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The impact of TV channel design on emotion and brand personality

Abstract

The communication strategy of TV channels is essentially based on schedule and channels' "packaging". It contains visual and sonorous components that are fundamental factors of media communication.

Previous marketing researches considered product packaging design and studied elements of design like color and form, etc. Taking into account TV channels as a product, this research aims to investigate the channel design impact on viewers' emotions and brand personality. The advertising credit is one of the main elements of the TV channel design. It contains three stimuli: animation, color and music. Moderate effects of human personality and optimum stimulation level are examined.

Eight Ad credits were conceived for the experimentation using animation techniques, colors and music. The final sample, comprising 512 respondents, was divided into eight groups exposed each to a single credit.

The data analysis method applied is ANOVA. The findings indicate that visual and sound stimuli affect channel design appreciation. Hot hue color evokes emotion response and influences the channel competence perception. Slow tempo jingle has a significant relationship with channel personality dimensions. Credit animated images are more appreciated than the unanimated ones. This study shows that a TV channel is a product that needs a marketing strategy to survive with hard competitors.

Keywords: channel design, animation, color, music, brand personality, emotion.

Introduction

The TV channels communication strategy requires not only a programming framework, but also a packaging design that gathers all graphic and sound promotion elements. It is a media communication factor. Through a study dealing with advertising credits, Laurichesse and Molinier (2000) highlight the double process which is a characteristic of that kind of communication: transformation and transaction (Chareaudeau, 1997). The former concerns the change of the visual and sound elements into an audiovisual fragment. The latter governs the interaction system between the media authority (message conception) and the receiver (interpretation). This interaction is one of the main aims of the channel marketing strategy and guarantees continuity between advertisers and viewers.

Defined as "all that is not broadcast content", the channel design insures the welcome and promotion function. It also reflects the channel's identity and informs about the programming grid. However, these interstitial sequences constitute a zapping opportunity. Advertising credits, presented in the introduction and at the end of advertising pages, are a major element of the channel design. These sequences are designed from synthesis images with animation techniques, color combinations and a background music called *jingle*.

This short program can have a "context effect", an impact of the immediate environment, on the advertising sequence. It triggers affective and post-exposure reactions (Poncin, 2003). Hence, it is interesting to check the effect that advertising credits can have on viewer's emotions and on the perception of the channel personality.

The literature is interested in the personality measurement, but treats its antecedents and consequences very slightly. The packaging components are an antecedent of the brand personality and have an influence on its perception (Pantin-Sohier, 2004a, 2004b).

Although they are increasingly used in advertising, animated images do not arouse a great interest from researchers. Studies focus on their effect in a web context (Li et al., 2002, 2001; Chtourou and Chandon, 2000). They affect positively the emotions (Hussant-Zebian, 2004). The color has an impact on the affective response (Drugeon-Lichtlé, 1998, Lichtlé 2002, Déribéré, 2000). Music engenders consumer's reactions (Mitchell and Olson, 1981; Lacher, 1989, 1994; Lacher and Mizerski, 1994; Mann, 1999; Galan, 1999, 2003).

It remains then to answer the following questions:

- How can the tempo and the hue change generate different emotions?
- Do animate images have a higher effect on the viewer responses than the unanimate ones?
- Which effects can stimuli have on the channel personality perception?

It is about studying the effect of the main components of an advertising credit, and particularly, the color, music and image impact on the channel personality perception. Some affective responses, as a possible result of ad's credits, will also be considered. The color and the music are two variables that

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were subject to marketing researches dealing with advertising, shopping and packaging. We will also check the superiority of the animated vs. unanimated images effect, the visual and sound impact and the interaction between these different stimuli.

1. Conceptual framework

1.1. Animation. It is considered as a stimulus of the visual aspect which can trigger simultaneously affective and cognitive response. The stimulus vividness is the number of senses that a medium can arouse as well as its capacity to reproduce some parts of the human sensorial system (Coyle and Thorson, 2001). The animation can be considered as a vivid characteristic of an advertising message (Sundar and Kalyanaraman, 2004).

