

The CoComelon brand on YouTube: multichannel architecture and audiovisual strategy in children's content

A marca CoComelon no YouTube: arquitetura multicanal e estratégia audiovisual em conteúdos infantis

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ABSTRACT: *Social media has transformed how content is distributed. In this study, we analyze CoComelon's multichannel brand architecture on YouTube and investigate how its audiovisual strategy and self-positioning as "educational" content operate within the platform environment. Using a case-study approach, the research combines quantitative analysis of 3,997 videos from five CoComelon channels with a content analysis of a purposive sample comprising the five most-viewed videos from each channel. According to the findings, a differentiated multichannel structure is organized around characters, themes, and languages while maintaining a consistent brand identity. Recurrent audiovisual features (rapid editing, music, recurring characters, on-screen text, and standardized branding) coexist with educational terms such as "preschool" and "kids for education" as part of the brand's presentation and positioning. Overall, considering the results, we verified how CoComelon combines channel segmentation, audiovisual consistency, and educational self-presentation within a coordinated brand strategy adapted to the logics of digital platforms.*

Keywords: YouTube; CoComelon; audiovisual; edutainment; kids entertainment.

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RESUMO: *As redes sociais transformaram a forma como os conteúdos são distribuídos. Neste estudo, analisamos a arquitetura multicanal da marca CoComelon no YouTube e examinamos como sua estratégia audiovisual e seu autoposicionamento como conteúdo “educativo” operam no ambiente da plataforma. Adotando uma abordagem de estudo de caso, a pesquisa combina a análise quantitativa de 3.997 vídeos provenientes de cinco canais da CoComelon com uma análise de conteúdo de uma amostra intencional composta pelos cinco vídeos mais visualizados de cada canal. De acordo com os resultados, há uma estrutura multicanal diferenciada, organizada em torno de personagens, temas e idiomas, ao mesmo tempo que mantém uma identidade de marca consistente. Características audiovisuais recorrentes (como edição rápida, música, personagens recorrentes, texto na tela e elementos de marca padronizados) coexistem com termos de caráter educativo, como “preschool” e “kids for education”, como parte da apresentação e do posicionamento da marca. De modo geral, considerando os resultados, verificamos como a CoComelon combina segmentação de canais, consistência audiovisual e autopresentação educativa em uma estratégia de marca coordenada e adaptada às lógicas das plataformas digitais.*

Palavras-chave: YouTube; CoComelon; audiovisual; edutainment; entretenimento infantil.

Introduction

Television was traditionally one of the main forms of entertainment for children (NEUMANN; HERODOTOU, 2020b). Since 2005, audiovisual consumption has evolved with the rise of the Internet and the gradual introduction of platforms like YouTube (NEUMANN; HERODOTOU, 2020b), transforming the production, distribution, and monetization of audiovisual content (CAPLAN; GILLESPIE, 2020). Indeed, currently, some of the most successful YouTube channels are those aimed at children. Thanks to the use of emerging technologies and mobile devices, these channels are even reaching very young audiences and children between the ages of 0 and 5 years (BURROUGHS, 2017).

Authors of studies in various countries have demonstrated the widespread popularity of the platform among children in recent years (MARSH et al., 2019; THE COMPLETE PICTURE..., 2022; KIM et al., 2024). YouTube is also one of the services whose advertisements have the greatest impact on children. As such, it is common, for example, for preschoolers to prioritize digital content over traditional television: YouTube videos featuring animated characters, lullabies, children's songs, and toy unboxing (VANWESENBEECK; HUIDERS; PONNET, 2020). It should also be noted that this content is influenced by the platform's own algorithm (NANSEN; BALANZATEGUI, 2022).

Of all the channels aimed at children on YouTube globally, the one with the most subscribers and views is "CoComelon-Nursery Rhymes" (193 million subscribers and 201.98B views). Furthermore, during the pandemic, the main CoComelon channel became the most viewed channel in the world on YouTube, even surpassing the record set by Netflix (LLOYD, 2023). It is so well known that debates have arisen about its impact on children's development and behavior (LLOYD, 2023).

Research on YouTube and its use by children has focused on multiple areas of knowledge: the quality of the content on the platform and

its suitability for children (NEUMANN; HERODOTOU, 2020a); the relationship between YouTube usage patterns and behavioral or emotional problems in children (KIM et al., 2024); YouTube and its effects on children's learning and development (IZCI et al., 2019); the role of kidfluencers (FELLER; BURROUGHS, 2022); the influence of YouTube advertising on preschoolers (VANWESENBEECK; HUDDERS; PONNET, 2020); and so on.

