 2008).	Management tools for audiovisual companies. Sánchez-Tabernero (2006)
The brand relation spectrum Aaker and Joachimsthaler (2000)	Balanced Scorecard. Kaplan and Norton (2005)	Strong brands and corporate brands Kay (2006)
Brand-Portfolio Renewal Framework. Achieving the ideal brand portfolio Hill et al. (2005)	Corporate-level attributes constructs. Anisimova (2007)	Television branding strategy to connect with young people González-Oñate (2008)
Brand architectures with different roles for the corporate brand Urde (2003)	Five-dimensional scale customer-based reputation (CBR) Walsh and Beatty (2007)	Model for the analysis of communication tools for the television brand management. Förster (2011)
Typology of corporate brand management van Riel and Fombrun (2008)	Relationship between corporate brand equity and corporate performance Shamma and Hassen (2008)	The Framework for analyzing Television Networks' Internet Strategies Chan-Olmsted and Jung (2011)
Corporate brand stretching model Schultz et al. (2005)	Core Value Grid Urde (2009)	Corporate reputation in television chains Vila-López and Küster-Boluda (2013)
	Model of corporate branding and brand-building behavior Kaufmann et al., 2012	Managing TV Brands with social media Berz (2016)
	Corporate Brand Identity Matrix (CBIM) Urde (2013)	Value of branded content. SVOD-branding strategies Wayne (2018)
	Identity-reputation gap model de Chernatony and Harris (2000)	Indicators of social responsibility and corporate reputation for television brands. Morales-Blanco-Steger and Fuente-Cobo (2018)

Source: Elaborated by the authors.

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[1] Indicators are formulated following the recommendations of the OECD, which explains that the first step is to clearly explain what phenomenon is to be measured and what its subcomponents will be (2008, p 20).

This theoretical basis enables the construction and selection of relevant indicators for the study of corporate brand management, since each indicator derives from theory and represents a concept (Gómez and Grinszpun, 2020). This process of defining CIs is complemented by simple indicators (SI) that seek to identify a series of observed facts that make it possible to reveal relative positions in a given field of study (Costa-Sánchez and Galán, 2018) and, in turn, to compare complex dimensions effectively (OECD, 2008).

Taking into account the models described in Chart 1, a structure of four categories of analysis has been proposed, comprising a total of eleven CIs and 42 SIs, as described below.

Chart 2: *Conceptual scheme of categories and indicators for the analysis of corporate brand management.*

Composite Indicators (CI)	Simple Indicators (SI)
Category 1. Company structure and approach	
Relationship of channel brands to the corporate brand (IC1)	1. Contribution to the corporate brand through promotion of the group's content (contribution) 2. Market share with respect to other channels (traction) 3. Contribution to the growth of the organization (boost)
Degree of relationship or support established between the corporate brand and the sub-brands (IC2)	**Brand image communication policy** 4. Logo 5. Colors used by the corporate brand 6. Verbalization of the core promise **Content and programming** 7. Types of content: genre and format branding 8. Type of owned or licensed content 9. Target audience **On-air communication and promotion** 10. Station ID 11. Corporate image trailer 12. Preview of programs and/or sub-brands 13. Focus on genre, format or personality brands **Off-air communication and promotion** 14. Station ID 15. Mentions of corporate brand and/or sub-brands 16. Focus on genre, format or personality brands 17. Communication of the company's core competencies
Management and corporate brand management strategies (CI3)	**Management typologies** Family, shared, substitute, supra, multiple and federal. House of brands, endorsed brands, subbrands and branded house.
Category 2. Corporate brand performance	
Management perspective (CI4)	18. Coherence of the strategic vision of brand management compared to the expectations and desires of the audience and advertisers. 19. Consistency of communication of the corporate brand image and that of sub-brands 20. Clear and recognizable brand identity
Audience perspective (CI5)	21. Proportion of own and third-party productions 22. Ability to innovate and create new programs and services 23. Use of multiple platforms 24. Reference awards in the audiovisual sector 25. Good professionals who stand out in the sector
Advertisers' perspective (CI6)	26. Audience index and market positioning 27. Personalized advertising
Category 3. Corporate brand reputation	
Reliable and financially sound company (CI7)	28. Market share 29. Financial performance
Quality products and services (CI8)	30. Corporate branding supports content 31. It offers genre diversity (programmatic variety) 32. It presents works of recognized artistic quality 33. It stands out for providing quality information

	34. It does not repeat already known formulas, but explores new types of formats
Social and civic responsibility (CI9)	35. It develops corporate social responsibility actions 36. It promotes knowledge of other cultures and their traditions, fostering its own and local productions. 37. Its programming adequately reflects the problems of society
Category 4. corporate brand equity	
Functional dimension (CI10)	38. Perceived quality of the medium 39. Configuration of an identity specific to the programs 40. It promotes interaction with the public
Emotional and symbolic dimension (CI11)	41. Brand personality is conveyed consistently 42. Halo effect

Source: Elaborated by the authors.

