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**How children's television networks in the United States  
have adapted to the changing digital habits of their  
young audiences: A comparative analysis between the  
Disney Channel and Nickelodeon**

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AND NICKELODEON.

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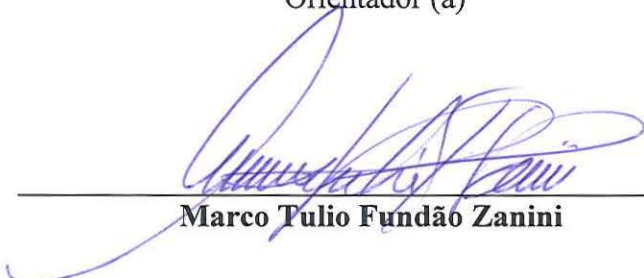
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## Contents

Acknowledgements .....	1
List of illustrations .....	3
Abstract .....	4
Introduction.....	4
Problem statement.....	7
Objectives of the case study .....	8
Study methodology .....	8
Literature review .....	9
Case study: Comparative analysis between Disney and Nickelodeon .....	24
Company background.....	25
Nickelodeon .....	26
Disney Channel.....	34
Analysis and overview of the results.....	39
Discussion of the results .....	42
Recommendations .....	42
'Going digital' .....	43
Remixing their programming .....	43
The diversification of media platforms.....	44
Conclusion .....	44
References .....	46

### **List of illustrations**

1. Graphical representation of the Use of smartphones and tablets among young children (Source:[www.emarketer.com](http://www.emarketer.com))
  2. Graphical representation of subscription to video-on-demand-services in the US (Source:[www.emarketer.com](http://www.emarketer.com))
  3. Graphical representation of Digital platforms used by digital online viewers (Source:[www.emarketer.com](http://www.emarketer.com))
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### **Abstract**

In the contemporary societies, many children are drawn to digital media, using it in ways that were initially unfathomable. Changing digital habits among young children have been affiliated to the rapid development, witnessed in the technological field. Prevalently, new forms of technology are being developed and ingrained into young children's day-to-day activities. The emergence of new forms of technology has in turn prompted significant changes in digital and media consumption particularly, among young children. Changes in media and digital consumption have in turn instigated linear transition in the analogue media industries. This has resulted in analogue media networks working towards digitalizing their industries in a manner that will befit changing digital habits among young children.

This report aims at establishing and analyzing the different ways in which children's digital habits have changed and revolutionized. To achieve this, the report will critically examine the existing scope of knowledge, with reference to changing digital habits among young audiences. Further, the report also aims at establishing the manner in which children television networks have adapted to the changing digital habits among young audiences. To achieve this, the report will focus on two children television networks, Disney channel, and Nickelodeon. After which, a comparative analysis will be conducted to establish the changes made by each of these television channels, with the aim of adapting to the new digital habits among children.

### **Introduction**

The trends and significant changes in digital habits among young children are a greater part of the larger series of developments in the digital world. The internet is a graphically rich World Wide Web that is classified among the rapidly growing digital infrastructure. The growth and emergence of the internet acts as an emblematic of the uncontestable role played by new

technologies, in revolutionizing the digital habits of media consumers and consequently, revolutionizing the overall media platforms. Typically, technology has gradually become the mainstay in the lives of a nearly, if not all young children. Digital media has transformed the manner in which young children work, 'play', study, and receive information. Ultimately, it has changed the overall digital habits of young children. In the modern-day societies, children's digital habits have changed in several ways.

Prior to changes in digital infrastructure, children were not in a position to access digital mobile media devices. However, with the impeccable changes in digital infrastructure, children in the contemporary societies are at a better chance of accessing and owning digital mobile media devices through their parents. The tremendous changes in digital infrastructure have marked a significant increase in the use of digital mobile media devices.

Young children are losing interest in traditional screen media with the likes of traditional DVDs, video game players, televisions, computers, and the like. Due to the increased loss of interest in traditional screen media, young children tend to spend minimal time using these devices.

Additionally, developments in digital infrastructure in contemporary societies have triggered changes in the manner in which young children watch television. The new developments account for the alterations in the ways and nature in which children watch television. An average American home has a cable, satellite connections, or digital setup boxes. These digital devices have completely changed the, traditional manners of watching television and the nature of content received through television media. The installation of cables, satellite dishes, and digital setup boxes has made it easier for young children to stream content from the internet, and watch it through the digitalized televisions. Nowadays young children can



streamline content from YouTube, and other related media platforms. This new development has contributed significantly, in changing the manner in which young children watch television. Further, an average American home has a digital video recorder. These DVRs have also contributed imperatively in redefining the manner in which young children watch television. These devices enable young children to incorporate time-shift viewing and fast-forwarding, through television commercials. This factor has completely redefined the nature and patterns of watching television.

These digital changes among young children have served as a wake-up call to television channels dedicated and devoted exclusively to this demographic group. These channels include the like of Nickelodeon, Disney channel, Cartoon Network, among many others. The rapid development of digital infrastructure, has led to the emergence of new digital habits that have prompted these companies to conduct a series of market research, with the intention of establishing new methods of adapting to the changes in digital habits of their predominant target population. In this light, these companies have initiated seminars with the likes of *Digital kids*, *interactive teens*, and so on. To these companies, critical market research and analysis has become an integral part in the creation of a new digital culture, which is aimed at making alterations that best fit the changing digital habits of young children, and ensure that these companies are able to adapt to these new changes.

In order to understand the best ways in which these children television networks have adapted to the rapidly changing digital habits among young children, a case study will be conducted, focusing predominantly and solely on Nickelodeon and Digital channel, which happen to be key players in children media networks. This case study will focus exclusively on the efforts made by Nickelodeon and Digital channel, with reference to adapting and

accommodating the changing digital habits among young children. Nickelodeon was preferred for this research because it is a major player in the children's media network. Likewise, Disney channel was also preferred for this study since like Nickelodeon; it is also a major player in the children's media network. Generally, these two companies were preferred since they would serve as a representation of other networks that are making effort towards accommodating the digital changes observed among young children.

### **Problem statement**

The rapid changes witnessed in digital infrastructure have triggered significant changes in imperative spectrums of the contemporary society, ranging from the business spectrum to the social spectrum. The rapid development of digital infrastructure has prompted imperative changes that have been ingrained in our day-to-day lives. Predominantly, the diversification of digital infrastructure has redefined the digital habits of digital media users. With reference to the business spectrum, changes in digital habits have altered the manner in which corporations do business ranging from marketing tactics they use to the channels used to deliver products to the target group. Nickelodeon and the Disney channel are predominant players in children media networks. They focus solely on delivering children-related media content. Considering that the diversification of digital infrastructure has altered the digital habits of young children, it is then evident that Nickelodeon and Disney channel have to alter the manner in which they deliver content, in order to benefit, accommodate, and adapt to the changing digital habits of their primary

consumers. In this regard, the study will aim addressing the strategies children television networks should adapt with reference to accommodating the changing digital habits among young children. To achieve this aim, the study will conduct a critical case study of Nickelodeon and Disney channel. After which, it will document the strategies incorporated by these companies with reference to accommodating changing digital habits.