Richert, Robb and Smith (2011) analyzed the effectiveness of screens in children's learning; these authors also believe that media companies should exercise caution when promoting and selling their own educational value. This relationship between educational claims and commercial interests forms part of a broader field of academic research that examines childhood as a commercial category. Steinberg (2011) argues that contemporary children's audiences are strongly influenced by marketing strategies of both the media and other types of companies, which target minors directly as consumers. Cook (2004) analyzes this process from a historical perspective and shows how the children's clothing industry contributed to the emergence of children as consumers. This trend subsequently extended to other product categories, including media content. Similarly, Seiter (1993) investigates how children's television and toy marketing target children and parents through different and often contradictory persuasion strategies; Schor (2004), for her part, reflects on the intensification of marketing aimed at children in recent decades and links this trend to the growth of media environments in which children spend increasingly more unsupervised time. Likewise, Buckingham (2011) cautions against the tendency to view children as being manipulated by commercial discourse, while acknowledging that contemporary childhood is inseparable from consumer culture. Therefore, although brands may refer to educational concepts when describing their content, their commercial interests remain an important part of how that content should be understood.

Conversely, this corporate structure operates within the specific logic of the platforms on which the content is distributed. Van Dijck,

Poell and de Waal (2018) describe contemporary media environments as a “platform society,” in which services—such as YouTube—not only host content, but also determine its visibility, circulation and monetization through algorithms, metrics, and recommendation systems. In this environment, audience attention itself becomes a commodity. This dynamic existed before digital platforms, but these have intensified it (WU, 2016). This is particularly relevant when it comes to children: Feller and Burroughs (2022) show how the figure of the “kidfluencer” blurs the boundaries between content, advertising and personal branding on YouTube, an issue that regulatory bodies have struggled to address. In Brazil, this same intersection between governance, consumer culture, and platform logics has been analyzed in relation to children’s content on YouTube (TOMAZ, 2023; TOMAZ; GUEDES; MARTINS, 2023).

Therefore, in this study, we focus on the relationship between entertainment, education, and the market. In this regard, authors of existing studies have primarily investigated how children learn through screens and how brands construct the image of minors as consumers; meanwhile, studies on platforms have analyzed how these determine content visibility and interaction. However, in this study, we look at how a children’s brand develops a multichannel strategy centered on an educational objective while, at the same time, seeking to gain visibility and engagement within the platform itself. From this perspective, the “educational” label that CoComelon applies to its content is not analyzed as an objective description of its educational value, but rather as a strategy that fulfills several functions: it classifies content, contributes to its visibility within YouTube’s recommendation system, and helps position the brand in relation to its competitors.

Accordingly, the main research question is: how do CoComelon’s multichannel architecture and its positioning as an “educational” brand come together within a single brand and platform strategy? Based on the theoretical context previously outlined, this study presents the following general objective:

GO1. To analyze how CoComelon develops its audiovisual strategy and multichannel brand architecture on YouTube and how these operate within the platform's own logic of visibility and participation.

Based on this general objective, we can identify the following specific objectives:

SO1. To characterize CoComelon's brand strategy on YouTube by analyzing how content is distributed across its different channels;

SO2. To analyze the corporate presentation of CoComelon's channels, including the role played by the brand's own "educational" label in its positioning strategy;

SO3. To describe the performance and posting patterns of the channels analyzed in order to understand how the brand maintains audience visibility and engagement over time;

SO4. To describe the recurring audiovisual and narrative resources used in the sample, understood as formal features characteristic of the brand's audiovisual identity.

Method and sample

The study is based on triangulation between quantitative and qualitative techniques. Firstly, we will use the case study method. As Stake (1995) explains, a case study examines the particularity and complexity of a unique case in depth, aiming to understand rather than generalize; it is a particularly useful empirical method for investigating a contemporary phenomenon and answering "how" and "why" questions (YIN, 2018).

Our case study is CoComelon. It is considered to be, in itself, of great interest. As aforementioned, the main channel for the CoComelon brand is "CoComelon-Nursery Rhymes," which has the highest number of subscribers and views globally for content aimed at children on YouTube and ranks second in the global ranking (general content) (SOCIAL BLADE, 2025a; 2025b). It is, therefore, one of the platform's most internationally prominent channels.

For this case study, we will examine five CoComelon channels whose content is produced by Moonbug Entertainment (MOONBUG, 2025). These are as follows:

- “CoComelon – Nursery Rhymes” (193M subscribers)¹;
- “CoComelon Classroom – Learning for Kids” (284K subscribers), re-branded as “The Melon Patch Learning Videos” in September 2025²;
- “CoComelon JJ’s Animal Time – Nursery Rhymes” (14M subscribers);
- “CoComelon – Cody Time” (7.41M subscribers);
- “CoComelon – Nina’s Familia” (1.86M subscribers).