3.2. Study case

To apply this proposed model, one of the leading groups in the Spanish audiovisual sector has been chosen: the Atresmedia communication group, specifically, its television business unit. In 2021, the channels operating in free-to-air television of the Atresmedia group reached an audience share of 27.3%, being the second leading group, after Mediaset which reached a share of 28.2% (Atresmedia RSC, 2021; Barlovento Comunicación, 2021). In addition, it is a free-to-air television company that is made up of more than three channels, with brands of different formats and recognized genres. This characteristic justifies the interest in studying brand architecture in these cases.

3.3. Sources of information and study sample

To obtain the relevant data, this study uses the technique of comparative content analysis (Berelson, 1952; Martín, 1963; Krippendorff, 1990) and the in-depth interview with a semi-structured questionnaire. The sources of information required for the content analysis of the proposed indicators are detailed in Table 3.

Chart 3: *Sources of Information.*

Sources:		Indicators
Corporate Responsibility Reports 2020-2021	Atresmedia	CI1, CI2, CI3, CI7, CI8, CI9
Program catalogs	Antena3, La Sexta, Neox, Nova, Mega y Atreseries	CI1, CI2, CI3, CI9, CI10
Twitter Profiles	@antena3com, @laSextaTV, @neox, @NovaTDT, @MegaTDT y @Atreseries	CI1, CI2, CI3, CI7, CI8
Web of corporate brand and sub-brands		CI2, CI3, CI5, CI8, CI11
Studies and reports on audiovisual research companies 2016-2021	Barlovento Comunicación, Uteca, GECA and CNMN	CI1, CI4, CI5, CI6, CI7, C8
Academy awards for content and presenters 2021	Academy of Television and Audiovisual Arts and Sciences, Iris Awards Ondas, Federation of Radio and Television Associations, Golden Antenna Awards and Aquí Tv Awards.	CI4, CI5, CI7, C8
Websites specialized in the sector	Justwatch, Panorama audiovisual, Audiovisual 451, Formula Tv	CI5, CI6
Industry image and quality reports 2020-2021	Scopen, Personality Media, Digital News Report	CI5, CI7, C8, CI9, CI10, CI11

Source: Elaborated by the authors.

This review of sources was completed with in-depth interviews to obtain the company's perspective. Given the information needed, professionals from areas related to brand management or communication were selected. The final sample was made up of two participants (I1 and I2) who held management positions in their area and who had had an employment relationship with the selected

company[2]. The interviews were conducted between March and April 2022. The area to which each of the interviewees is linked are corporate marketing (I1) and communication (I2).

4. RESULTS

The results are presented below following the order established for the composite indexes (CI) corresponding to each category of analysis.

Category 1. Relationship of channel brands to the corporate brand

If one looks at the programs and type of content broadcast by the Antena 3 channel, it is possible to see that this brand is responsible for promoting the new releases and content of the rest of the channels that are part of the audiovisual group. Therefore, it can be said that this brand has a high contribution to the Atresmedia brand (SI1). In terms of audience share, drive-related (IS2), in the last ten years (2012-2021) Antena 3 has been the channel of the Atresmedia TV group with the highest audience share, so it can be classified as a power brand.

In second place, in terms of audience share (2012-2021), there is La Sexta chain, which can be categorized as a soldier, since it stands out for complementing the audiovisual group's content offer and for contributing to Atresmedia's positioning and market share. Finally, the thematic channels - Neox, Nova, Mega and Atreseries- are channels that contribute to expanding the group's content offering and add to the market share, which helps to strengthen and contribute to Atresmedia Tv. Therefore, these are "small" brands that contribute to the growth of both audiovisual groups and can be classified as wallflower-type.