### **Objectives of the case study**

The case study objectives include;

- I. To evaluate the strategies integrated by two major children television networks with regard to adapting to changing digital behaviors
- II. To highlight the significance of adapting to the changing digital habits among young children
- III. To establish and document significant findings, relevant to the overall research

### **Study methodology**

The study will encompass of a comparative analysis of Nickelodeon and Disney channel. In this light, the study will involve a case study of each company. The information will be derived from the companies' departments, which are affiliated with digital transformation. Further, the information will also be derived from the companies' websites, webpages, and other relevant platforms that will shed light on the relevant steps taken by the companies in relation to adapting to changing digital habits. Moreover, information will be derived from relevant literature with the likes of journals and articles, which provide details on the changes and trends with regard to digital habits among young children. The information gathered will then be analyzed in order to establish and document the relevant outcome with regard to the manner in

which children television networks particularly, Nickelodeon and the Disney channel are adapting to changing digital habits among young children.

### **Literature review**

According to Rutherford & Brown (2012), the rapid growth in digital infrastructure has contributed significantly to the reduction in the overall amount of time spent watching television particularly, traditional televisions. Rutherford & Brown established that the development of digital infrastructure has paved way for the manufacture of digital mobile media devices, with the likes of smartphones, tablets, and the like. In their analysis, they argued that an estimated 75% of children in America own a smart mobile media device. Further, they argued that the increase in the ownership of digital mobile media devices has increased the level of internet access among children. Moreover, they documented that in the contemporary society, children are spending a significant amount of time using digital mobile devices. In this regard, Rutherford & Brown (2012) established that for children media networks to survive and thrive through the advent of changing digital habits, they had to take diversify the media channels used to disseminate children related content.

With regard to the increased use of digital mobile media devices, they indicated that children media networks should consider using the digital mobile devices, as a platform to disseminate children related content. In this light, Rutherford & Brown (2012) cited relevant examples. With reference to mobile applications, they indicated that companies should focus more on generating mobile related applications to sell content since children use their digital mobile devices to download applications. With reference to mobile related applications, they highlighted Nickelodeon's plan to develop the Nick Jr. mobile streaming apps, which would be used to deliver media content to the children. Rutherford & Brown (2012) indicate that

Nickelodeon's plan to develop a mobile app is an evenhanded strategy since it will coincide with the changing digital habits among young children.

According to Banet-Weiser (2012), digital kids in the contemporary society do not spend a significant amount of time on screen media, which include DVDs, traditional video games, and the like. In his discussion, Banet-Weiser (2012) focused predominantly on traditional video games. He indicated that in the contemporary society, children are more inclined on using digital mobile media devices to access digital games, as opposed to playing traditional video games. In this light, Banet-Weiser (2012) argued that for children television networks to thrive in the digitalized environment, they have to focus more on generating digital games that can be accessed through digital mobile devices, by downloading or purchasing from the App stores. In his evaluation, Banet-Weiser (2012) focused on Nickelodeon. He established that after developing digitalized games with the likes of '*sky whale*', '*what's cookn*' and *SpongeBob Boogie Bob dance*, Nickelodeon's performance in the digitalized environment, improved tremendously.

According to Lustyik (2012), the internet is a graphically rich World Wide Web that is classified among the rapidly growing digital infrastructure. He indicated that the growth and emergence of the internet acts as an emblematic of the uncontestable role played by new technologies, in revolutionizing the digital habits of media consumers and consequently, revolutionizing the overall media systems. In this regard, Lustyik (2012), focused predominantly on the issue of going digital. In his analysis, Lustyik (2012) defined the term 'going digital' as the production of digital media content that can be generated through the internet. He argued that for companies to thrive seamlessly through the advent of digital development, companies had to incorporate digital transformation. He defined digital transformations as the restructure caused

by downstream market effects and digital technologies. Being in close association with the media, Lustyik (2012) indicated that children television networks should go digital in order to survive through the tremendous changes in content consumption, triggered by rapid digital transformation and development. He articulated that instead of focusing solely on disseminating content through the television, children television networks should also focus on incorporating the internet as a predominant platform for disseminating content. To support his claim, Lustyik (2012), indicated that an estimated 91% of the children in the contemporary societies are more inclined on using the internet as opposed to watching televisions. As a result, he established that 'going digital' would be a rational and highly advantageous strategy for children television networks.

According to Aslama, Hellman & Sauri (2012), the development of digital infrastructure has capitalized on the use of the internet, portraying it as a graphically rich World Wide Web platform. According to Aslama, Hellman & Sauri (2012), the internet has in turn facilitated the development of video sharing sites with the likes of YouTube, among many others. Aslama, Hellman & Sauri (2012), indicated that the development of these video sharing sites has triggered significant changes in the manner in which children receive media content from key children television networks. In their argument, Aslama, Hellman & Sauri (2012), indicated that the development of digital infrastructure particularly, the invention of online video sharing sites has motivated young children to shift their attention and time to the use of digitalized devices such as smart phones, tablets, among many others that can facilitate access to these video sharing sites. Aslama, Hellman & Sauri (2012) designated that the development of online video sharing sites has prompted children to stream videos to their devices hence, abandoning the use of screen media with the likes of DVDs, televisions and the like.

Given the development of video sharing sites, Aslama, Hellman & Sauri (2012), depicted that children television networks ought to launch multi-channel networks. In their discussion, Aslama, Hellman & Sauri (2012), defined multi-channel networks as institutions and organizations, which collaborate with video sharing platforms particularly YouTube, with the intention of augmenting and offering significant assistance, in issues such as digital rights management, product programming, among many others. Aslama, Hellman & Sauri (2012), indicated that by launching multi-channel networks, children television networks would be at a better chance of creating videos, which can be accessed and shared on major video sharing platforms. He further indicated that launching multi-channel networks would enable children television networks to engage with their young audiences culturally, a step that will in turn enable these networks to cope and adjust to digital changes in the long term.

In their analysis, Aslama, Hellman & Sauri (2012), noted some of the most successful children multi-channel networks particularly, DreamWorks Animation. He indicated that after launching as a multi-channel network, DreamWorks Animation recorded an estimated 900,000 subscribers and 176 million views. Aslama, Hellman & Sauri (2012), further noted that DreamWorks Animation's larger network had recorded an estimated 25 million subscribers, an estimated 2 billion views, and a rough estimate of at least 65 million monthly visitors. From the analysis of DreamWorks Animation, Aslama, Hellman & Sauri (2012), indicated that launching a multi-channel network in the advent digital infrastructure, would enable children television networks to thrive seamlessly through the turbulence of changing digital habits among young children.

According to Bryant (2014), digital transformation has increased the level of internet access among young children since they are in a better position to own and use digital devices

that allow and facilitate internet access. Bryant (2014) indicated that nowadays, young children use the internet in their day-to-day activities including learning and retrieving content. In this light, Bryant (2014), indicated that young children are losing interest and time to access print media hence, they pay little or no attention whatsoever, to content disseminated through print media. In this regard, Bryant (2014) argued that for children television networks to thrive, they should abandon the use of print media, as a platform to disseminate content. On the contrary, these networks should focus more on disseminating content through the internet. Bryant (2014) articulated that by taking this step, children television networks would be at a better chance of disseminating media, and delivering to young children. Bryant (2014) believed that companies that opted to incorporate the use of the internet would survive and thrive seamlessly through the advent of digital transformation.