Of these, the main channel presents itself as content in which “early learning and fun come together through the power of music” (COCOMELON - NURSERY RHYMES, 2006). The remaining four channels extend this identity through distinct formats: a classroom setting led by Ms. Appleberry; animal-themed content built around the character JJ; alphabet- and number-based learning through the character Cody; and bilingual Spanish-English content centered on the character Nina³. We therefore consider that the sample represents the variety of content offered by the CoComelon brand, covering both generalist and niche channels launched between 2006 and 2024, and thus capturing the brand’s evolution over time.

After selecting this case study, we applied a quantitative data analysis method that involved collecting information from the sample in order to carry out a detailed study (CRESWELL, 2013; BRYMAN; BELL, 2019; LIU; SHMILOVICI; LAST, 2020; SIDDIQUI, 2024). In this phase, we extracted, organized, verified, and viewed the data.

The data sample to be analyzed comprises 3,997 analysis units (videos):

- 1 The number of subscribers per channel was last updated on 05/26/2025.
- 2 Since the entire research was conducted beforehand, the previous nomenclature has been maintained throughout this article.
- 3 From now on, a simplified nomenclature will be used for each of these channels: CoComelon, CoComelon Classroom, JJ’s Animal Time, Cody Time, and Nina’s Familia.

- CoComelon (1,537, launched on September 2, 2006);
- CoComelon Classroom (79, launched on September 3, 2024);
- JJ's Animal Time (1,119, launched on November 2, 2021);
- Cody Time (787, launched on November 22, 2021);
- Nina's Familia (475, launched on March 14, 2023).

All the data (except the number of subscribers) were accurate on May 15, 2025, and were processed between 3:04 p.m. and 3:39 p.m. (CEST). The first phase involved extracting data using Google (YouTube Data API v3) and Python to obtain information on the titles, duration, views, likes, posting date, and keywords for each of the analysis units. The data were then cleaned and manually verified before being analyzed⁴.

This mixed-methods design follows a sequential explanatory approach (CRESWELL, 2013; BRYMAN; BELL, 2019), in which the previously described quantitative phase provides the basis for the qualitative content analysis presented next, rather than the two phases being conducted as independent and unrelated analyses. The quantitative phase, based on the complete corpus of 3,997 videos, provides a structural characterization of the sample in terms of duration, posting frequency, keyword use, and channel performance.

The second phase consists of a content analysis (KRIPPENDORFF, 2019) applied to a selected sample of 25 videos. For this purpose, we selected the five most-viewed videos from each channel. This criterion follows an extreme-case sampling approach (PATTON, 2002), rather than a probability sampling approach: the most-viewed videos from each channel are the cases that have the greatest public exposure and are therefore the most likely to display the audiovisual and narrative resources through which the brand connects with its audience. This selection allows us to characterize the content that most definitively embodies the architecture of the CoComelon channels, although it does not allow us to claim that these resources are representative of the broader catalogue of each

4 Comments are disabled on the channels.

channel. It should be noted that 12 of these 25 videos also received the highest number of “likes.”

A coding scheme was therefore applied to this sample, based on variables organized into two main blocks, using criteria similar to those previously applied and validated by other authors (MORCILLO; CZURDA; TROTHA, 2016; PATTIER, 2021; HONG et al., 2025), and adapted to the specific case study and research objectives. Two coders independently applied the coding scheme to the 25 videos in the sample. Ambiguous cases, such as the absence of a clearly identifiable main character, were resolved using a “multiple” category, documented in the coding instrument itself. Intercooder reliability was calculated for all 13 variables using Krippendorff’s alpha. Nine variables reached α values of 0.78 or higher. Four variables yielded lower values: three showed almost unanimous category distributions despite observed agreement above 90%. The remaining variable, “dialogue,” reached $\alpha = 0.61$ with 84% observed agreement. The first block addressed the presence and identity of characters, the use of audio components (songs, sound effects, and narrator/voice-over) and the use of on-screen text. The second addressed the use of YouTube’s own features, including the thumbnail, video title, inclusion of emojis, branding elements, and visual identity. The complete coding instrument is available in the study’s data repository.

For the 25-video subsample used in the second phase, two additional variables were obtained: shot frequency, through automatic scene detection (PySceneDetect, CASTELLANO, 2018; ContentDetector, threshold = 30.0), validated using a manual count in six videos (mean absolute error = 3.67 shots); and predominant color, through K-means clustering ($k = 3$) of sampled frames converted to the HSV color space to obtain brightness and saturation scores (ZIYADA; SHAMOI, 2024).