Category 1: Degree of relationship or support established between the corporate brand and the sub-brands (CI2)

According to the analysis of the three SIs (SI4, SI5 and SI6) that identify the communication of the Atresmedia TV brand image, there are differences in the degree of association with the corporate brand in the logos of the sub-brands of the channels and the types of support. This is a hybrid strategy, which seeks to maintain the diversity in terms of image and brand identity of the group's channels:

1) Medium endorsement, with an endorsed brand architecture strategy for Antena 3 and La Sexta.
2) No endorsement or not connected for Neox, Nova and Mega.
3) Medium endorsement with a linked name strategy for Atreseries.

When interviewees were asked about the brand image and identity of the group's channels, they stated that "Atresmedia TV has always strived to ensure that the channels maintain their own corporate identity and image and that they remain faithful to what they have always been, especially the main brands, Antena 3 and La Sexta" (I1).

The brand image is driven by the editorial line of the news programs. That is the editorial positioning of a channel. But then comes the positioning of the product as content: series or fiction; that marks the brand positioning of the channel according to the content (I1).

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[2] Although some of the interviewees allowed their comments to be associated with their person and/or company, others did not, so it is necessary to anonymize all of them in order to respect the confidentiality of those who did not give their consent.

Strategy for programming and content broadcasting

The vision of the Atresmedia TV group with respect to the management of programming and content uses a strategy without endorsement or not connected, a strategy that is reflected in the high degree of independence of the sub-brands of the channels, both from a visual point of view and in terms of editorial line. It is a strategy that reinforces the variety of genre and format brands (SI7) with the aim of reaching different segments of the audience (SI9) and, although the broadcasting of own content stands out in the flagship channels (SI8) Antena 3, La Sexta and Atreseries, we can deduce that the brand management strategy is not supported by the corporate brand Atresmedia TV towards the sub-brands of the channels.

Regarding the design of the unsupported strategy, they point out that it is a strategy that is designed on two criteria: On the one hand, there is (1) the content of a channel, that is, the editorial line and, on the other hand, (2) the brand image that a channel may have, and this depends both on the content it has and on the brand's communication, regardless of the content it has. The content strategies will be the ones that develop the brand image of a channel (I1).

On-air communication and promotion

Unlike the non-endorsed strategy used in programming, the Atresmedia TV group combines a mixed strategy for on-air communication:

- Antena 3, La Sexta and Atreseries highlight the group's format brands and characters, which means that the corporate brand image can be frequently visualized and, in addition, the authors believe that Antena 3 and La Sexta are in charge of promoting their own content. Thus, the brand management strategy responds to a strong endorsement.
- In Neox, Nova and Mega, the visibility of the corporate brand is minimal or practically null, if we consider the broadcasting of the corporate logo (SI11), program previews or sub-brands of the group (SI12) and promotion of the group's character, genre or format brands (SI13). This type of brand management is characteristic of a strategy without corporate brand support.

On the content promotion strategy, interviewees point out that Atresmedia TV seeks to leverage the programming grid to sell the group's programs. "It's about taking advantage of your own programs as a showcase for the promotion of content, without it seeming too obvious. To do this, different content promotion techniques are used, such as the message at the top right or, at the bottom, announcing what is coming" (I1).

Off-air communication and promotion on twitter and websites.

According to the analysis from SI14 to SI17, Atresmedia uses a strategy of low visibility of the corporate brand. The group's six channels seek to highlight the brand image of the channel and its core competencies. In this way, they can reinforce their brand identities, so Atresmedia TV's strategy would respond to a weak endorsement, with a shadow endorser strategy. This is a strategy that allows the channels to have autonomy in communicating their brand image, but at the same time, Atresmedia TV can endorse and give credibility to the group's content offer.

Category 1: Strategies of corporate brand management (CI3)

According to the CI1 and CI2 analysis, the Atresmedia group designs a corporate brand management strategy that combines two main strategies:

- Multiple: The group operates in various sectors: television, radio, digital, cinema and audiovisual production (Atresmedia, 2020).

- House of brand / shadow endorser: From the combination of different endorsement strategies, which mainly fluctuate between a strategy without endorsement and the corporate brand acting as shadow endorser, Atresmedia TV can reflect that they are an independent set of brands, in which each sub-brand has a level of importance in the brand portfolio, offers a certain type of product and has its own brand image and identity.