According to Debrett (2011), the swift digital expansion has motivated an estimated 83% of internet users to consume videos, across all age groups. Debrett (2011) noted that the shift to video is affiliated with young children where an estimated 91% of young children have accessed online videos through major video streaming and sharing sites. Debrett (2011) argued that the shift to online videos has contributed significantly to the decline in the overall amount of time spent watching and consuming media through televisions and other screen media devices. Debrett (2011) further indicated that the shift to video has instigated the growth and development of video-on-demand services, and popularized short-form videos.

In his analysis, Debrett (2011) defined video-on-demand services as systems that enable relevant audiences to select desired video content, and watch it at their desired time, as opposed to stipulated broadcast periods assigned to the video content. Debrett (2011) indicated that with the shift to videos has resulted to the popularization of video-on-demand services particularly,



among young children. Debrett (2011) noted that in the contemporary societies, an estimated 93% of young children opt to subscribe to video-on-demand services of platforms such as Netflix, as opposed to watching videos on DVDs and other video playing devices. In this regard, Debrett (2011) argued that children television networks ought to launch video-on-demand services, from which young children can subscribe to popular videos as opposed to watching them on the stipulated broadcast periods. In his discussion with reference to video-on-demand services, Debrett (2011) focused imperatively on Netflix. He indicated that after launching the video on demand services in 2007, Netflix recorded an estimated 14.7% increase in their overall stocks that prompted a significant rise in their overall market value. Based on his analysis of Netflix, Debrett (2011) concluded that launching video on demand services would be an insolent move by children television networks since they would be at a better position of meeting the changing digital demands of young audiences.

With reference to short form videos, Debrett (2011) indicated that the shift to video has contributed significantly to changes in content preferences particularly among young audiences. Debrett (2011) argued that the shift to video has prompted children to shift their preference to short form videos. In his analysis, Debrett (2011) defined short form videos aired for an estimated ten minutes with the intention of provoking responses from audiences. Debrett (2011) indicated that with the shift to online videos, media consumers, particularly young children opt to watch short form videos since such videos are convenient with reference to time shifting. Therefore, Debrett (2011) argued that for children television networks to thrive seamlessly through the advent of digital infrastructure, they had to incorporate and capitalize more on short form videos. By taking this step, children television networks would not only be at a better chance of adapting to the needs of young audiences, but would also be at a better chance of

augmenting and increasing quantity and quality of content delivered to young audience. To validate his argument, Debrett (2011) referred to 'Awesomeness TV'. He indicated that after launching and capitalizing on short form videos, Awesomeness TV recorded a significant increase in profit marking an estimated 5% increase. Therefore, Debrett (2011) noted that launching short form videos would enable children television networks to survive through the advent of changing digital habits.

According to Havens (2012), changing digital habits triggered by the rapid digital development in the contemporary societies, have contributed imperatively to the increase in the number of devices used by young children, with reference to receiving media content. Generally, Havens (2012) indicated that digital development has led to the increase in the number of media platforms, used by young children with regard to receiving media content. In her analysis, Havens (2012) articulated that with the swift digital modification, children have gained access to digitalized equipment with the likes of smart phones, tablets, among many others. Havens (2012) noted that since children are at a better chance of accessing digitalized equipment, they no longer rely on screen media devices with the likes of televisions, DVDs, among many others, with regard to retrieving media content. He noted that in the prevailing societies, children also rely on digitalized equipment to gain access to media content. In this regard, Havens (2012) noted that children television networks should focus more on producing and generating content that is suitable for the web, mobile devices, and television.

Typically, Havens (2012) indicated that children television networks should try to strike and seek the right balance of programming between traditional and digitalized screens, and devices. Havens (2012) depicted that this balance could only be achieved through the production of content that befits mobile devices, the web, and screen media. Havens (2012) indicated that by

seeking the balance of programming between traditional and digitalized screens and devices, children television networks would be at a better chance of meeting the changing digital demands of young audiences by providing content that is accessible through traditional and digitalized equipment. In her analysis, Havens (2012) referred to Nickelodeon indicating that with the rapid changes in the digital habits of young audiences, Nickelodeon has made imperative efforts to produce content suitable for digitalized and traditional screens hence, prompting the establishment of Nick Jr, Teen Nick television networks, Nicktoons and Nick.com. Havens (2012) further indicated that this step has enabled Nickelodeon to meet the demands of young audiences hence, enabling this television network to survive and thrive seamlessly through the advent of digital transformation.

According to Hellman (2011), young children in the contemporary societies have adopted diverse digital habits, prompted by the rapid development of digital infrastructure. In her analysis, Hellman (2011) focused on multi-device and multiscreen trends among young children in the revolutionized digital world. With regard to the multi-device trend, Hellman (2011) indicated that in the prevailing societies, an average child tends to use two or more devices to retrieve media, at the same time. For instance, (Hellman (2011) argued that in the American society, a child could be watching a children's sitcom show on the television while tweeting or commenting on the same show on social media using a digitalized mobile media device. With regard to multiscreen trends, Hellman (2011) indicated that an estimated 93% of children in the American society tend to adopt multi-screening behaviors. For instance, Hellman (2011) indicated that an average American child could retrieve media content from a digitalized mobile media device, while retrieving different content from screen media devices, at the same time. In her analysis, Hellman (2011) indicated that these multiscreen and multi-device traits among

young children have contributed significantly in altering the manner in which children television networks disseminate content to the young audiences. With regard to multi device trends, Hellman (2011) indicated that children television networks should consider diversifying the array of platforms used to reach young audiences. For instance, he indicated that children television networks should establish social media fan pages, websites, among many other forums through which they can engage the young audiences with regard to popular television shows. By establishing these sites, children television programs will meet the multi-device needs of the young audiences. Nowadays, children feel that watching is not enough hence; they want a tri-level experience. Therefore, by establishing social media fan pages and websites, children television networks will make it possible for children to learn more about a particular program and engage on one on one forums with the other fans. Typically, Hellman (2011) indicated that by taking this step, television networks would have made an effort towards meeting the multi device demands of the young audiences.

With regard to multi-screen trends among the young audiences, Hellman (2011) indicated that children television networks should capitalize on robust data availability, data migration, file systems, and data protection technologies. Hellman (2011) indicated that multi-screen digital habits among young children in the contemporary societies would increase the demand for scale-storage systems that will in turn enable the audience to adopt time-shifting techniques. In this light, audiences will be at a better chance of recording shows and watching these shows on different screens at a desired period. Hellman (2011) indicated that by meeting the multiscreen and multi-device demands of the young audiences hence, adapting to their changing digital habits.

According to Hundt (2015), the rapid development of digital infrastructure has contributed imperatively to the transformation and alteration of the very nature of media experiences. Hundt (2015) further indicates that this alteration has in turn resulted to the alteration of the manner in which audiences particularly young audiences perceive media content hence, changing their overall digital habits. Hundt (2015) argued that in the contemporary societies, digital infrastructure has augmented the nature of images and sounds. Considering that these sounds and images have been digitalized, it is evident that they seem more realistic than ever before. As a result, audiences are not in a position to distinguish between reality and media events. Further, audiences are in a better position to participate in their quest for information, storytelling and action since the digitalized media events are interactive, than ever before. Hundt (2015) noted that the alteration and shift to digitalized media events has changed the manner in which audiences particularly young children watch and receive media content.