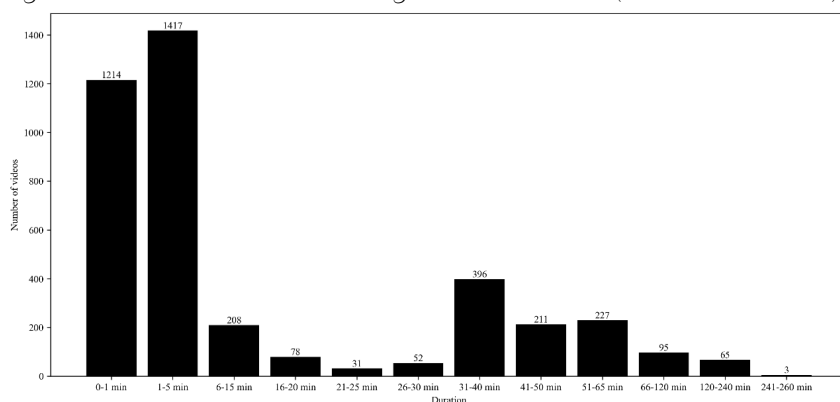
Hence, the qualitative content analysis of these 25 videos provides a detailed characterization of the audiovisual and narrative resources that recur in this subsample, providing a comprehensive complement to the overall quantitative picture rather than an independent interpretation of the sample.

Results

Duration of the videos

In Figure 1, we show the main distribution of video lengths across all five channels. There is a predominance of short videos lasting less than five minutes. Similarly, although to a lesser extent, there is also a considerable number of videos lasting between 31 and 65 minutes⁵.

Figure 1 – Number of videos according to duration interval (total for all channels).



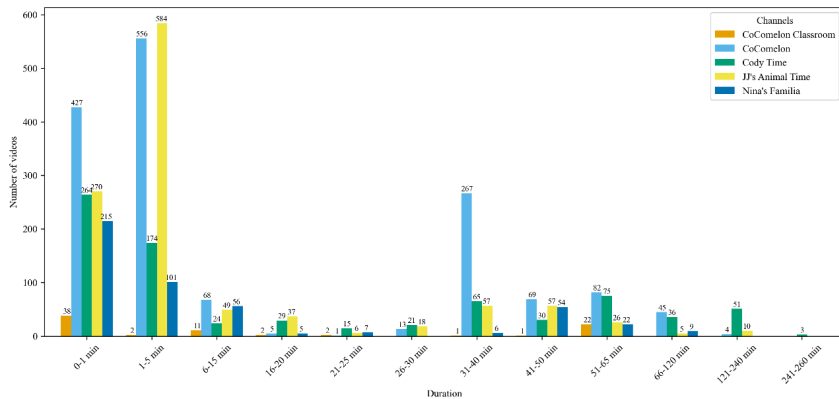
Source: Prepared by the authors, based on YouTube data.

We can also look at the disaggregated data on a channel-by-channel basis (Figure 2). The results are very similar to those shown in the previous graph. Individually, the channels also prioritize the posting of short pieces, up to five minutes long. In this regard, sub-one-minute productions are of particular interest, consisting of videos lasting only a few seconds, of which there are 1,214 videos (over 30% of the total production).

We also highlight the relationship between video length and views. The most viewed videos are the shortest ones (0 to 10 minutes) and those between 30 and 40 minutes (Figure 3). There is a connection between the videos most frequently posted by the channel (in terms of length) and those most viewed by its target audience.

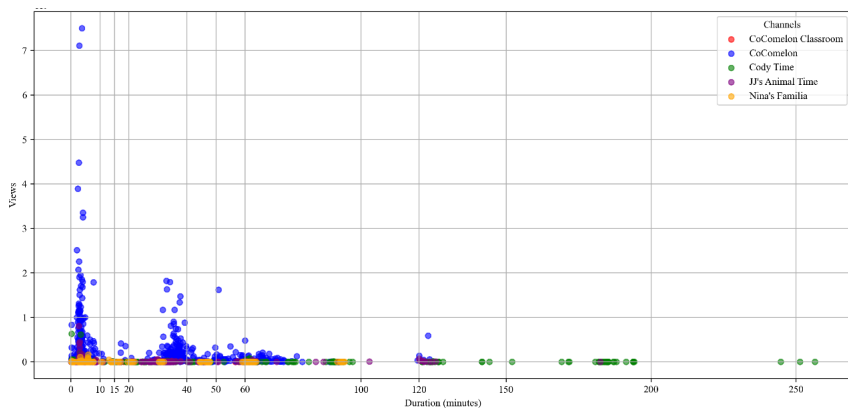
⁵ The duration is shown in minutes with decimals.

Figure 2 – Number of videos according to duration interval (on a channel-by-channel basis). Source: Prepared by the authors, based on YouTube data.



Source: Prepared by the authors, based on YouTube data.

Figure 3 – Relationship between duration and views per channel.



Source: Prepared by the authors, based on YouTube data.

