



VNIVERSIDAD
D SALAMANCA

CAMPUS DE EXCELENCIA INTERNACIONAL



FACULTAD DE FILOLOGÍA

UNIVERSIDAD DE SALAMANCA
FACULTAD DE FILOLOGÍA

GRADO EN
ESTUDIOS INGLESES

Trabajo de Fin de Grado

A Multimodal Approach to Banks' TV
Commercials in Spain

Author: Nerea Suárez González

Tutor: Dra. María Izaskun Elorza Amorós

Salamanca, 2015



**VNiVERSiDAD
DSALAMANCA**

CAMPUS DE EXCELENCIA INTERNACIONAL



FACULTAD DE FILOLOGÍA

UNIVERSIDAD DE SALAMANCA
FACULTAD DE FILOLOGÍA
GRADO EN ESTUDIOS INGLESES
Trabajo de Fin de Grado

A Multimodal Approach to Banks' TV Commercials in Spain

This thesis is submitted for the degree of English Studies

Date: 24th June 2015

Tutor: María Izaskun Elorza Amorós

Vº Bº

Signature

ABSTRACT [EN]

This paper aims at reporting the findings of an analysis on the communicative strategies of ten TV commercials of the Spanish national television, corresponding to five different banks (Santander, ING Direct, Bankia, Sabadell and, BBVA). The present study will focus on how advertisers employ different semiotic resources, that is, a multimodal construction to create an interpersonal relationship between the producer and the target audience. For this purpose, this paper draws on the hermeneutic approach of SF-MDA, systemic-functional multimodal discourse analysis, based on Halliday's 'tri-functional' conceptualization of meaning presented in his work *Halliday's Introduction to Functional Grammar* (2014). Therefore, this linguistic approach will enable us to study each semiotic source in isolation, a process known as 'intrasemiosis', and the combination of semiotic modes so as to expand meaning relations, regarded as 'intersemiosis'.

KEYWORDS: Applied linguistics, social semiotics, systemic functional linguistics, multimodal discourse analysis of advertising, TV commercials of banks.

RESUMEN [SP]

Este trabajo tiene como objetivo informar sobre los resultados de un análisis sobre las estrategias comunicativas de diez anuncios de la televisión nacional española, correspondiendo a cinco bancos diferentes (Santander, ING Direct, Bankia, Sabadell y BBVA). El presente estudio se centrará en cómo los publicistas emplean diferentes fuentes semióticas, es decir, una construcción multimodal para crear una relación interpersonal entre el productor y el público deseado. Para ello, este trabajo se basa en el enfoque hermenéutico del SF-MDA, análisis sistémico-funcional del discurso

multimodal, basado en la conceptualización de Halliday de la ‘triple funcionalidad’ del significado presentado en su trabajo *Introducción a la gramática funcional de Halliday* (2014). Por lo tanto, este enfoque lingüístico nos permitirá estudiar cada fuente semiótica de forma aislada, un proceso conocido como ‘intrasemiosis’, y la combinación de los modos semióticos para ampliar relaciones de significado, considerado como ‘intersemiosis’.

PALABRAS CLAVE: Lingüística aplicada, semiótica social, lingüística sistémico funcional, análisis multimodal del discurso de la publicidad, anuncios televisivos de bancos.

ACKNOWLEDGEMENTS

I would like to express my warmest gratitude to my supervisor, Dra. María Izaskun Elorza Amorós, for her invaluable support and her expertise as well as enthusiasm in the field of multimodal discourse analysis. I would also like to acknowledge the assistance provided by Nora Kaplan who is always willing to help as much as she can under any circumstances. My deepest gratitude goes to my family members who have always supported me and, in this precise case, have helped me collecting the TV commercials for this study while I was applying myself on this year courses.