In this regard, Hundt (2015) noted that children in the prevailing societies are more interested in digitalized media events. In this case, children have averted significant interest in digitalized images and sounds, as opposed to traditional and non-digitalized images and sounds. Given the shift from non- digitalized to digitalized images and sounds, Hundt (2015), established that television networks, particularly children television networks ought to 'remix' their shows and programs in a manner that meets the demands of their digitalized audiences. In this light, Hundt (2015) indicated that children television networks should produce programs and shows that contain digitalized media events in relation to sounds and images. With regard to digitalized media content, Hundt (2015) referred to Nickelodeon indicating that it has made significant efforts to shift from the non-digitalized to digitalized media events. For instance, Hundt (2015) indicated that Nickelodeon has remixed a majority of its programs formulas. In this case, the

television networks has arranged and rearranged the building blocks to a more spectacular effect that coincides with the digitalized media events hence, meeting the demands of the young audiences with regard to digitalized images and sounds.

In his analysis, Hundt (2015) further indicated that digitalized images and sounds could only be generated through digitalized media devices. In this regard, Hundt (2015) argued that for television networks, particularly children television networks to thrive seamlessly through the advent of changing digital behaviors, they had to disregard the use of traditional media platforms with the likes of traditional televisions, traditional mobile media devices, and the like. Hundt (2015) further noted that after disregarding traditional media platforms, children television networks should shift their reliance on digitalized media platforms. By taking this step, Hundt (2015) indicated that children television networks would be at a better chance of meeting the digitalized demands of their digitalized audiences. By incorporating digitalized devices, children television networks will be at a better chance of generating media content that coincides with the digitalized media events with regard to digitalized images and sounds.

According to Hellman (2010), the diversification of digital infrastructure has contributed significantly in altering the manner and nature through which audiences particularly, young children watch television. In her analysis, Hellman (2010) indicated that an average American home has satellite or cable services. In her investigation, Hellman (2010) noted that an estimated 75% of American households have installed cable or satellite services. In her discussion, Hellman (2010) analyzed satellite services indicating that they are media related services that are characterized by the installation of satellite dishes, which in turn receive signals from communication satellites globally hence, providing a diverse array of television channels. Hellman (2010) noted that in the digitalized world audiences, particularly young children have

shifted to the use of satellite dish services. Currently, children receive their media content through satellite services, as opposed to traditional methods. In this light, Hellman (2010) argued that for children television networks to survive and adapt to the changing digital habits of their young audiences, they have to integrate and provide their programs of imperative DISH networks.

Generally, DISH networks tend to provide satellite television services to media consumers. Hellman (2010) argued that by incorporating DISH networks, children television networks would be at a better chance of adapting to the digital habits of young audiences. In this light, Hellman (2010) referred to Nickelodeon indicating that being a children television network, it has made imperative efforts towards incorporating its programs on DISH services. For instance, Nickelodeon Teen Nick package (South of Nowhere, One on One, Freaks and geeks, Zoey 101, The Night Life, and O'Grady) is currently available to all DISH programs at an estimated \$39.99 per month. Currently, Nickelodeon is making effort to incorporate more programs on DISH networks in order to adapt to the changing digital trends of the young audiences.

According McCabe (2010), the development witnessed in the digital world has instigated the introduction of new mediums and platforms from which audiences, particularly young children, retrieve, and access media content. In his study, McCabe (2010) highlighted that development in the digital world has prompted the use of tablets, smart phones, among many other 'smart' technologies. He indicated that despite the introduction of new mediums and platforms, children in contemporary societies have not given up entirely on television. In his analysis, McCabe (2010) indicated that in the contemporary societies, children spend a significant amount of time watching television arguing that television content is still the most

popular genre among young children. McCabe (2010) noted that in average American homes, an estimated 36% of children have television sets in their bedrooms. Of this percentage, 16% are children under two years, while the remaining 20% is made up of children in the range of 4-15 years. Given this statistical data, McCabe (2010) argued that in spite of the new developments and innovation witnessed in the technological field, television will always be an imperative media platform for children as it is convenient and readily available with reference to retrieving and accessing media content. In this regard, McCabe (2010) concluded that for television networks to blossom in the advent of technological innovation and development, they should not completely disregard the use of television as a media platform with regard to generating media content. Conversely, these networks should focus on achieving a significant balance in relation to traditional and digitalized media platforms. For instance, McCabe (2010) acknowledged Nickelodeons effort to generate media content that is apt for digitalized and non-digitalized television sets and mobile media devices.

### **Proposed model**

<p><b>1. Use of digital mobile media devices</b></p>	<p>The diversification of digital infrastructure has resulted to the increased use of digital mobile media devices such as smart phones, tablets, and the like. In this regard, young children incorporate digital mobile media devices as key media platforms. Therefore, children television networks ought to</p>
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	incorporate digital mobile media devices, in disseminating media content.
2. Developing video on demand services, generating online video content, and collaborating with renowned online video sharing sites	The internet has seen the development of online video sharing sites with the likes of YouTube. Prevalently, children prefer to stream programs from online video sharing sites. In this regard, children television networks should consider collaborating with online video sharing sites such as YouTube. They should also consider developing video on demand services and generating online video content.
3. Establishing social media fan pages and generating more programs	The development of digital infrastructure has triggered a significant increase in the number of media platforms used to disseminate media content. In this regard, children have developed multi-screen tendencies. Therefore children television networks should consider establishing social media fan pages where children can watch and at the same time tweet or comment on their favorite characters. Further, children television networks should

	consider generating more programs to meet the increased demand.
4. Generation of digitalized media	Development of digital infrastructure has popularized the need for digitalized media. In this regard, children prefer digital events characterized by digital images and sound effects. Therefore, children television networks should ensure the generation and production of digitalized media.
5. Development of mobile game applications and production of digital games	Currently, children do not spend time on traditional screen media. Therefore, they no longer play video games on traditional video game players. They prefer playing digital games on their mobile device. Therefore, children television networks should consider producing digital games that are accessible on mobile media devices. To achieve this, television networks should initiate the development of mobile game apps.
6. Striking a balance between traditional and digitalized media platform	Children have shifted to the use of digitalized media platforms. Nonetheless, they have not completely abandoned the use of traditional media platforms. For instance, children still

	<p>spend a reasonable amount of time watching television. In this regard, children networks should consider striking a balance between traditional and digitalized media platforms, to ensure that they do not flout and disregard the use of traditional media platforms</p>
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**Table. 1**

**Case study: Comparative analysis between Disney and Nickelodeon**

To address the research objectives with regard to the manner, in which children television networks adapt to changing digital habits among young audiences, this research paper will conduct a case study, focusing predominantly on two international children television networks, Nickelodeon and Disney Channel. The case studies will focus on relevant organizational departments and the companies' webpages, websites, and other relevant platforms that will offer significant information in relation to the thesis objectives.

The media industry is classified among the most dynamic industries in the world today. New technologies are launched daily hence, making the life cycle of media events extremely short since audiences' digital habits change as per the changes and innovations in the technological field (Kobayashi, 2012). Nickelodeon and Disney Channel are two of the major players in the Children television networks market. In the advent of changing digital habits, Nickelodeon and Disney Channel have adapted relatively dissimilar strategies with the intention of adapting and accommodating the new and evolving digital habits among the young audiences.