To assess this relationship more rigorously, the videos were grouped into the duration intervals used in Figures 1 and 2 and compared according to their median daily views since publication. This measure was calculated as the ratio between the total number of views for each video and the number of days elapsed between its publication date and the date on which the data were extracted. This normalization takes into account the fact that older videos have had more time to accumulate views,

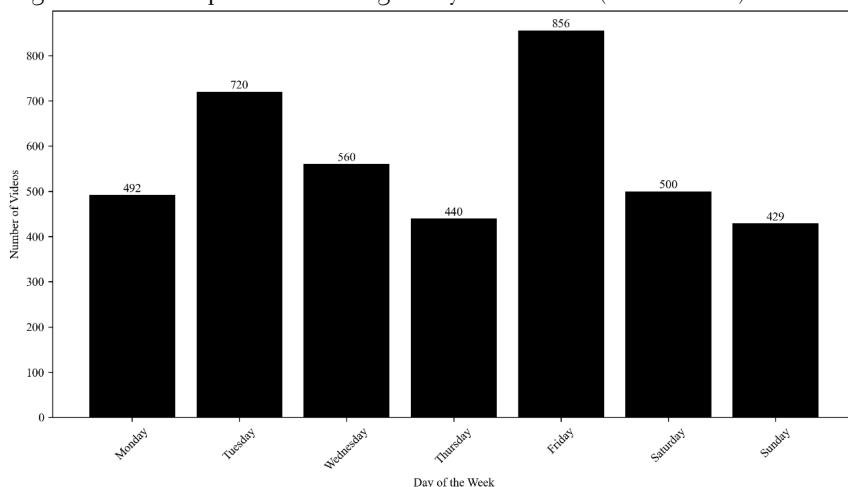
regardless of their duration. A Kruskal-Wallis test was used to confirm the existence of statistically significant differences between the duration groups ($H = 290.72$, $p < 0.001$).

Rather than showing a general pattern in which very short videos and those lasting between 30 and 40 minutes achieve similar results, as suggested by the raw view counts in Figure 3, this comparison adjusted for time since publication demonstrates a duration range that clearly stands out from the others: videos between 31 and 40 minutes long achieve a considerably higher median rate of view accumulation than any other duration group. This range is dominated by compilation videos (85.1% of which include the “+ More” title format), almost all of them on the main CoComelon channel. This suggests that the good performance of this duration range is better explained by the compilation format itself than by the duration of the video.

Days of the week

CoComelon channels mainly post content on Tuesdays and Fridays, although distribution is fairly balanced across the week (Figure 4).

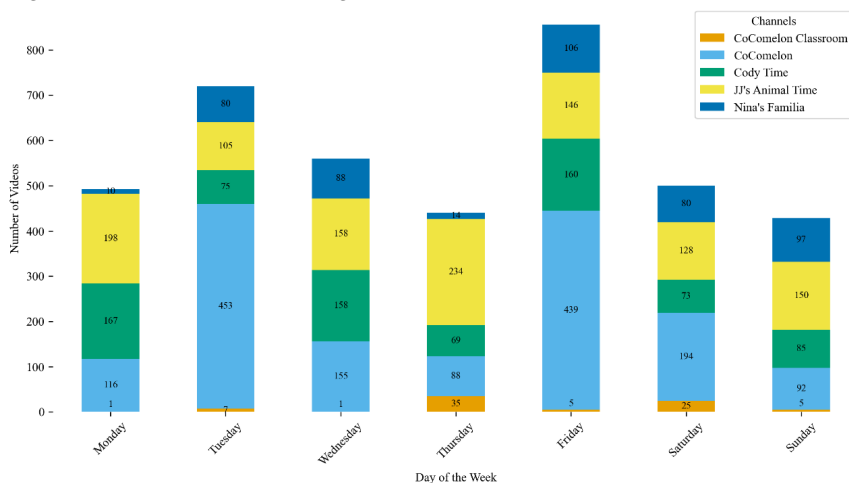
Figure 4 – Videos posted according to day of the week (all channels).



Source: Prepared by the authors, based on YouTube data.

If we look at the data broken down by channel, we see that the main channel, CoComelon, primarily posts on Tuesdays and Fridays. However, this trend is not as clear in the other channels, which post more evenly throughout the week. As a result, the brand's five channels ensure consistent and stable video posting seven days a week (Figure 5).

Figure 5 – Videos posted according to day of the week (on a channel-by-channel basis).



Source: Prepared by the authors, based on YouTube data.

On the main channel, these two preferred days also correspond to the highest median performance, suggesting that the channel's posting schedule is aligned with the days on which it reaches its largest audience. This combination is consistent with a coordinated channel architecture: there is no need to replicate the main channel's fixed posting schedule on the other channels, as their more even distribution already ensures a regular flow of new CoComelon content throughout the week, without relying on a single channel to maintain this presence.