TABLE OF CONTENTS

1. Introduction	9
2. Theoretical Framework: Kress and Van Leeuwen's approach to multimodality.....	10
2.1. The interpersonal metafunction in multimodal texts.....	11
2.2. The textual metafunction in multimodal texts.....	12
2.3. Colour as a semiotic mode	13
3. Data Collection	14
4. Data Analysis.....	15
4.1. Analysis of interpersonal realizations	15
4.2. Analysis of textual realizations	18
5. Conclusions	20
Work Cited	23
Appendix A: A1 - Banco Santander: Tú, tienes la última palabra	24
Appendix B: A2 - Banco Santander: Tú, tienes la última palabra	25
Appendix C: A3 - ING DIRECT: Condicionados.....	26
Appendix D: A4 - ING DIRECT: People in Progress.....	27
Appendix E: A5 - Bankia: Hipocorísticos.....	28
Appendix F: A6 - Bankia: Soluciones Cero	29
Appendix G: A7 - Banco Sabadell: Cerca. Una conversación privada (1)	30
Appendix H: A8 - Banco Sabadell: Cerca. Una conversación privada (2)	31
Appendix I: A9 - BBVA: Acuérdate de tu futuro (Sergio)	32
Appendix J: A10 - BBVA: Acuérdate de tu futuro (Virginia)	33

Notes..... 34

LIST OF FIGURES AND TABLES

Figure 1. The dimensions of visual space (adapted from Kress and Van Leeuwen 197)
..... 13

Table 1. Corpus of TV commercials of banks..... 14

“Reality is in the eye of the beholder”

Kress and Van Leeuwen

1. Introduction

Since the second half of the twentieth century, digital TV has turned out to be one of the most requested as well as the most powerful devices among media. There is a clear preference for televised ads inasmuch as they preserve orality, that is, sound and vision which are the main vehicles of face-to-face interaction (Cook 59). Besides, it is commonly agreed that products advertised through TV are in a way creating a need in us or, at least, expecting some kind of response and not the other way around (Del Saz-Rubio 2538). Since the moving image draws together many semiotic sources and that “visual communication is always coded” (Kress and Van Leeuwen 32), we should pay special attention to what we are being offered through this communication medium. Therefore, the best method in order to analyse the internal strategies of TV commercials would be a multimodal analysis capable of dissecting each semiotic source as well as studying their combination and handling. Accordingly, the methodology of this paper is based on the field of social semiotics and takes its foundational approach from Kress and Van Leeuwen’s theory of visual representation of meaning (2006). This paper attempts to demonstrate that the interpersonal relationships between advertisers and their target audience diverge with regards to the handling of different semiotic sources. Nonetheless, due to the delimitations of this paper, two points need to be clarified. Firstly, I have opted to select ten examples of banks’ TV advertising materials because I wanted to have an in-depth multimodal analysis and also due to the limited amount of space. Moreover, although the SFG bases its conceptualization of the linguistic mode on the ‘tri-functionality’ of language, this paper will be focused on the interpersonal and textual metafunctions¹ since they represent the most relevant aspect of study.

2. Theoretical Framework: Kress and Van Leeuwen's approach to multimodality

This section will deal with the main notions in the analysis presenting the theoretical framework used for analysing the corpus of ads and the results thereof. The theory in the field of social semiotics from which we are going to develop the subsequent analysis is based on Kress and Van Leeuwen's *Reading Images, Grammar of Visual Design* (2006). Taken as a starting point Halliday's SFG, that is, systemic-functional grammar or 'tri-functional' theory of conceptualization of meaning through the linguistic mode, Kress and Van Leeuwen's commitment was to adapt the same approach to the visual field. Halliday argues that language is a system of choices in which the speaker selects within a variety of options which fits best for transferring the desired meaning; therefore, this 'tri-functional' stratum achieves purpose in interaction and serves to negotiate meaning (Kaplan 5). In the light of the Western aesthetics, the creation of this "grammar of three-dimensional visual design" (Kress and Van Leeuwen 15) had the specific purpose of providing the Western standards for visual semiotics and "to analyse how they are used to produce meaning by contemporary image-makers" (1). Kress and Van Leeuwen assert that "the visual component of a text is an independent organised and structured message, connected with the verbal text, but in no way dependent on it" (18). For them, the internal logic of text and image is not the same; however, there is certain ambivalence between what is expressed through the linguistic mode and what is conveyed through the visual source (2). For instance, the expression of clause structures may be expressed through the choice between different uses of colour (2), whereas we may obtain syntactic meaning relations from the choices in angle of vision to achieve perspective (19).