The impact of animated images advertising appears on cognitive, affective and conative levels. The first is used to establish the capacity of a publicity to draw attention and inform about the product (Bettman and Park, 1980). The second leads to the identification of the attitudes created by the stimuli which are used for effectiveness measurement (MacKenzie and Lutz, 1989). The third enables the anticipation of the consumer behavior and intention (Brucks, 1985; Andrews et al., 1992; Beerli and Santana, 1999). The animated vs. not animated images have a better effect on the attitude toward the advertisement, on the emotion and on the immersion (Hussant-Zebian, 2004).

1.2. Color. The color choice is a decisive factor of the marketing strategy, among others for the product packaging, the store design and the advertising conception (Bettman et al., 1975; Fishbein and Ajzen, 1975; Kojina and Hoken, 1983; Bellizzi et al., 1983, Kojina et al., 1986; Warner and Franzen, 1947; Dunlap, 1950).

The cold vs. hot colors are synonymous of pleasure (Valdez and Mehrabian, 1994; Durgeon-Lichtlé, 1998; Lichtlé, 2002). Some colors cause a higher anxiety. They tend to result in higher emotional upheavals. The hot colors are psychologically more stimulant (Wilson, 1966; Bellizzi et al., 1983; Bellizzi and Hite, 1992; Kwallek et al., 1988). The light colors are relaxing and cheerful while dark ones are stimulant (Gorn et al., 1991).

The packaging color has an influence on the taste evaluation, the purchasing intention, the perception of brand personality, the product attractivity, etc. (Dichter, 1964; Gordon et al., 1994; Kojina et al., 1986; Favre, 1969; Liebman, 1987, 1989). It is a non-verbal attribute that vehicles a certain meaning and affects directly the brand evaluation and choice (Pantin-Sohier, 2004a; 2004b).

1.3. Music. As an interdependent element of publicity, it interacts with colors, typography and voice in order to confer a defined sense. The combination of all non-verbal elements constitutes a grammatical structure that produces sense. The musical language, as any other language, can have an informative or affective function and a denotative or connotative sense. Thus, it contributes to the process of advertising persuasion.

The music is a set of structural components which are likely to influence the individual affective reactions (Burner, 1990). The slow tempo furthers quiet, sentimental and solemn descriptions. Music with a moderate tempo is more attractive and creates stronger hedonic reactions (Burner, 1990). There is a relation between the tempo and the individual stimulation (Rieunier, 2000). The fast tempo has an arousing property (activation) when it comes to consumer's behavior. Customers perceive the atmosphere as more stimulating when there is music vs. no music or with a fast tempo vs. moderate and slow tempo (Rieunier, 2000, 2002). Firm rhythms are considered as more sacred, serious and robust. The soft rhythms are more joyful and romantic. The music results in emotions which are associated with past affective experiences. Listening to it makes feelings revive (Baumgartner, 1992).

1.4. Brand personality. It is defined as "the whole human characteristics associated to the brand" (Aaker, 1997). This large definition covers the demographic characteristics (sex, age and socio-economic status), the life style characteristics (activities, interests and opinions) as well as the human personality traits: warmth, anxiety and sentimentality (Aaker, 1996).

Recent researches can be divided into three currents:

- the first is interested in the development of the measuring instruments of the personality (Aaker, 1997; Caprara et al., 1997; Ferrandi and Valette-Florence, 2002; Saucier, 1994);
- the second validates these tools in various contexts (Koëbel and Ladwein, 1999; Ferrandi et al., 2000; Huber et al., 2000; Aaker et al., 2000);
- the third identifies the antecedents and the consequences of this concept (Allen and Olson, 1995; Wysong et al., 2002; Pantin-Sohier, 2004b, 2005).

However, the brand personality is criticized on the conceptual, methodological and managerial levels (Azoulay, 2002; Azoulay and Kapferer, 2003).