Most frequently used keywords

Next, we present the five most frequently used keywords in all videos posted on the five channels (according to the number of times they

are used): “CoComelon” (4,719), “nursery rhymes” (3,451), “baby songs” (2,087), “preschool” (2,037), and “kids for education” (2,033). Per-channel keywords mostly overlap with this general set, with a few channel-specific additions: “sing-along” on the main channel, “Cody and JJ” on Cody Time, “CoComelon animals” on JJ’s Animal Time, and “kids songs” on Nina’s Familia.

Likes

In Table 1, we show the data relating to the mean and median number of views and likes for each of the channels, together with the median number of views per day since publication (see Duration of the videos for this normalized metric).

Table 1 – Views and likes per channel (mean and median).

Channel	Total videos	Views			Likes	
		Mean	Median	Median views/day	Mean	Median
CoComelon Classroom	79	934,966	365,806	3,831.3	2,569	1,602
CoComelon	1,537	131,520,939	27,483,147	33,498.9	371,927	107,881
Cody Time	787 (only 462 with visible likes)	4,908,132	662,056	1,614.7	27,201	1,350.5
JJ’s Animal Time	1,119	7,620,605	957,963	1,996.9	17,155	4,025
Nina’s Familia	475	1,965,301	201,144	827.5	7,091	1,442

Source: Prepared by the authors, based on YouTube data.

In the case of the Cody Time channel, the channel has disabled the public display of the “likes” count on 325 of its 787 videos (41.3%); the mean and median number of “likes” are therefore calculated using only the 462 videos with a visible “likes” count.

The analyzed channels were created between 2006 and 2024, which means that the previous raw cumulative figures are not directly comparable between channels: a channel that has been online for longer has had more time to accumulate views, regardless of its current performance. For this reason, the added column (median views per day) shows the median number of daily views since publication for each video, using the same normalized metric introduced in Duration of the videos, to account for these different creation dates.

When normalized in this way, the channel ranking changes: “Co-Comelon Classroom,” despite having the lowest raw number of views, ranks above both “Cody Time” and “Nina’s Familia” once the age of the channel is taken into account, indicating a relatively rapid rate of view accumulation for a channel launched only in 2024.

Most-viewed videos

The 25 most-viewed videos have been extracted for all the channels; specifically, the five most-viewed videos per channel (Table 2).

Predominant colors

To assess the brand’s visual identity in terms of color, the brightness and saturation of each of the 25 most-viewed videos were quantified (see Method and sample for the extraction procedure)⁶. Across the sample as a whole, mean brightness was 162.66 (63.8% of the maximum possible value), while mean saturation was considerably lower, at 100.64 (39.5%), indicating moderate brightness without particularly high saturation. There is also some variation between videos. For example, “Bath Song” has the highest brightness level in the sample (224.98), but low saturation (15.22), which is consistent with a scene dominated by pale and muted tones such as the bathroom tiles and foam. In contrast, the YouTube Short “Crafting Cody Full Body Crafts” has the highest saturation level

6 The full breakdown by individual video is available in the study’s data repository.

Table 2 – The five videos with the most views per CoComelon channel.

	Title	Channel	Views	Likes	Minutes
1	Wheels on the Bus @CoComelon Nursery Rhymes & Kids Songs (2018)	CoComelon	7,496,754,790	19,666,525	3.82
2	Bath Song @CoComelon Nursery Rhymes & Kids Songs (2018)	CoComelon	7,104,912,375	17,186,304	2.88
3	Baa Baa Black Sheep @CoComelon Nursery Rhymes & Kids Songs (2018)	CoComelon	4,474,998,638	10,307,945	2.75
4	Baby Shark @CoComelon Nursery Rhymes & Kids Songs (2017)	CoComelon	3,890,528,083	8,829,899	2.42
5	Yes Yes Vegetables Song @CoComelon Nursery Rhymes & Kids Songs (2018)	CoComelon	3,351,213,208	7,115,733	4.13
6	Animal Sounds and Letters, BINGO Ms. Appleberry CoComelon Classroom Learning for Kids (2024)	CoComelon Classroom	13,138,059	12,636	7.52
7	Sing the Rocketship Song with Keke Palmer & Ms. Appleberry CoComelon Classroom Learning for Kids (2024)	CoComelon Classroom	9,362,834	7,651	7.50
8	Learn Farm Animals and Sounds Toddler Learning With Ms. Appleberry CoComelon Classroom (2024)	CoComelon Classroom	5,705,403	4,800	5.00
9	Animals Sing Along and Play Toddler and Kids Learning With Ms. Appleberry CoComelon Classroom (2024)	CoComelon Classroom	5,021,454	4,610	18.03
10	B is for Bus Wheels on the Bus & ABCs with Ms. Appleberry CoComelon Classroom Learning for Kids (2024)	CoComelon Classroom	4,294,527	4,638	5.53
11	Baa Baa Black Sheep! @CoComelon Animal Time Animals for Kids (2022)	JJ's Animal Time	808,567,708	1,530,731	2.75

It continues...