If the term 'mode' describes the "means for making representations, through elements (sounds, syllables, morphemes, words, clauses) and the possibilities of their arrangement as texts/messages" (226); then, the term 'multimodal texts' or 'integrated texts' makes reference to those texts in which meaning relations "are realized through more than

one semiotic code” (177). Accordingly, a multimodal approach into the following commercials implies the study of the interactions between “spoken language, kinetic features (including gaze, body posture and gesture) and cinematographic effects including camera angle and size frame” (O’Halloran 14). At present, most part of advertising production involves a complex interplay of the verbal written text, visual and gestural images and other graphic or sound elements. In fact, recent studies in the field of multimodal analysis have demonstrated by doing this type of multimodal research that, owing to its rich combination of semiotic sources, TV has become the most persuasive and pervasive medium of communication (Del Saz-Rubio 2535; Vahid 115).

According to the systemic-functional approach, we can create and transfer information at three levels but, as mentioned before, only two were studied for the elaboration of the present dissertation due to its space limitation and its relevance to our study.

2.1. The interpersonal metafunction in multimodal texts

It enacts the projection of social “interaction between the producer and the viewer of the image” (Kress and Van Leeuwen 114). It allows us to identify the relation between ‘represented participants’ (people, places and objects depicted in images), the relations and attitudes between the ‘interactive participants’ (producers and viewers of images) and the represented participants, and the relations between the interactive participants themselves (114). Accordingly, we are going to pay attention to kinetic features such as contact vectors² (look and gesture) which are going to indicate us if the represented participant is in a position of ‘offer’ (information or good-and-services) or in a position of ‘demand’ (information or goods-and-services). However, “if there is such an ‘offer of goods-and-services’ in images, it must take the *form* of an ‘offer information’. It must be *represented*” (123). Moreover, we have to take into account cinematographic features such as social distance which is also going

to provide us with a special cue in the position of the represented participants regarding the audience (intimate, social or impersonal distance). Eventually, the attitude or perspective from which we received the message depends on the camera angle: subjective (involvement or detachment) or objective if we have the view of all the scene (116-145).

2.2. The textual metafunction in multimodal texts

It is described as a “structural configuration...in relation to the total communication process - expressing its operational relevance” (Language 46). Thus, it analyses the internal coherence and cohesion of the different elements of a text (‘intrasemiosis’) and how the text itself makes sense with its relevant environment forming up a meaningful whole (with the previous mentioned modes – ‘intersemiosis’) (Kress and Van Leeuwen 176). We should study the textual metafunction in multimodal texts by analysing image features such as the framing of components (strongly or weakly framed/ linear vs. non-linear composition), information value (centred or polarized), salience of elements (fore/background, size, contrast in tonal value, sharpness), and (multi)modality. The term ‘visual modality marker’ refers to the naturalistic and realistic elements of the composition; its *truthfulness* to our reality and how it is realized by a complex interplay of visual cues such as the balance of the spatial composition (size, focus, tonal contrast, perspective, placement in the visual field), the rhythm of the represented participants (duration, pitch, loudness, vowel colour) and colour itself as an important visual marker (157-210).

It is widely agreed in the tradition of Western visual design, that the information placed on the ‘New’ (right side) domain of an integrated text is where the reader/viewer is expected to pay more attention and; consequently, the location for the image maker to insert key information. On the contrary, the left side, the ‘Given’ domain, is used for the information assumed to be already-known by the reader/viewer (180). Complementary to

these concepts, the information value may also be divided into a vertical axis. The upper section represents the ‘Ideal’ domain presenting the idealized and generalized gist of the information or ‘promise of the product’. By contrast, in the lower part, the ‘Real’ domain, we are likely to find factual and practical information about the product itself (186, 196). Besides, if any element is placed at the ‘Centre’, it would be “the nucleus of the information to which all other elements are in some sense subservient” (196). This disposition may be illustrated as follows:

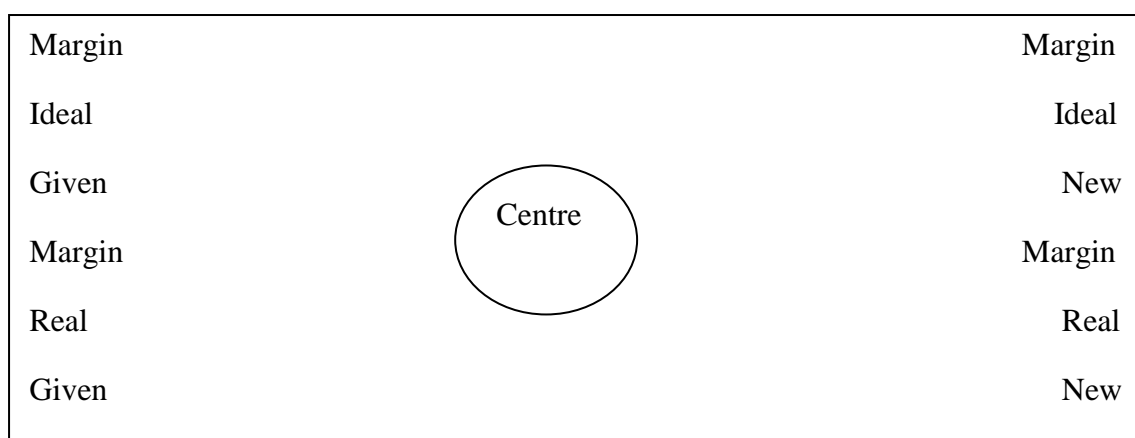


Fig. 1. The dimensions of visual space (adapted from Kress and Van Leeuwen 197)

2.3. Colour as a semiotic mode

Kress and Van Leeuwen emphasize the identification of colour as an independent and relevant resource for enlarging the meaning relations of signs. Colour works as a cohesive device that brings a sense of wholeness and has two distinctive ‘affordances’ for creating meaning, that is, “two sources for making meaning with colour” (232). The first feature is identified with ‘association’ or ‘provenance’, in other words, the “significant symbolic value in the given sociocultural context” (233). The second ‘affordance’ is determined by its visual cues or ‘distinctive features’ of colour such as colour value, saturation, differentiation, modulation, contextualization (full, plain, ellipsis), representation (abstraction vs. pictorial

detail), depth in perspective, illumination (play of light and shade), brightness (black-and-white scale) and hue (157-163, 225-238).

3. Data Collection

From a total number of thirty-four TV commercials of banks, recorded randomly during the month of December in 2014 on several terrestrial Spanish channels; only ten have been included in the current study. Owing to the space limitation, I have selected five of the most renowned banks (Santander, ING Direct, Bankia, Sabadell and, BBVA) and two commercials from each. Commercials have been numbered and presented from A1 to A10 in Table 1 and would be thus referred throughout the present study. Furthermore, the image sequences and their corresponding shots have been presented in static tables (see Appendices) for anyone to follow this analysis.

Table 1

Corpus of TV commercials of banks

Ad ID	Banking entities	Name of the comercial
A1	Banco Santander	Tú, cliente, tienes la última palabra
A2	Banco Santander	Santander Negocios
A3	ING DIRECT	People in Progress
A4	ING DIRECT	Condicionados
A5	Bankia	Hipocorísticos
A6	Bankia	Soluciones Cero
A7	Banco Sabadell	Cerca. Una conversación privada entre Rafa Nadal & John Carlin 1
A8	Banco Sabadell	Cerca. Una conversación privada entre Rafa Nadal & John Carlin 2
A9	BBVA	Acuérdate de tu futuro (Sergio)
A10	BBVA	Acuérdate de tu futuro (Virginia)

4. Data Analysis

4.1. Analysis of interpersonal realizations

Gaze and contact vectors. How are 'offer' and 'demand' attitudes constructed?

Attending to the interpersonal realizations, if we pay attention to the gaze and contact vectors we perceived that, the 50% of the image sequences (A3, A7, A8, A9 and A10) are mainly filmed from an oblique perspective and present an 'offer' attitude since none of the represented participants direct their gaze at the camera (viewer); therefore, they stand in an angled posture acting as not being watched but as being items of information. In A9 and A10, the represented participants stand in an angled and slightly sideways posture in a plain contextualization. Thus, the context is not important but the emotions and words of the represented individuals. In both cases when the represented participants look at themselves in the mirror, the camera takes a point-of-view perspective (A9 shots 5, 8, 10 and 12, A10 shots 6-8 and 10) which gives us sense of equality and intimacy. However, when the participant in A9 looks at himself in the mirror (shot 7), his body posture stays straight and the camera takes the perspective of the mirror, whereas in A10, when the represented participant looks at herself in the mirror (shots 6-10), her body posture remains angled and backwards whilst the camera perspective remains oblique at the woman in tears showing detachment. In both commercials the represented participants seem to go through a process of physical transformation in which, at the beginning, they feel self-confident and smiley (A9 shots 1 and 3, A10 shots 2 and 4), then, they feel pity for themselves when they look at the mirror (A9 shot 7, A10 shots 7 and 8). Eventually, they appear positively in their real aspects (A9 shot 14, A10 shots 14 and 16).