### **Company background**

Nickelodeon's history dates back to 1979, when a fringe cable channel re-launched and changed its name to Nickelodeon. Initially, Nickelodeons' programming included pop clips, video comic books, and pinwheel, among many others (Musser, 2010). In 1984, Nickelodeon suffered a huge financial loss of an estimated ten million dollars. The financial loss was triggered by the generation of unsuccessful programs that gained little or no traction. To avert future financial losses, Nickelodeon launched new hybrid programs, and augmented its overall programming formats. In 2011, Nickelodeon witnessed massive dominance in the children television networks against major networks such as Disney Channel, Cartoon Networks, among many others. However, 2012-15 saw the toppling of Nickelodeon's dominance in the children television networks market (Klickstein, 2013). The toppling rates resulted from the impeccable digital transformation that saw major changes in the overall digital habits of Nickelodeons' target audiences.

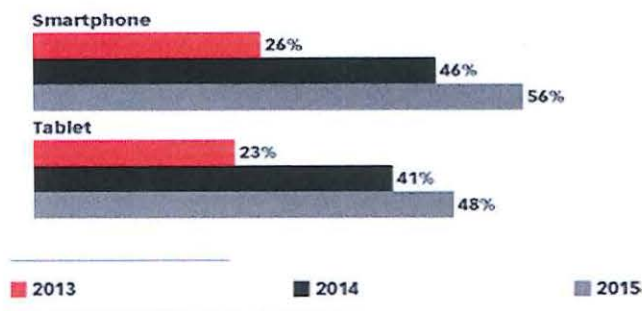
Disney Channel was launched in 1983, as a basic cable and satellite television channel. Disney's programming consists of theatrically released cable-movies and television series. In 2002, Disney Channel was available to an estimated eighty million homes, globally. Gradually, Disney Channel made imperative efforts towards augmenting its programming and other related aspects. In the wake of 2012, Disney Channel 'robbed' Nickelodeon of its seventeen- year domination in the children television networks market. In 2012, Disney channel received major viewership against Nickelodeon and other major children's television networks with the likes of cartoon network, among many others. Currently, Disney Channel is the most successful children's television networks, with the largest margin record against Nickelodeon and other children television networks.

Disney Channel and Nickelodeon are the key competitors in the children's television networks market, one of the most dynamic industries in the modern-day society. Advances in technologies are introduced and initiated at a rapid pace hence, making the life cycle of media events and media content, extremely short due to the rapid alteration of the consumption and digital habits of the target audiences. In order to survive and thrive seamlessly through the advent of changing digital habits of young audiences, Disney channel and Nickelodeon have taken various paths and incorporated an array of insolent strategies, with the aim of meeting the changing digital demands of the young audiences.

### **Nickelodeon**

The rapid development of digital infrastructure has led to the emergence of new digital habits, which prompted Nickelodeon to conduct a series of market research, with the intention of establishing new methods of adapting to the changing digital habits of their predominant target population (Banet-Weiser, 2010).

After performing a series of market research, Nickelodeon's marketing department established that with the development of digitalized infrastructure, children in the contemporary societies were shifting from the use of non-digitalized to digitalized devices, with regard to accessing and retrieving media content (Banet-Weiser, 2010). Nickelodeon established that children in the modern-day societies are shifting predominantly, to the use of tablets and smartphones with regard to accessing media content.



**Figure 1. Use of smartphones and tablets among young children**

In Figure 2, it is evident that the use of smartphones and tablets has increased simultaneously and exponentially, from 2013 to 2015. With the rapid increase in the use of smartphones and tablets among young children, Nickelodeon has channeled a significant amount of money and time, in the production of programs and shows, which can be accessed and retrieved through digitalized mobile media devices with the likes of tablets and smartphones. For instance, Nickelodeon launched, “Welcome to The Wayne,” one of its first animated series. Unlike other programming formats incorporated by Nickelodeon, “Welcome to The Wayne,” was created exclusively for digitalized mobile media devices and the web (Banet-Weiser, 2010). “Welcome to The Wayne,” made its debut on Nick.com sites, and the Nickelodeon mobile application, on Mondays. After its debut on Nick.com sites, “Welcome to The Wayne,” received major viewership and positive ratings and reviews (Banet-Weiser, 2010). Given the successful launch of the “Welcome to The Wayne,” animated series, Nickelodeon made further effort to initiate more animated series and programs, which were set to meet the ever-proliferating number of screens, used by young children in the modern day societies.

The increased use of smartphones and tablets was an indication that Nickelodeon had to strike a right balance between traditional and digitalized programming and media platforms. This

new development meant that Nickelodeon had to initiate the generation of more program designs, than ever before (Banet-Weiser, 2010). In this light, Nickelodeon initiated the creation of more programming that was characterized by the creation of an estimated six outlets, which were created exclusively for the dissemination of Nick content through traditional and digitalized media platforms. In this regard, In this regard, the Nickelodeon team saw the establishment of Nick Jr., the Nickelodeon, Teen Nick television networks, Nicktoons, Nick app, and the Nick.com (Banet-Weiser, 2010). Considering that traditional television is the most popular genre among young children, and the major advertisement platform, the Nickelodeon team sought to strike the right balance between traditional and digitalized devices, in order to avert the complete obliviousness of traditional media devices. Following the creation of a diverse array of program designs, Nickelodeon is currently in a position to generate its content to a significant amount of children globally (Banet-Weiser, 2010). This fact has in turn seen the rapid increase in the overall profit generation that has increased by an estimated 4%.

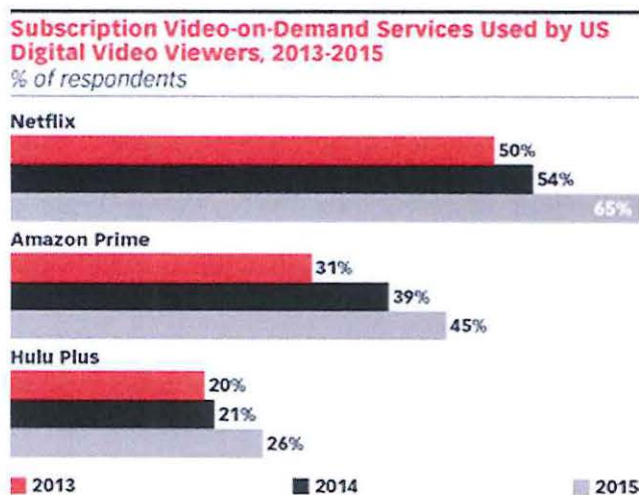
The rapid diversification of technological infrastructure has resulted to the development of the internet. The internet has in turn prompted the development of technologies such as video-streaming sites, social media sites and the like (Hellman, 2010). The development of video streaming sites with the likes of YouTube has contributed imperatively in the shift to online videos as opposed to the traditional use of traditional DVDs. After conducting thorough analysis, Nickelodeon established that their predominant target audience spends a significant amount of time on online digital videos.