Table 2 – Continuation.

	Title	Channel	Views	Likes	Minutes
12	Ol' MacDonald - Baby Animals CoComelon Animal Time Animals for Kids (2022)	JJ's Animal Time	444,966,872	554,812	3.05
13	Wheels on the Bus with Baby Animals @CoComelon Animal Time Nursery Rhymes (2022)	JJ's Animal Time	413,063,491	583,878	2.92
14	Five Little Ducks! CoComelon Furry Friends Animals for Kids (2022)	JJ's Animal Time	329,925,792	389,564	3.03
15	Bus Wash Song CoComelon Animal Time Nursery Rhymes & Stories for kids (2023)	JJ's Animal Time	222,606,208	289,158	2.93
16	Crafting Cody Full Body Crafts! DIY Baby Cody 1-2-3! #shorts #cocomelon #DIY #Crafts #CodyTime #Cody (2025)	Cody Time	630,293,889	5,777,250	0.27
17	Shopping Cart Song @cocomelon - It's Cody Time Songs for Kids & Nursery Rhymes (2022)	Cody Time	614,599,274	0	3.35
18	Wheels on the Bus Family Version CoComelon - Cody Time CoComelon Songs for Kids & Nursery Rhymes (2023)	Cody Time	199,145,401	0	3.10
19	Shopping Cart Song + More! CoComelon - It's Cody Time CoComelon Songs for Kids & Nursery Rhymes (2022)	Cody Time	82,993,885	0	61.62
20	Wheels on the Bus + More! CoComelon - It's Cody Time CoComelon Nursery Rhymes (2022)	Cody Time	62,203,177	0	60.92
21	Twinkle Twinkle Little Star + Wheels On The Bus Fun Cocomelon Nursery Rhymes & Kids Songs (2023)	Nina's Familia	165,283,357	234,776	5.97

It continues...

Table 2 – Continuation.

	Title	Channel	Views	Likes	Minutes
22	Dale Dale Piñata Birthday song Nina's Familia CoComelon Nursery Rhymes & Kids Songs (2023)	Nina's Familia	110,915,612	73,117	3.23
23	Are You Scared of the Doctor? Jobs & Healthy Habits CoComelon Nursery Rhymes & Kids Songs (2024)	Nina's Familia	101,192,562	139,629	5.77
24	This Is The Way Playground With Monkeys! Play & Laugh Fun @CoComelon Nursery Rhymes (2023)	Nina's Familia	72,062,406	44,487	6.00
25	Nina's Firetruck Song + Wheels On The Bus Playground! CoComelon Nursery Rhymes & Kid Songs (2023)	Nina's Familia	61,283,519	136,022	5.78

Source: Prepared by the authors, based on YouTube data.

(202.88), consistent with the vivid and artificial colors commonly used in crafting and DIY (“do it yourself”) content. These results suggest that the brand’s visual identity is not uniformly based on highly saturated colors, but rather combines moderate brightness with a more selective use of saturation that varies according to the context.

Narrative, sound and textual characteristics

These results are based on a content analysis of the 25 videos with the highest number of views. They are all video posts, with the exception of one YouTube Short. Twenty-two of the videos are less than eight minutes long, with only three videos exceeding this length (18.03, 60.92 and 61.62 minutes). Of the total 25 videos, 20 feature characters performing child-like tasks (bath time, getting on the bus, going to school, visiting the doctor) with a song playing in the background. The remaining five belong to the CoComelon Classroom channel, in which the teacher,

Ms. Appleberry, played by Juliana Urtubeyn (2021 U.S. National Teacher of the Year), addresses the children directly from a classroom-style set alongside a 3D-animated character, JJ. Additionally, 6/25 of the videos are remixes of several segments separated by titled graphic transitions (e.g., “Wheels on the Bus”).

The main recurring character is JJ, followed by Cody and Nina and their respective families and, to a lesser extent, Cece and Ms. Appleberry. Other characters (children, animals, bus drivers, a doctor, etc.) appear more occasionally.