On the other hand, the 40% of the analysed commercials (A1, A2, A4 and A5) employ a 'demand' attitude towards the viewer. For instance, in A1 the first shot is the only one in which the represented participant stands in a straight position from a frontal

perspective, providing a sense of subjective equality and involvement. Her stance, as in the following cases, is that of requiring something from the viewers or, maybe, advertisers just try “to form a pseudo-social bond...with the represented participant” (Kress and Van Leeuwen 118) by showing her smiling at the camera (viewer). Besides, in A2 shot 14, among the four represented participants, the child is the only one directly looking at the camera (viewers’ eyes) in a genuine ‘demand’ attitude whilst the parents stand in a straight position and the employee stands in an angled posture towards these last ones. Provided that the represented participants are made of paper packaging, the whole image sequence is presented from a direct-frontal perspective which enhances the viewers’ involvement in the artificial scene. In A4, the demanding attitude of the represented participants has been applied from shot 12 to shot 23, in which advertisers wanted to make a contraposition of concepts (also expressed through the speech); illustrated also in the play of straight and angled body postures. For instance, in shot 14, while we hear the voice-over saying: “Los hombres no lloran”, he is ironically contradicting the shot taken from a close-up but oblique perspective with a sense of intimate distance at the man in tears. In A6, which corresponds to the remaining 10%, it would be out of the scope of this study to analyse contact vectors nor the body posture neither gesture since there is no represented participant in the image. In this ad, we are to find iconical and conceptual relationships between the represented objects and abstract realities to which the target audience may feel ascribed to.

What is the linguistic mode telling us?

Taking into consideration the linguistic mode, both audio and verbal written text, there is a general tendency for the voice of the banking entity to be expressed in a plural first personal pronoun “we” (except for A1 singular first personal pronoun “I”) directly referring to the target audience in a singular second personal pronoun “you” (except for the plural

second personal pronoun “you” in A7) creating a sense of collectiveness. Interestingly, in a study carried out by Barry Pennock between Spanish and British TV commercials, it has been demonstrated that “there seems to be a clear link between voice-overs and the type of product being advertised” (Styling the voice 979). With this in mind, we find that in the 50% of the analysed ads the voiceover represents the banking entity and the represented participant /object the audience (A4, A5, A6, A9, A10). In A4, for instance, the voiceover represents the banking entity whereas the baby is representing the target audience creating a kind of indirectness mingled by the tender baby: “Eh! Escucha Pablito” (shots 1-2). Besides, in A5 the voiceover says: “nosotros solo queremos darte 15.000 millones para ayudarte”; also, in A6: “Hemos reducido los dolores de cabeza... para impulsar tu negocio”. In both A9 and A10, we find the conversation between the represented participant representing the target audience and the interviewers that represent the banking entity: “¿Has pensado ya en tu futuro? Nosotros sí”. On the other hand, in a 30% of the analysed ads, both the voiceover and the represented participant stand for the banking entity (A2, A7, A8). In A2, the voiceover represents the banking entity, which corresponds to the represented participant as well, and who feels empathy for the autonomous: “Cuando tienes un negocio (shot 1)... necesitas a alguien cerca (shot 7)” in this last shot the Santander’s employee appears in the image. Then, in shot 14 it goes on “Porque cuando te decimos que queremos ser tu banco...”. In both A7 and A8 there is a conversation between Nadal and John but at the end of the commercials we find the voiceover saying: “En Banco Sabadell creemos que...estés donde estés”. Thus, we can come to the conclusion that John represents the banking entity. Furthermore, in a 10% of the analysed ads the represented participant corresponds with the banking entity (A1). In A1 the represented participant directly address the audience: “Millones de personas como tu habéis elegido el Santander” (shot 12). Eventually, in the remaining 10%, the represented participant represents the audience whilst the banking entity is manifested by visual

transparency of verbal written text (A3). In A3, Bob Dylan represents the target audience that is requiring from the banking entity: “I’m looking for a place to bath my bird”. Here, there is visual transparency in the last shots: “A todos aquellos que se replantean las cosas...Liberamos ataduras, rompimos esquemas”.