In this research, Aaker's (1997) BPI (Brand Personality Inventory) scale is used. It comprises 42 items (personality traits) divided into 5 dimensions: sincerity, excitation, competence, sophistication, and roughness.

1.5. Emotional responses. Since the eighties, emotion is at the centre of the psychological and social researches and holds a great position in the marketing research (Gardner, 1985; Holbrook and Hirschman, 1982; Zajonc, 1980; Bagozzi et al., 1999; Cohen and Areni, 1991; Graillot, 1998; Hirschman and Stern, 1999; Simonson et al., 2001; Zajonc, 1998). It is an important component of the individual response (Ferrandi et al., 2002).

Literature deals essentially with advertising. The emotional reactions influence the message and the brand evaluation process (Mitchell and Olson, 1981; Gardner, 1985). The most studied variables are the attitude towards the message (Aad) and the attitude towards the brand (Ab).

Researches focus on the effects of the positive emotions (Batra and Ray, 1986; Holbrook and Batra, 1987; Edell and Burke, 1987; Burke and Edell, 1989) or negative ones (Coke et al., 1987).

In this study, emotions are measured using the PAD tool, which is a differential semantic scale (-4 to +4) made up of three dimensions: Pleasure, Activation and Dominance. Each of them has six descriptive items.

1.6. Human personality. It is the main topic of several researches in psychology and marketing (Allport and Odbert, 1936; Cattell, 1945, 1950; Eysenck, 1960; Norman, 1963; Belk, 1988; Kleine et al., 1995; Malhotra, 1988). There is an analogy between the human and the brand personalities. The latter allows the consumer to express the image that he has of himself. The brand personality has a positive impact on the consumption (Park et al., 1986; Belk, 1988).

We test human personality using an instrument elaborated by Saucier (In Ferrandi and Valette-Florence, 2002), a 9 points Likert scale that is transformed into a 5 points measurement in order to respect the homogeneity of the questionnaire. It comprises 15 items and 5 factors: openness, conscientiousness, extraversion, agreeableness, neuroticism. Each factor has 3 sub-dimensions.

1.7. Optimum Stimulation Level. It is the individual's reaction to the environmental stimuli and excitation sources (Falcy, 1993). It is also the ideal point of excitation that each individual seeks to reach and tries to maintain or restore through its behavior. The relation between the level of stimulation and the emotional reactions takes the form of a reversed U. Thus, the optimal point is at a level of an intermediate stimulation. Resulting from the conjunction of several factors, this point differs according to individuals (culture, personality, training or experience, psychological state or heredity).

The optimum level of stimulation explains the consumer behavior. It has an effect on the individual sensitivity to innovation (Valette-Florence and Roebhrich, 1986), the search for variety and information (Steenkamp and Baumgartner, 1992; Raju, 1980) and the publicity speed (Pavelchak et al., 1991).

In this study, the OSL (Optimum Stimulation Level) is measured by the short version of the CSI (Change Seeker Index) scale (Steenkamp and Baumgartner, 1995). It is a Likert scale composed of 7 items.

2. Research hypotheses and propositions

The same visual and sonorous components are used in both Ad credits and advertising sequences design. Unlike studies undertaken about the impact of Ad and packaging components on consumer behavior, there are few researches on credit Ad elements. Hence, we transpose hypotheses from other contexts to TV channel design. Our model integrates some relations which are neglected until now by the literature. Therefore they are presented as propositions.

2.1. Animation's influence. Advertising animated vs. not animated images have a positive effect on emotions (Hussant-Zebian, 2004). Three sub-hypotheses, inspired by the study of Hussant-Zebian (2004) and corresponding to dimensions' emotions are tested.

The presence of animation has a positive effect on emotion:

H1: An animated image generates more pleasure than not animated one.
H2: An animated image generates more activation than not animated one.
H3: An animated image generates more dominance than not animated one.

The animation is a visual design element. By analogy with the product, it can be viewed as a packaging component. So, it can have an effect on the channel's personality. The relation between animation and brand personality is the concern of the following proposition.