Category 2: Corporate performance Management's perspective (CI4)

The management perspective has to do with the brand value creation processes, processes that seek to emphasize the strategic importance of the media brand. According to the interviewees, Atresmedia TV's brand management strategy seeks to reinforce that the group's six channels are a set of independent brands, without forgetting that they are part of the group (I1 and I2). The fact that the channels broadcast group content and that the Atresmedia TV brand image is displayed on the channels and in their own content reinforces this association.

This type of strategy is possible because there is a common trunk: the Atresmedia brand. This is a communication strategy in which all the group's brands - corporate brand, channel brands and content brands - operate under a single brand management criterion that seeks to respect the brand identities, but without losing the link with the corporate brand (I1 and I2).

Therefore, with this strategy, the corporate brand defines what they are and represent as a communication group. But, at the same time, it encourages the chain brands to transmit their own identity and brand image in a clear and well-defined manner (I1 and I2). Thus, there is consistency in communication in the corporate brand image and subbrands (SI19), while transmitting a clear and recognizable brand identity (SI20).

Category 2: Audience perspective (CI5)

The Atresmedia group develops strategies aimed at innovating and creating new services (SI22) and uses multiple platforms to reach users (SI23). With regard to SI21, which analyzes the proportion of in-house production, the Atresmedia video platform (Atresplayer) stood out in 2021. In terms of in-house production broadcast on generalist channels, Antena 3 and La Sexta were the channels that broadcast the most in-house production in 2021 (Barlovento Comunicación, 2021, Geca, 2021).

In terms of the indicators that evaluate the benchmark awards for content sub-brands (SI24) and characters (SI25), Atresmedia TV stood out in different categories in 2021, including best documentary, best production or contest, in terms of professionals from the Atresmedia TV group were the most awarded in the sector, with a total of 13 awards.

Category 2: Advertisers' perspective (CI6)

If one focuses on the screen share of the last six years (2016-2021) of Atresmedia Tv, they did not exceed 27.3% of the audience share of free-to-air television. In addition to the leadership in screen

share, if one focuses on the breakdown of consumption by channels and time slots, the Telecinco channel (Mediaset) leads the sector with 14.9% of the screen share, followed by Antena 3 (13.8%), which took the consumption of the after-dinner and evening time slots. However, the programmatic diversity offered by the Atresmedia Tv group stands out with six of the 25 most watched programs in 2021 (GECA, 2021).

Category 3: Corporate brand reputation Reliable and financially sound company (CI7)

When analyzing the financial results of the Atresmedia group in 2021, it is clear that it obtained better results compared to the Mediaset communication group. Specifically, the audiovisual business, which represents more than 90% of Atresmedia's total business and which includes the advertising turnover of channels such as Antena 3 or La Sexta, increased by 11.5% compared to 2020 (Atresmedia RSC, 2021).

According to those interviewed, the Atresmedia group uses a business management model that allows the group to obtain a profitable production chain and to place value on the company's actions (I2). It is a strategy that seeks to strengthen the different business units and, above all, to promote each of the areas of action, which are covered under the corporate brand (I1).

Category 3: High quality products and services (CI8)

In terms of the indicators from SI31 to SI34, which evaluate quality products and services, the Atresmedia group obtained better results in terms of variety of genres, content and news programs of recognized quality (Antena 3 leads the segment of television news brands that generate more trust) and variety of television formats, compared to the Mediaset group, which had a lower performance in the analysis period (2021-2022).

Category 3: Social and civic responsibility (CI9)

As we can see in Atresmedia's CSR reports, this group is characterized by the development of different corporate social responsibility initiatives that are materialized in eight campaigns: *Ponle Freno, Hazte Eco, Objetivo Bienestar, Levanta la Cabeza, Crea Cultura, Tolerancia Cero, Constantes y Vitales and Un gran País* (Atresmedia RSC, 2021). These are part of the corporate social marketing initiatives that represent all the social responsibility campaigns of the Atresmedia group (I1).

In addition, in the analysis of the programming, we have seen that Atresmedia gives visibility to the group's CSR actions among its programs or within them, even in the news programs. The visibility of CSR campaigns, together with the production and broadcasting of responsible news and entertainment content that is accessible to all of society, are actions that are at the core of the business strategy of the Atresmedia Comunicación (I2) group (Atresmedia RSC, 2021).

