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Television Branding

Thesis

The rapid development of image reproduction technologies has resulted in the expansion of visual communication. The information carrying capability of visual signs is on the increase because they are easier to read and faster to decode.

Global commerce, which appears to be the driving force behind world economy as such, requires the market players to swiftly and effectively present and promote the products and services they have to offer. By consciously designing and building their respective identities and images and availing themselves of the latest research into human perception and processing of visual impressions, corporations, institutions and organizations tend to more and more intensively utilize the potential of visual communication. The baffling amount of information thus conveyed cries out for being screened, and sorted.

Whereas on a worldwide scale the most favoured visual surfaces are the globally transmitted television broadcasts, on the local level, they are the national scale TV networks-the two together playing the role of the highest performance of information suppliers. Finding themselves in a situation of cutthroat competition, they feel compelled to appear markedly different to the other players in the market. How are they trying to define their own image? What requirements do their image planners have to meet? In what way can public service networks relate to and communicate with their potential audiences by upholding at the same time their own values and specificity?

In this essay an attempt has been made to identify some criteria and practical methods of television image building in general.

At the start of the new millennium, Hungarian Television set out to create a new public image for and of itself both on and off screen. This essay is meant to touch upon the development of the concept of MTV's new public service image, the arrangements made for inviting tenders to plan that image, and on the history of introducing it.

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