P1: Animated images (vs. unanimated) modify channel brand personality perception.

2.2. Hue's influence. Cold colors generate more pleasure than the hot (Litchlé, 2002). The red color generates more pleasure than the yellow one, but less than the green and the blue ones. Hot hues have a greater physiological effect (Wilson, 1966). In the advertising context, authors (…) do not take into account the third dimension of emotion (domination). They argue that the latter is not significant in this context and does not have an important effect (Lichtlé, 2002). In the present study, the effect of

this dimension will be verified. A credit Ad could engender a negative emotion (P2).

A changing credit hue color affects viewer's emotions:

H4: A credit with a cold hue color generates more pleasure than a credit with hot one.
H5: A credit with a hot hue color generates more activation than cold one.
P2: A credit with a hot hue color generates more dominance than cold one.

Nevertheless, the color has an effect on consumers' answers. Changing advertising color hue acts on Aad and Ab (Drugeon-Lichtlé, 1998). The color constitutes a brand personality antecedent (Aaker, 1996, 1997; Batra, Lehmann and Singh, 1993; McCracken, 1989; Ogilvy, 1985; Plummer, 1984; Pantin-Sohier and Brée, 2004; Pantin-Sohier, 2004a, 2004b). Changing hue affects the channel brand perception.

H6: A changing credit hue color modifies the channel's brand personality perception.

2.3. Tempo's influence. Slow tempo evokes quiet, sentimental and solemn sensations. The tempo-pleasure relation is linear and positive (Kellaris and Kent, 1991). The fast tempo produces stimulant answers and/or merry feelings (Burner, 1990). Thus there is a relation between tempo and the person's activation. The effect of tempo variation on the third emotion dimension (Dominance) is expressed through a proposal research. Dominance (control) corresponds to the consumer's freedom feeling degree and his action capacity toward stimulus. So we can suggest that fast tempo does affect more this emotional dimension.

The music has an effect on emotions:

H7: The fast tempo music generates more pleasure than slow one.
H8: The fast tempo music generates more activation than slow one.
P3: The slow tempo music generates more dominance than fast one.

Music dimensions can cause different consumers' reactions (Galan, 2003). These reactions include Aad and Ab. The music represents the television chains sound design. As any other packaging element, it is a brand personality antecedent.

P4: The variation of the tempo has a significant effect on the channel's personality perception.

2.4. Moderating effects. Drugeon-Lichtlé (1998) in a color advertising study confirms that:

H9: The Optimum Stimulation Level moderates the effect of the Hue on the emotion:

- *Pleasure;*
- *Activation;*
- *Dominance.*

There is an interaction between the consumer personality and his product evaluation (Belk, 1988; Dolich, 1969; Sirgy, 1982). He searches the complementarity or similarity between human traits and those of the product (Damak, 1996). The aim of this research is to determine the channel personality features appreciated by the consumer. We think that his personality can affect the channel appreciation according to his perception of its personality. So, it is a moderating variable. It has an effect on the relation between the hue and the channel personality.

H10: The human personality moderates the hue/channel personality relation.

2.5. Influence of interaction between the hue, the tempo and the animation. All components of the Ad credit are presented simultaneously in the same sequence. So, it is interesting to take into account their interaction's effect. A contribution of this research is that we study the effect of the interaction between three stimuli.

P5: Does the interaction between the hue, the tempo and the animation have a positive effect on:
P5.1: the channel's personality?
P5.2: emotions (Pleasure, Activation, Dominance)?