Category 4: Functional Dimension (CI10)

According to the report issued by the study of television quality in Spain in 2021, the Atresmedia communication group and the Antena 3 channel were recognized for their perceived quality (Scopen, 2021). In addition, Antena 3 (43%) and La Sexta (13%) stood out as the generalist television channels with the best perceived quality (Scopen, 2021). Both channels have also broadcast the two best programs in terms of perceived quality in the last two years (2020-2021). In terms of the channels that broadcast the highest number of programs rated as good in terms of quality, Antena 3 has four programs in the top 10.

For the Atresmedia TV group, the content strategy does not seek to capture audience in any way, but to produce good, varied, quality, respectful, constant content that provides value to the viewer and improves society" (I1).

Category 4: Emotional dimension (CI11)

In the analysis of SI41, it has been identified that the visibility and promotion of the corporate brand on Atresmedia TV's generalist channels is high. With regard to the communication of values, we see that the group uses spaces on television to publicize the values that represent the group.

If one focuses on the indicators (SI24, SI25, SI32 and SI33) that evaluate the perceived quality of the content, it can be identified that Atresmedia TV's content stands out for its quality and character brands. If the fact that this group has been recognized as the brand most committed to quality is added, it can be deduced that the programs broadcast by the Atresmedia TV channels are of recognized quality and can have an impact on the perception of the brand image of the medium, in addition to attracting audiences to the channel (I2). In this way, the halo effect is fulfilled.

5.   DISCUSSION AND CONCLUSIONS

Since there is no single model to understand brand architecture and how the brand should be managed in the audiovisual sector, this paper proposes a model to describe the relationships between the corporate brand and sub-brands. In addition, the model integrates the analysis of the relationship between the strategic vision and the images of stakeholders, and includes the functional, emotional and symbolic dimensions of the corporate brand. All this is possible because the model takes into account the different ways of studying brand architecture and corporate brand management together with value indicators for the audiovisual sector. It is an analysis model built on the basis of eleven composite indicators (CI) that are complemented by 42 simple indicators (SI) and organized into four analysis categories.

The proposed model is applied to the case of Atresmedia TV. As a result, it is observed that this company does not manage only one brand but has found it necessary to design complex brand architectures that give way to new scenarios of shared ownership and corporate brand management. These are brand management strategies that must represent the sub-brands of channels, content and business units of the audiovisual groups. In addition, television chains have combined different brand management strategies that, at times, do not follow the same strategic line in programming and content broadcasting, nor in on-air and off-air brand communication policies.

Regarding the type of brand management, Atresmedia TV follows a house of brands strategy in which the corporate brand can act as a shadow endorser. This allows it to have associations that contribute to providing value and credibility for the channels, gives importance to the offer of its own content and transfers the values that represent the corporate brand to all the group's business units. The strengths of this model lie in the fact that the brands of the channels can develop a clear and recognizable editorial line, identity and brand personality, so that the essence of the channels is not distorted. In addition, the content itself contributes to the brand image of the channel and there is no need for the strong endorsement of the corporate brand. In this way, the thematic channels can complement the group's content offer. This management model achieves good results in terms of performance, reputation and corporate brand value.

Finally, thanks to the analysis of brand management, this research proposes a series of criteria that can help companies in the sector to achieve better results in terms of performance, reputation and brand value. These criteria are as follows:

a) Communication strategies must be designed in which all the group's brands -corporate brand, chain brands and content brands- operate under a single brand management criterion.
b) Who the corporate brand is and what values it represents must be communicated clearly and coherently.
c) The endorsement and visibility of the corporate brand to the sub-brands is important. This makes it possible to create associations that contribute to the offer of the group's own and delegated content. At the same time, it allows to transfer the brand value of the media, to maximize the synergy between sub-brands and to favor the creation of positive associations.
d) The identity and brand image of the networks must be built on a programming grid that offers a diversity of brands, formats, genres and personalities. This has an impact on audience ratings and contributes to the positioning of the media brand.
e) It is important to respect the editorial line, as this has an impact on the image and brand identity of the channels.
f) Quality in-house production is essential because it helps to reinforce the brand identity of the channels and has an impact on the perceived quality and brand value of the medium.

In short, the management of the corporate brand and sub-brands in the audiovisual sector is key to generating a competitive advantage through the differentiation of brand identity and image, while at the same time allowing the most powerful brands in the portfolio to be promoted. It also contributes to achieving the company's business strategy objectives, capturing audiences, combating intensified competition and ultimately helping to create value for the audiovisual group, so that they can respond to the expectations of managers, audiences and advertisers.

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