<i>hrs:mins</i>	<b>2011</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>
Digital video	0:39	1:03	1:22	1:39	1:55

**Figure 2. Amount of time spent watching digital videos**

Source: [www.emarketer.com](http://www.emarketer.com)

In Figure 2, it is evident that the amount of time spent watching online digital video has increased significantly from 2011 to 2015. This increase has motivated young audiences to make subscriptions to online digital videos, in order to make use of the video-on-demand services.



**Figure 3. Subscription to video-on-demand-services in the US**

Source: [www.emarketer.com](http://www.emarketer.com)

**Digital Video Platforms Used by US Digital Video Viewers, 2013-2015**  
% of respondents

	2013	2014	2015
Online streaming subscription that is paid for monthly or yearly	48%	48%	49%
TV network's website, or tablet/smartphone app from a network	46%	44%	42%
Site or app that includes programs that can be watched for free (with ads)	39%	35%	35%
Provider website, or an app for tablet/smartphone from provider	18%	19%	25%

**Figure 4. Digital platforms used by digital online viewers**

Source: [www.emarketer.com](http://www.emarketer.com)



This trend has in turn prompted Nickelodeon to integrate different strategies in order to meet the changes instigated by the shift to online digital videos.

Firstly, Nickelodeon initiated the creation and establishment of video subscription sites, which would in turn facilitate video-on-demand services. Generally, video-on-demand services are perceived as systems that enable relevant audiences to select desired video content, and watch it at their desired time, as opposed to the stipulated broadcast periods assigned to the particular video content (Padovani & Tracey, 2014). Nickelodeons' move to establish online video subscription sites, to facilitate the establishment of video-on-demand services, saw the creation of Noggin. Noggin is a kid-friendly and affordable (\$5.99 only) video subscription mobile application, created to befit and meet the needs of young children. With the establishment of Noggin, children are at a better chance of downloading and steaming online digital videos, watching program reruns, and retrieve educational content featuring characters such as Zee D Bird, Little Bear, Moose A. Moose, and Franklin the Turtle . Noggin was launched as a premium mobile application, which is available in digitalized mobile media devices with the likes of smart phones, tablets, among many others. Noggin not only enables nickelodeon to meet the changes instigated by the shift to video, it also enables the television network to complement Nick. Jr. Following the creation of Noggin, Nickelodeon realized a significant increase in the overall revenue. This increase indicates that Nickelodeon's step to create and launch noggin, was an insolent move that directly related to the changing demands of the younger generation.

Secondly, the shift to online digital videos motivated Nickelodeon to make significant efforts aimed at collaborating with multi-channel networks with the likes of Awesomeness TV, among many others (Padovani & Tracey, 2014). Generally, multi-channel networks are networks which collaborate with video sharing platforms particularly YouTube, with the intention of

augmenting and offering significant assistance, in issues such as digital rights management, product programming, among many others. In 2013, Nickelodeon made the very first step towards initiating collaboration with a renowned multi-channel network, Awesomeness TV. During the debut of Awesomeness TV, Nickelodeon offered broadcast time to accommodate the premiere episode of Awesomeness TV, which went viral on twitter, hash tag #ATVonNICK (Padovani & Tracey, 2014).

The rapid development of digital infrastructure has contributed imperatively to the transformation and alteration of the very nature of media experiences (Pagani, 2011). This alteration has in turn resulted to the modification of the manner in which audiences particularly young audiences perceive media content hence, changing their overall digital habits. In the modern day societies, digital infrastructure has augmented the nature of images and sounds (Pagani, 2011). The modification and preference of entirely digitalized media content particularly media events, has in turn prompted Nickelodeon to take significant measures in order to meet the changing preferences of the young audiences.

In this regard, Nickelodeon saw the remix of its major programs and shows in a manner that met the digitalized demands of the young audiences. For instance, the Nickelodeon team initiated the remix of its major sitcom shows. Nickelodeon established the rearrangement of the children's sitcom building blocks. Initially, the children's sitcom building blocks were based on traditional and non-digitalized effects, which resulted to the generation of non-digitalized sound effects and images (Pagani, 2011). However, after initiating the rearrangement, Nickelodeon was in a position to a spectacular and digitalized effect for its children sitcom shows. This step saw the generation of digitalized images and sound effects. In this light, Nickelodeons programming chief, Russell Hicks, saw the initiation of the new series, "100 Things to Do before High

School.” Unlike other sitcoms, “100 Things to Do before High School” was generated and programmed with a spectacular effect that saw the production of digitalized images and sound effects. “100 Things to Do before High School” was categorized under Nickelodeons’ successful sitcom shows (Pagani, 2011). The success of “100 Things to Do before High School” sitcom show motivated Nickelodeon to initiate and launch other sitcom shows that were programmed digitally hence, generating digitalized sounds and images.

The diversification of technology has seen the significant loss of interest in traditional screen media with the likes of traditional DVDs, video game players, televisions, computers, and the like (Pagani, 2011). Due to the increased loss of interest in traditional screen media, young children tend to spend minimal time using traditional media devices (Montgomery, 2013). In the prevalent societies, young children are spending an estimated three minutes playing video games on traditional video game players (Pagani, 2011). The significant decrease in the average time spent playing video games on traditional screen media has seen the significant reduction of the overall sales of Nickelodeon’s traditional and non-digitalized games.

Given the significant decrease of the overall sales of non-digitalized and traditional Nick games, the Nickelodeon programming team initiated the creation of digitalized Nick games. This step saw the creation of digitalized games with the likes of *‘sky whale’*, *‘what’s cookn’* and *SpongeBob Boogie Bob dance*, among many others. The digitalized Nick games were made available on digitalized mobile media devices with the likes of tablets, smart phones, and the like, through the creation of the Nick mobile App, which facilitates the downloading of Nick games from the Nick mobile App (Banet-Weiser, 2010).

The diversification of technological infrastructure instigated a significant reduction in the overall amount of time spent watching television. The significant decrease in the overall amount

of time spent watching television is instigated by the development of new digitalized devices that serve as convenient platforms for young children to access media content. Despite the significant reduction in the overall amount of time spent watching television, average American children still perceive television as an imperative genre in relation to accessing media content.

Given that television is still a popular genre among children, Nickelodeon's programming team is making significant efforts towards augmenting the program design disseminated through television (Papathanassopoulos, 2012). In this regard, Nickelodeon is still launching programs that can be accessed through traditional televisions. Further, Nickelodeon has worked to diversify the quality and increase in quantity of programs and shows disseminated through traditional television. By taking this step, Nickelodeon ensures that it does not completely neglect the use of traditional television since they are regarded as imperative and popular genres among young children, in relation to accessing and retrieving media content. By ensuring the continued production of media content, Nickelodeon is in a better position to benefit from the advantages affiliated with the traditional and digitalized media devices and platforms (Papathanassopoulos, 2012). This step has seen the continuous consumption of Nick media content hence, augmenting the overall revenue realized by Nickelodeon from the production of media content.