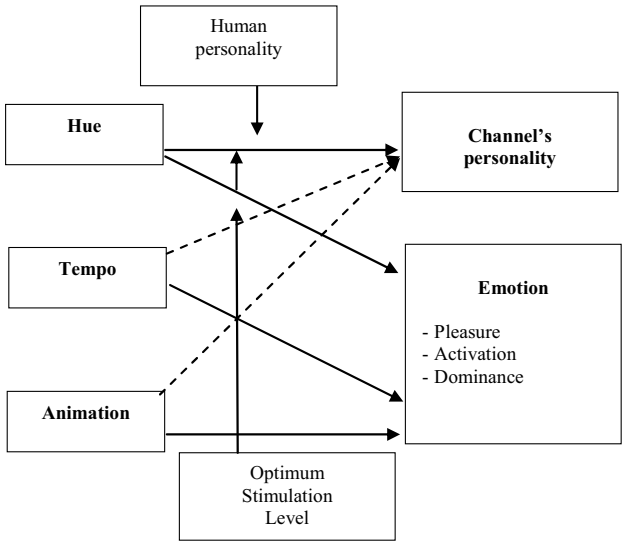


Fig. 1. Conceptual model

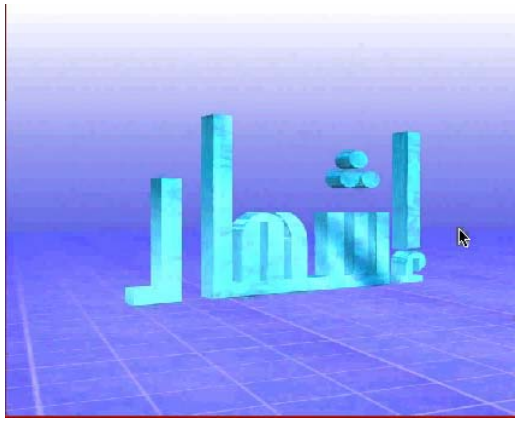
3. Research design

3.1. Stimuli choice and conception. The advertising credits were created with the computer techniques, using animation, colors and jingle.

In order to simplify the experiment, only one dimension, with two modalities, was chosen for each credit element. For the color, the most representa-

tive hues are blue and red (cold and hot). They can reach equivalent levels of value and intensity. The contrast between the red and the blue is suitable for making an experimental manipulation. The tempo modalities are fast and slow. The sequence presents fixed or animated images.

(a)



(b)

Fig. 2. Examples of two created credits

The credits were produced for this research and have never been used previously. Hence, the subjects do not recognize the channel and do not give biased answers. Furthermore, we can do the necessary manipulations on color, music and animation. With an experimental plan, it is possible to:

- respect the random affectation;
- control the effect of the external variables;
- measure the factors impact considered and the interaction's effect (Evrard et al., 2003).

Since there is three factors, with two modalities each, we obtain a 2x2x2 factorial plan (see Table 1).

Table1. Experimental plan

		Animated	Not animated
Blue hue	Fast tempo	Credit 1	Credit 2
	Slow tempo	Credit 3	Credit 4
Red hue	Fast tempo	Credit 5	Credit 6
	Slow tempo	Credit 7	Credit 8

3.2. Sample. It is homogeneous in terms of age, culture and educational level. Therefore, the difference in individual tastes and preferences can affect answers to stimuli (Lichtlé, 2002). The sample is essentially composed of young people because they are great consumers of music and they are sensitive to musical selections (Galan, 2003).

3.3. Procedure. The data collection began with a pretest nearby 200 viewers in order to verify their comprehension degree of the experimentation and to adapt scales. An experimentation was done among 512 respondents. The final sample was divided into 8 groups exposed each to a single credit. During the experimentation and before the exposure, the respondents were invited to answer the first part of the questionnaire dealing with their mood and personality. Once the credit diffused, they answered questions about emotions and channel personality.

3.4. Scales analysis. In the pre-test, we examined all the scales for the internal consistency using exploring and confirmatory analysis. The first was done with *SPSS* and the second with *AMOS*.