Visually, the pace is fast, with a mean of 18.6 cuts per minute across the sample (one cut approximately every 3.2 seconds; threshold = 30.0, validated in Method and sample); one of the videos incorporates split-screen editing. All videos use musical elements and sound effects (laughter, splashing, vehicles, onomatopoeia, etc.); dialogue is less common, except on the “CoComelon Classroom” channel. Likewise, 20/25 of the videos also feature on-screen text (song lyrics). Finally, all the videos (except for the short) feature corporate branding elements (opening/closing bumper, Moonbug logo, leitmotif) and thumbnails feature close-ups of the main characters alongside prominent branding. Only one video includes an emoji in the title, although emojis appear more often in video descriptions, which also typically include song lyrics and links to official channels.

Discussion

These results suggest that the different elements analyzed form part of a coordinated strategy that combines audiovisual, algorithmic and commercial dimensions; they should therefore not be understood as isolated characteristics. The predominance of short videos and the concentration of a significant proportion of engagement in a small number of long compilation videos reflect the specific logic of digital platforms, in which audience attention is a resource to be captured and sustained (WU, 2016). In this context, visibility depends not only on the success of an individual video, but also on the channel’s ability to maintain a regular

flow of content and adapt to YouTube's recommendation dynamics (VAN DIJCK; POELL; DE WAAL, 2018).

The same logic is evident in the posting schedule. The main channel concentrates its uploads on the days on which it achieves its strongest performance, while the other channels distribute their uploads more evenly across the week. This suggests that the five channels do not operate independently, but rather as a coordinated system that helps maintain the brand's presence and visibility on YouTube throughout the week. Similarly, secondary channels sustain their own level of engagement based on their launch dates, rather than relying exclusively on the main channel's accumulated audience.

This coordination is also reflected in the way the brand presents its content. Expressions, such as "educational videos" and "preschool," do not simply describe what the channels offer; they also help position them for parents as well as within YouTube's recommendation systems. This strategy forms part of a broader tradition in which brands combine entertainment with educational aims (edutainment) in order to present themselves as the allies of parents and educators, even when their activities also reflect commercial interests (COOK, 2004; SCHOR, 2004; RICHERT; ROBB; SMITH, 2011).

The audiovisual, algorithmic, commercial and educational elements employed by CoComelon on YouTube do not, therefore, operate in isolation. Instead, they are part of a single brand strategy that sustains visibility within a broader attention economy centered on children (BUCKINGHAM, 2011).

Conclusions

With over 193 million subscribers and 200 billion views on its main channel, CoComelon has the widest reach of any children's channel on YouTube and is the second most popular channel on the platform. This position is reinforced by a transmedia structure on platforms like Netflix, giving it sustained prominence in the children's digital ecosystem.

The entire sample evidences a robust strategy behind CoComelon's audiovisual content creation.

All the channels share and build on each other's successes and viral content, a pattern consistent with a coordinated cross-channel strategy. Audience engagement and impact show extraordinary performance, especially on the main channel, maintained under the same visual identity standards. In this case study, we analyzed the strategy employed by these channels and the role of audiovisual tools in broadcasting content categorized as educational and aimed at children. CoComelon uses short, repetitive, and highly sensory formats; a combination that is consistent with the high engagement metrics observed among young audiences. This strategy, initiated in 2006, expanded through niche channels focusing on specific characters, themes or languages.

As per the content analysis, we observed intensive use of audiovisual elements commonly associated with attention capture in preschool-aged children: quick cuts, bright colors, recurring characters, repetitive music, and consistent visual identity. The systematic and repeated deployment of this set of resources across the sample is consistent with an association between their use and content retention and repetition, although, in isolation, it does not provide definitive evidence of such a relationship. This coordination extends to the brand's scheduling, its use of keywords — such as “educational videos” and “nursery rhymes” — to position content within YouTube's recommendation systems, and its standardized thumbnails, consistent with practices aimed at sustaining audience interest and encouraging click-through, as previously discussed; however, we do not directly measure audience retention, viewing habits, or click-through rates. Likewise, thumbnails feature recognizable characters and standardized visual elements that reinforce brand identity, a pattern consistent with practices intended to encourage click-through, although this study does not directly measure click-through rates. Although the sample (five channels and 3,997 analysis units) is sufficient to represent the brand, further research could include all franchise channels. Competitor comparisons would improve the understanding of the “educational” phenomenon on

YouTube Kids, alongside comparative studies of CoComelon products across multiple media (e.g., Netflix). Limitations inherent to data extraction tools and their specific libraries must also be mentioned. The analysis of posting patterns is likewise limited to a cross-sectional view of the sample; assessing seasonal variation or changes in channel management over the 19 years covered by the dataset would require a longitudinal design beyond the scope of this study.

Finally, we did not assess the pedagogical quality of CoComelon's content, but rather analyzed how the brand labels and positions it as educational. This distinction provides a basis for future research validating these claims from an educational, pedagogical or psychological perspective. Thus, we provide a basis for future research evaluating the accuracy of these labels and validating content according to its educational value in education, pedagogy, and psychology.

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