With the heightened development witnessed in technological infrastructure, young children have modified the manner in which they watch television. Prevalently, an average American home has satellite and cable services, which enable media consumers to receive content from an array of different media channels (Papathanassopoulos, 2012). Typically, children in the contemporary societies watch televisions affiliated with DISH networks. Generally, DISH networks tend to provide satellite television services to media consumers. To

meet the changing digital habits of young children in relation to the changes, and modifications witnessed in the manner of watching television, Nickelodeon has taken imperative steps towards incorporating DISH networks. In this light, Nickelodeon has launched programs that are aired on DHS networks (Papathanassopoulos, 2012). The Nickelodeon Teen Nick package (South of Nowhere, One on One, Freaks and geeks, Zoey 101, The Night Life, and O'Grady) is among the many Nickelodeon programs that are currently available to all DISH programs at an estimated \$39.99 per month. By switching to DHS networks, Nickelodeon is at a better chance disseminating its programs since DHS networks are currently available to an estimated seventy million homes, globally (Papathanassopoulos, 2012). As a result, Nickelodeon has realized a significant increase in their overall revenue. This significant increase has in turn prompted Nickelodeon to work on the production and launch of more programs that will be disseminated through DHS networks.

Given an analysis of the steps, strategies, and actions taken by Nickelodeon with regard to adapting to the changing digital habits of young children, it is evident that nickelodeon focused imperatively and solely on the aspect of digitalization, digital media, digital platforms, and digital events (Banet-Weiser, 2010). The basic and fundamental idea in this case is digitalization. From a media-based perspective, digitalization refers to the incorporation of digitalized technological models with the likes of digital and computer technologies, with the intention of keeping up with unremitting changes and modifications in digital infrastructure and technology.

### **Disney Channel**

With regard to the diversification and expansion of digital and technological infrastructure, Disney channel, like many other Children television networks, incorporated diverse strategies and made significant steps, with the intention of adapting to the changing digital habits of young children (Zibart, 2011). Given a critical survey of Disney's webpages, departments, viewership profiles, among many other organizational related content; it is evident that Disney Channel integrated an array of stratagems, with the intention of meeting the changing demands of their young audiences.

While Nickelodeon was making efforts to collaborate with multi-channel networks with the likes of Awesomeness TV, Disney channel was focusing more on joining digitally packaged services with the likes of Sling TV (Zibart, 2011). In the advent of rapid diversification of technology and digital infrastructure, media consumers, particularly young children, are abandoning the use of traditional cable networks, and settling for the digitalized package. In this regard, Disney Channel has made imperative efforts to join the digitalized package services. Generally, Sling TV is perceived as new live television services, which are delivered through the internet and which allow subscribers to watch a diverse array of cable television channels, through their digitalized media platforms, with the likes of digital mobile media devices, digitalized televisions, and the like. By joining Sling TV, Disney Channel is at a better chance of meeting the modifications witnessed in digital trends of the young audiences (Storsul & Syvertsen, 2010).

Considering that children in the contemporary societies have switched to the use of the internet and digitalized mobile media devices, it is evident that joining Sling TV is an insolent step. Prevalently, Disney Channel is in a position to provide media content on mobile media devices through Sling TV that allows children to stream content to their mobile devices (Storsul

& Syvertsen, 2010). Further, Through Sling TV, children are in a position to retrieve and access content media since, Sling TV incorporates the internet to disseminate content on behalf of the Disney Channel.

Unlike nickelodeon, Disney channel is known for its expertise in the production of Disney comics that feature famous and well renowned Disney comic stars with the likes of Mickey Mouse, Uncle Scrooge, Donald Duck, among many others (Zibart, 2011). Initially, Disney comics were featured on imperative print media platforms with the likes of articles, newspapers, and the like. However, the diversification and development of digital and technological infrastructure has prompted Disney Channel to make swift alterations in the media platforms used to disseminate Disney comics (Storsul & Syvertsen, 2010). Prevalently, children are accustomed to incorporating the internet, in order to gain access to e-books, journals, magazines, and other forms of print media. Generally, an average American child does not frequent a library with the intention of accessing books, journals, and other different forms of print media. In this regard, Disney Channel has neglected the integration of print media, as a media platform, for the dissemination of Disney comics. Instead of incorporating print media, Disney Channel has shifted to the use of e-books. Currently, Disney channel produces and generates comics that are accessible and available on the internet (Zibart, 2011). With the generation of online Disney comics, children in the modern day societies have taken significant steps towards making online subscriptions through their email addresses, a move that has further popularized and increased the overall sales of Disney comics. This step has seen the generation and production of Disney Comics such as *Mickey Mouse Versus Gonorrhea*, *Donald Duck adventures*, *Uncle Scrooge adventures*, among many others that are currently available on the

internet (Zibart, 2011). This step has seen the diversification of Disney's market that has extended to Shanghai China, with the debut of Mickey Mouse takes over shanghai.

The diversification of digital infrastructure saw the invention of new media platforms, through which children in the modern-day society could access and retrieve media content. Initially, children relied predominantly on television as the main source of media content (Storsul & Syvertsen, 2010). However, with the diversification of technology, children in the modern day societies are at a better chance of accessing data through smart phones, tablets, and the internet, among many others. Generally, this trend meant that children would operate as multiscreen and multi-device individuals (Roscoe, 2014). The development of multiscreen and multi-device behaviors among children meant that Disney had to produce and launch many programs in order to meet the increasing demand of media content, instigated by multiscreen and multi-device trends among young children. In this light, Disney Channel initiated the generation and production of new programs. The Disney programming team worked on this objective, and saw the production and launching of Disney XD. Disney XD is a satellite and cable television channel owned by the Disney Channel. Disney XD focus predominantly and solely on children programming with the likes of animated series, theatrical movie series, XD movies with the likes of Spiderman, Avengers, among many others, and some live action television programs (Roscoe, 2014). With the establishment of Disney XD, Disney channel was in a better position to augment its current programming to suite the increasing demand of programming, instigated by the multiscreen and multi-device trends among young children.

Like Nickelodeon, Disney Channel is renowned for the generation of games, which act as imperative products delivered to the young audiences. Given the diversification of digital and technological infrastructure, children in the contemporary societies have developed interest in



digital games, as opposed to traditional games played through traditional video game systems (Wardrip-Fruin, 2014). Prevalently, children are shifting to the use of digitalized mobile media such as smart phones, tablets, and the like with relation to accessing and playing digital games. In this light, Disney Channel like Nickelodeon has taken significant measures and steps toward digitalizing Disney games and ensuring that these games are readily available on digitalized media devices and platforms. Measures taken by Disney to produce digitalized games saw the launching of Disney infinity, an action-adventure sandbox digitalized video game that was released in 2013 (Wardrip-Fruin, 2014). Unlike other Disney games, Avalanche Software was incorporated in the development of Disney infinity. The Avalanche Software added a spectacular graphical effect to the game, such that the game appeared to have digitalized images and sound effects. Disney channel has then made it possible for children to download Disney infinity and access it through the digitalized media devices such as smart phones, among many others. Disney has achieved this by providing Disney infinity on Xbox, and other applications that make it easier for young children to download Disney games to their digital media devices. Following the development of digitalized games, Disney channel realized a significant increase in the overall revenue generated through the production of digital games (Wardrip-Fruin, 2014). As a result, Disney channel instigated the creation of other digitalized games with the likes of Star Wars, among many others.

Like Nickelodeon, Disney channel focused predominantly on the digitalization of its programming and media platforms (Trpovski, 2011). With the rapid diversification of digital infrastructure and digital media, Disney recognized and acknowledged the need to embrace digitalization. This fact in turn motivated Disney to channel significant amounts of money and time towards the digitalization of its media events, media platforms, and media content

(Trpovski, 2011). As a result, Disney initiated the strategies analyzed earlier, which saw the digitalization of Disney channel in general.