3.4.1. Brand personality measure. The values of the KMO (0,883) and the Bartlett (0,000) indices are acceptable. The result of the first analysis shows 9 factors explaining more than 71% of the global information. The correlations matrix between axes suggests a Varimax rotation. The procedure of purifying leads to a structure of 17 items distributed on 4 factors: Sincerity, Competence, Sophistication and Ruggedness. The item *modern*, initially part of the dimension *excitement*, is correlated with the factor 1. The respondents consider the modernity as a competence characteristic of a television channel. The structure, obtained after the ACP, explains more than 75% of the variance. The values of the Cronbach's Alpha, the KMO and the Bartlett criterion are very good. This allows a confirmatory analysis. The adjustment indices are correct, except the RMR which has a value superior to the standard. The global model is accepted. The reliability of the scale is satisfactory, except the Rho de Jöreskog, for the dimension "Ruggedness" (< 0,7). The scale presents a good internal coherence. The convergent validity is verified for the three dimensions of the scale. The conditions of the discriminating validity are respected. The confirmatory analysis results allow the adoption of the scale with the exploratory analysis structure.

3.4.2. Emotions' measure. The first factor reflects a pleasure with an excitement state. The item "stimulate/not stimulate", which is one of the activation dimensions, is correlated to the pleasure factor. The second factor reflects the state of dominance. It is represented by only two items. The KMO index (0,898) and the Bartlett test (p =

0,000) are suitable. The structure explains more than 67% of the variance.

Alpha's value for the second dimension is weak (0,52). This can be explained by the very small number of items, only 2. The confirmatory analysis was based on the data collected during the pre-test. The adjustment indices are satisfactory.

The reliability of the pleasure dimension, measured by the Rho of Jöreskog and the Apha of Cronbach, is good.

The dominance scale has a weak reliability, due to the limited number of items. Nevertheless, this dimension is maintained. The scale is adopted with the structure obtained during the exploratory study.

The first condition of convergent validity is verified. All the values of the t-test are superior to 1,96. The second condition is respected only for the dimension of pleasure. The Rho value of the convergent validity for the *dominance* dimension is weak (< 0,5). This is due to the weak factorial contribution of the item "autonomous/assisted" (λ = 0,426). Nevertheless, the latter is preserved for the analysis, the factor can not be considered with a single item. The extracted average variance (ρ_{vc}) is superior to the square of the correlations, which assures a good discriminating validity.

3.4.3. Human personality measure. The study was realized nearby 200 individuals. The mini-markers scale, with initially five factors, revealed finally three dimensions: agreeableness, conscientiousness and intellect openness. These factors account for 58% of the total information. The KMO index is 0,661. Correlations between dimensions are weak (< 0,3) which explains the choice of a Varimax rotation. The PCA after rotation led to a four dimensions structure, with two items each. The value of the Cronbach's Alpha justifies the elimination of the two items corresponding to the fourth dimension "Extraversion". This improves considerably the reliability. The KMO index (0,600) and the Bartlett test are satisfactory.

The human personality scale requires examination of Skewness and Kurtosis indices because of the possibility of a strong polarization on some items. The respondents tend to reinforce positive trait (Puppet-Sohier, 2004b). We remark that observations are moderately normal. The GFI and AGFI indices are good. The same result is obtained for the other indices for adjustment. The reliability indices are relatively weak but acceptable. This is probably due to the mini-markers scale which is not adapted to a five point measurement. The scale of human personality does not have a good convergent validity. Rho is not satisfactory. Nevertheless, it respects the discriminating validity conditions.

3.4.4. Optimum Stimulation Level measure. The Shorts CSI was distributed to 200 students. The KMO index (0,671) and the Bartlett test (0,000) are acceptable. The PCA shows that only one factor reveals more than 67% of the total information. However, the number of items is reduced to 3. For this reason, the confirmatory analysis is impossible. Alpha of Cronbach, presenting a satisfactory value (0,744), is the only evaluation.

4. Results and interpretation

The animated images have a positive significant effect on the emotions (Hussant-Zebian, 2004). This effect concerns only two emotion dimensions: Pleasure (p = ,000/F = 25,099) and Dominance (p = ,021/F = 5,381). The animated credits cause more pleasure (4,8791 > 4,2620) and dominance (4,1891 > 3,888) than the unanimated ones. This result contributes to the recent research about animation effect in different contexts (publicity, Web sites, etc.). Some channel personality dimensions are also affected by animated credits. Competence (p = ,001/F = 10,355), sincerity (p = ,040/F = 4,247) and roughness (p = ,042/F = 4,172) are the three aspects considered. These characteristics are developed in the absence of animation in the credits. This surprising result can be explained by the fact that the animated credits are perceived as more diverting. This may affect their serious and sincere character and devalue the image of robust and strong channel.