4.2. Analysis of textual realizations

¿How is frame constructed?

As for the textual metafunction, 40% of the image sequences do not follow a chronological fashion (A1, A4, A5 and A6). These ads introduce new participants (or objects) and/or contexts into the image sequence, in which, it is the duty of the audience to relate the social relations appearing in the images with situations they may feel identify with. However, so as not to create confusion by overusing this resource, advertisers for the 70% of the analysed commercials, independently of its chronological order, have created a kind of coherent frame for the commercial. This framing device is constructed in three ways in the analysed ads: by recursiveness of represented participants or objects (A1, A4, A5, and A6), using colour as a coherent element (A2, A7, and A8) and, by means of body posture (A8). Respectively, the first type is presented in A1 in which the woman in shot 1 and 2, who is the representative of the banking entity and who goes on appearing in shot 12, gives a sense of relationship to those shots that introduce new participants and their contexts. Similarly, in A6, the glass of water in the first shot recurs in the last one. As for the second framing device, in A2, if we compare shot 2 to shot 12, we may appreciate that after meeting the Santander’s employee, the represented participant’s company turns from white with little red details to complete red. Besides, in A7 and A8 there is no colour value; only black and white and greyscale palette that remains us of the branding colours of Sabadell’s bank. Finally, the sideways posture of the represented participants in A8 (shots 1-2, 8-9) may help as a frame for

opening and ending the image sequence.

Although not completely connected to the above, it is important to emphasize that all the analysed commercials place in the last shots the name of the banking entity centred in the visual field using the tonal contrast of the bichrome palette peculiar to each one. For instance, Santander's bichrome palette in white and red (A1 shots 17-19, A2 shot 15); ING Direct's orange and white (A3 shots 9-10, A4 shots 26-29); Sabadell's white and black (A7 shot 17, A8 shot 10) or, BBVA's blue and white colour combination (A9 shot 15, A10 shot 17).

How advertisers draw on the 'Given' and 'New' as well as 'Real' and 'Ideal' dispositions of the visual field and, what is it supposed to mean?

All the analysed commercials draw upon these parameters in some way. However, advertisers' difference in purpose will make them differ also in the handling thereof. From the results obtained, four main purposes and; therefore, four different treatments have been studied for: the idealization of the bank, enhancing the linguistic contradiction, showing geographical distance and, highlighting abstract ideas. Respectively, in the last shot (18) of A1 advertisers have placed the represented participant in the 'Given' domain of the image whereas the Santander's billboards are in the 'New' and 'Ideal' domains calling our attention and making us idealize the bank public image. Moreover, in A2 shots 12 and 13, advertisers draw also on the 'Ideal' disposition in which they have placed a plane carrying the Santander's flag. Besides, in both A9 and A10, in those shots where we find the participant standing backwards, advertisers have introduced the professional make-up artists that represent the banking entity in the 'Ideal' placement enhancing the idea that the banking entity is going to help you anyhow (A9 shots 10-12, A10 shot 13). As for enhancing the linguistic contradiction, in A4 shots 12 and 13, we find two couples. While the young women of shot 12 and that of shot 13 are centred in the visual field, the difference lies in the fact that