### **Analysis and overview of the results**

The information gathered from the analysis of Disney channel and Nickelodeon indicates that to adapt to the changing digital habits of young children, children television networks tend to channel significant amounts of time and resources, in the incorporation of new digitalized models, which in turn enables them to incorporate the new technologies that come with the rapid digital transformation.

In the analysis, Nickelodeon and Disney channel incorporated diverse strategies with the intention of digitalizing their programming in a manner that befits the changing digital habits of young children. Nickelodeon and Disney focused on the generation of digitalized games in order to do away with the traditional and non-digitalized games that are currently an unpopular genre among young children. By taking this step, these television networks were at a better chance of augmenting their overall revenue, through the sale of digitalized games. Furthermore, Nickelodeon and Disney channel collaborated and joined networks such as DISH and Sling TV respectively, with the intention of disseminating their content on satellite and cable television networks. This step enabled the television networks to realize maximum profit since they were at a better chance of meeting the multi-device and multiscreen demands of the young generation.

Additionally, Nickelodeon and Disney channel made imperative efforts towards generating more programming in order to meet the increased demand for new programs, which was instigated by the multi-device and multiscreen behavioral trends among young children. This step in turn saw the creation of Disney XD, Nick. Jr, Nicktoons, among many others.

Nickelodeon and Disney also implemented different strategies where Nickelodeon saw the establishment of Noggin, and collaborated with YouTube multi-channels with the likes of Awesomeness TV, with the intention of providing video-on-demand services. Disney channel saw the production of Disney comics that were made available online, as opposed to the traditional print media platform.

<b>Product /content innovation introduced by Nickelodeon</b>	<b>Product /content innovation introduced by Disney channel</b>	<b>Endorsement against the proposed model</b>
The production of digitalized programs, which can be accessed through digitalized media devices.	Collaboration with Sling TV, to ensure the provision of the Disney digitalized package.	The innovation steps taken by Disney and Nickelodeon coincide with the strategies recommended in the proposed model.
Nickelodeon ensured the creation of both traditional and digitalized television programs. Further, Nickelodeon also ensured the intensive production of digitalized programs, which are characterized by digitalized sound effects and images.	Intensive programming that triggered the generation of a diverse array of programs, to meet the accelerating multi-device and multi-screen demands.	The products and content innovation incorporated by Disney and Nickelodeon coincide with the strategies recommended in the proposed model.

Nickelodeon established video subscription sites to meet video-on-demand-services. This move saw the establishment of Noggin.	Disney channel initiated the shift to digitalized media platforms, which saw the provision of Disney comics on online book platforms.	The steps taken in content innovation by Nickelodeon and Disney, comply with the proposed recommendations.
Nickelodeon Collaborated with Awesomeness TV a renowned multi-channel organization. Nickelodeon also incorporated DISH networks, to ensure that Nick. Programs are aired on digitalized television.		Nickelodeon's content innovation in this case coincides with the endorsements manifested in the proposed model.
Nickelodeon ensured the generation of digitalized games, which are available in digitalized mobile media devices through the Nick. Mobile App		Nickelodeon's product innovation in this case coincides with the endorsements reflected in the proposed model.

### **Discussion of the results**

The results documented through the information gathered from Nickelodeon and Disney channel indicate that these children television networks focus predominantly on going digital. In this regard, they make significant steps towards digitalizing their media content, digitalizing their media platforms, and digitalizing their programming and overall program designs.

Generally, the over-used term, going digital is characterized by the generation of digitalized media content that is in turn disseminated through the internet and through other digitalized media platforms that are affiliated with the World Wide Web. Therefore, adapting to the changing digital habits of young audiences is all about going digital.

Overall, this report calls for the incorporation of digitalized models and strategies. This research is based on case-specific examples, but it offers relevant information and demonstrates the manner in which children television networks could work towards incorporating digitalized models that will effectively meet the changing digital behaviors of young children. Typically, the results provide imperative support that reinforces the strategies and actions taken by Nickelodeon and Disney Channel in relation to adapting to the changing digital habits of young children.

### **Recommendations**

The comparative analysis of Disney channel and nickelodeon has contributed imperatively in the generation of useful information that sheds light on the relevant steps children television networks ought to take in relation to adapting to the changing digital habits of young children in the contemporary societies. The information generated through the comparative analysis offers relevant guidance to other children television networks, working

towards surviving and thriving seamlessly, through the advent of digital development. Based on the information gathered, children television networks should consider;

- ‘Going digital’
- Remixing their programming in a manner that befits the changing digital habits
- Diversifying their media platforms, to accommodate digitalized media devices

### **‘Going digital’**

With reference to going digital, children television networks should focus more on generating programs that can be accessed through the internet and through digitalized media platforms. In the contemporary societies, children have been exposed to a digitalized environment that has seen a major alteration in the digital habits of young audiences. Prevalently, children have embraced digital transformation, where they have shifted to the use of digital technologies. Therefore, to thrive in the advent of technology, children television networks should focus predominantly on going digital in order to meet the changing digital habits triggered by rapid digital transformation.

### **Remixing their programming**

Due to the rapid development of digital infrastructure, children in the contemporary societies have developed interest in digitalized programming, which sees the generation of digitalized images and sound effects that are relatively similar to real world events. The increasing demand for digitalized images and sound effects in turn requires children television programs to augment their overall programming. In this case, the television networks are required to initiate the generation and production of programs that incorporate spectacular and

digitalized effects. By taking this step, children television networks will be at a better chance of prospering through the turbulence of changing digital habits among young children.

### **The diversification of media platforms**

The continuous modification of technological infrastructure has seen the rapid diversification of digital infrastructure. In the modern day societies, young children have access to digitalized devices with the likes of smart phones, tablets, among many others. Therefore, children no longer rely predominantly on the television, with regard to retrieving and accessing media content. In this light, children television networks should not focus solely on the use of the television as a media platform instead, they should incorporate the use of other digitalized media devices, in the dissemination of children related content. To achieve this, children television networks could generate mobile applications, incorporate the internet, and so on.

### **Conclusion**

This report provides a detailed analysis of Nickelodeon and Disney channel. The report aimed predominantly on the documentation of relevant steps, strategies, and actions taken by children television networks, with regard to adapting to the changing digital habits of young children, because of the rapid and unremitting digital development witnessed in digital and technological infrastructure, in the modern day societies. The information gathered in this report indicates that children in the modern-day societies spend a great deal of time using digital media, a trend that has contributed significantly to the modification of the children's digital habits. The unremitting use of digital media among young children has played a pivotal role in instigating a need for change in children television networks.

Generally, this report indicates that for children television networks to thrive through the advent of technological development, they have to embrace the notion of ‘going digital’. The challenge going forward for children television networks is in the incorporation of new digital models, which will meet the changing digital habits of young children. The proposed model reflected in the study prioritizes the need for, digitalized media platforms, digitalized programming, optimal balance between traditional and digital programming, and the development of digitalized games. To effectively address the challenge of incorporating new digital models, television networks will be obliged to incorporate the strategies reflected in the proposed model.



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