The results are different from those found in previous studies. The emotion presents only two dimensions (pleasure and dominance). Activation is eliminated after the pre-test of scales measurements. The items corresponding to this dimension do not contribute to emotions' measurement. It is due to the credits stimulus affect that leads to pleasure and dominance, but not to activation. The respondents do not feel active after an exposure to credits exposure. It can also be explained by the scale adjectives employed. It is generally used for the emotions' measurement after the publicities exposure to advertising. So, it may be not adapted to this new context. In the remaining dimensions, only pleasure (p = ,001/F = 11,21) is affected. Credits with hot color induce more pleasure than those with cold one (4,75 > 4,36). This result is divergent with previous researches, but close to another study dealing with channels credits (Authors, 2006). This result can be explained by the young population's character.

The perception of channel competence depends on the hue (p = ,039/F = 4,303). The blue color conveys the image channel: hard-working, leader, successful, technical, corporate, secure and modern (3,31 > 3,07). Cold hues are synonymous of seriousness, organization and hard-work. This result

converges with previous researches hypotheses (Aaker, 1996; Aaker, 1997; Ogilvy, 1985 and Plummer, 1984). It confirms that packaging components are a brand personality antecedent (Aaker, 1996; Aaker, 1997; Batra et al., 1993; Biel, 1993; Keller, 1993; Plummer, 1984; Triplett, 1994). The product packaging color has an impact on the brand personality perception (Pantin-Sohier and Brée, 2004; Pantin-Sohier, 2004a; 2004b).

This effect can take several forms: a positive and linear relationship (Kellaris and Kent, 1991), a reversed U (Burner, 1990), etc. The nature of the relation depends on the context in which persons are exposed to music. The study of the tempo's impact (fast vs. slow) validates its effect on pleasure and activation (Kellaris and Kent, 1991; Rieunier, 2000). This result is not confirmed here. The findings diverge also with a previous study that focuses on channel credits and shows the effect of tempo on the sentimental activation (Authors, 2006). Nevertheless, there is an effect of the tempo on the dominance (p = ,018/F = 5,638). The music with a slow tempo generates the feeling of dominance more than the music with a fast tempo (4,16 > 3,92). The fast tempo has a psychological influence on the individuals more than the slow one (Rieunier, 2000). The feeling of freedom is lesser with a fast tempo.

The roughness (p = ,008/F = 7,068) and the sophistication (p = ,000/F = 50,826) are the two personality dimensions affected by the credit jingle tempo. There is a significant relationship between the changing tempo and the evaluation of the personality trait. The fast tempo is associated with the masculine character: western, tough, rugged (3,4198 > 3,1402). In contrast, the slow tempo symbolizes a feminine and cheerful channel (3,5734 > 2,6648). These findings indicate that the credits jingle can be used to convey certain personality features. This research confirms the writings of Aaker (1997), Ogilvy (1985) and Plummer (1984). The sound design, as an element of the channel packaging, is a brand personality antecedent. This research contributes to identify the various variables on which we can change to convey the brand personality expected. A fast tempo fits with a rugged and strong trait while a slow tempo is associated with sophisticated character.

The OSL (Optimum Stimulation Level) influences their dominance feeling (p = ,026/F = 1,308) after an exposure to a color. This result confirms the moderating effect. The blue color corresponds to the highest stimulation level (4,1597). For people with a high stimulation level, the dominance feeling is stronger when the color is cold. The OSL is the ideal excitation point to which individuals aspire. It provokes varied answers to different color hues (Pantin-Sohier, 2004a). This individual feature is variable and it influences emotions and the evaluation of the personality (Drugeon-Lichtlé, 1998; Pantin-Sohier, 2004a).

Some human personality dimensions do not affect the relation between hue and the channel's personality. The moderating effect does not exist. It is in contradiction with former research results (Pantin-Sohier, 2004a, 2004b). It can be due to the weakness of the personality scale.

The interaction between the three stimuli – hue, tempo and animation – has an impact on the emotion and the channel's personality. The two dimensions of the emotion are affected by the interaction. The latter has also an influence on two channel personality dimensions: competence and sophistication. These findings are synthesized as follows:

Credit	Effect on
Blue, slow, not animated	Competence
Red, slow, not animated	Sophistication
Red, slow, animated	Pleasure and dominance

This research tests the effect of channel design components on the Tunisian TV viewer's reaction. He is a consumer of a particular product which is the channel. The results show that design components have an impact on emotions and the brand personality.

Conclusion

Facing the channels profusion, managers focus more on what they need to do in order to attract viewers and make them loyal. "The first media of a TV channel is television" (Jaur, 2000). It is the most direct and accessible way to communicate. The programs grid is the first element that reflects the identity of the channel and decides of its public. The channel design presents programs and contributes not only to the conveyance of the channel's image, but also to the development of the viewer's loyalty. TV packaging components are considered as visual and sonorous stimuli. By analogy with other products, the effect of packaging elements was tested.

The main purpose of this research is to highlight the impact of the visual (color and animated images) and sonorous (jingle) design of a TV channel on emotions and brand personality. The findings show that the elements of Ad credits (main component of TV packaging) affect viewers response by emotional and perceptional reaction.

Theoretical implications. This research develops a new research orientation: the TV marketing. TV channels are considered as a product, not as a medium. The effect of several stimuli and their interaction are taken into consideration. The impact of colors, music and animated images is examined in a new context.

The study of the brand personality contributes to its conceptualization. The conceptual model of the research integrates a recent marketing concept: brand personality. This variable has been considered as a dimension of the concept of brand identity.

Antecedents of the brand personality and emotions are identified. The incidence of the variation of the visual and sound components is taken into account.

The results allow that product packaging color has an impact on brand personality. Channel packaging components and the three components of the emotion are considered in this study.

This research presents also a methodological contribution. Music and color are classic fields in marketing research, but animation is a new topic. Studying the interaction effect between the three stimuli is an important contribution. The use of a brand personality scale for a new type of product also constitutes another theoretical contribution. It is adequate with the measurement of brand personality.

Managerial implications. This research provides strategic implications to TV marketing managers to create a positioning identity for their channel. The visual and sound channel design contributes to its positioning through its personality meanings. Chromatic and sound identities of the channel depend on the message and image that managers want to make for the channel. The message depends on the tonality, the tempo and the animated character of the TV channel design elements. Managers should draw up a grid of different personality features on the bases of the color, the tempo and animation. For instance, it would be interesting to know which type of tempo can give the channel a "hard" or "sophisticated" character. Marketers must choose the most relevant elements to provoke positive emotions. The effects of the interactions can guide the professionals in the choice of the most accurate TV channel design. The results will enlighten marketing managers about the chromatic and sound choices to adopt during the design of the interstitial sequences. These choices will make the reconciliation of the perception channel's personality with the wished one, its positioning and the combination between the visual and sound elements easier.

Limits and future researches. This research presents some limitations. In order to facilitate data collection, only students are questioned. The internal validity of research was privileged. The results concern only this type of population. It is a homogeneous sample but not representative. The external validity of the study can be improved by extending and diversifying the sample. This research can also consider other variables such as the socio-professional category and the age.

Studying only one element of the channels' design and one dimension for each stimulus can constitute a limitation. It is interesting to extend the experimentation to all design elements. Some contradictory results with previous researches can be explained by the cultural difference. Comparing cultural differences may provide good results. The subjects were not in a realistic context of exposure. It will certainly be hard, but it will be constructive to ask individuals at their homes when they are in a real context of watching TV.

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