in shot 12 the elder man is placed in the 'Given' placement while we hear "Bien"; whereas the adult man of shot 13 is in the 'New' placement while we hear "Mal". By the same token, in shots 22 and 23, where we find two TV news presenters, the conservative presenter appears in the 'New' placement while in shot 23 the progressive one is placed in the 'Given' domain. Concerning the manifestation of geographical distance, in A7 (shots 6-7, 9, 15-16), Rafa Nadal is placed in the 'Given' domain whereas in shots 3, 8 and 12 John is placed in the 'New' position. This image pattern enhances the idea that they are having a Skype conversation and that each of them is in a different geographical location. Similarly, in A8 we appreciate a black line separating both spaces; John in the 'Given' domain whereas Rafa Nadal is in the 'New' while they are texting each other from distant places. As for highlighting abstract ideas, in A6 shot 2, the information value, a pill, is centred but it goes from the top of the image ('Ideal') to the bottom of it ('Real'). Besides, the peak of salience has been achieved through the combination of four colours: the white background, the purple sleeping mask in the 'Given' domain of shot 3, the black 'Zzz' symbols in shot 7, the yellow of the daisy in the 'Ideal' domain in shot 5, and the centred written text ('Cero') in shots 6 and 7. Eventually, for provoking intrigue and excitement in the viewer, in A9 and A10, this point is made with the cloth that covers the mirror in the 'New' domain while the participant is placed in the 'Given' position (A9 shot 3, A10 shots 2 and 5). Moreover, when the represented participants appear in both parts of the image; their bodies are placed in the 'Given' domain while their reflection in the mirror is in the 'New' position (A9 shots 8, 10 and 12, A10 shots 6-8, 10, 16-17).

5. Conclusions

In doing this multimodal analysis I myself have strived for proving that the comprehension of the message transferred by ads and; therefore, the interpersonal relation

between image producer and image viewers, is not found in any semiotic resource alone but only in their combination. From the results obtained we may perceive that, in addition to what it expressed through the linguistic mode and besides its apparent appealing, there are layers of meaning that act on a small scale which are used by advertisers as a cohesive device for achieving the purpose of the whole ad. This study have observed that advertisers do not overuse the 'demand' attitude of the represented participants. They prefer to expose many different situations in which the target audience may appreciate the advantages of belonging to a particular banking entity. On the other hand, so as not to create confusion by introducing several represented participants and objects, advertisers have opted to create a frame for the commercial that is achieved through: the recursiveness of represented participants, by means of body posture or, by using colour as a coherent element. Moreover, the 'Given', 'New', 'Real', 'Ideal' and 'Centre' dimensions of the visual field have been used for: idealizing the bank, enhancing the linguistic contradiction, showing geographical distance, highlighting abstract ideas and provoking intrigue and excitement in the viewer towards the image sequence. Concerning the linguistic mode, in most of the commercials we find the banking entity expressed in a plural 'we', directly addressing 'you'; the audience, creating a sense of collectiveness. However, we may appreciate four different attitudes for this use in the results of this analysis: the voiceover represents the banking entity and the represented participant /object the audience, both the voiceover and the represented participant stand for the banking entity, the represented participant corresponds with the banking entity or, the represented participant represents the audience whilst the banking entity is manifested by visual transparency of verbal written text.














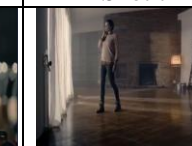


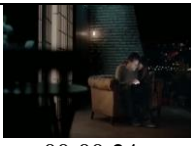
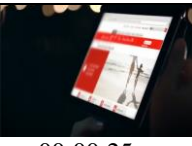


Since, this paper's analysis was to take into consideration both linguistic and non-linguistic materials, the incentive for engaging in a multimodal approach comes from the intrinsic necessity to use a hermeneutic approach which will enable us to dissect each

semiotic resource as well as observe the 'intersemiotic relations'. Thus, in unveiling the strategies enacted in the discourse of banks' TV advertising, I have chosen Kress and Van Leeuwen's approach to multimodality which takes its foundation from Halliday's 'tri-functional' theory of the conceptualization of meaning. I encourage further research in the field of multimodal analysis and in doing so, I very much recommend the use of the same theoretical framework for analysing any type of Western art-like artefact as well as for creating adequate educational materials following the ideas found in their extraordinary work (2006).

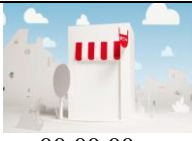














WORK CITED

- Cook, Guy. *The Discourse of Advertising*, 2nd ed. London: Routledge, 2001. Print.
- Halliday, Michael Alexandre Kirkwood. *Halliday's Introduction to Functional Grammar*, 4th ed. rev. London: Arnold, 2004. Print.
- . *Language as Social Semiotic: The social interpretation of language and meaning*. London: Edward Arnold, 1978. Print.
- Kaplan, Nora and Silvia Solá Viñals. "Las Estrategias Retóricas en el Discurso Político de Noam Chomsky." *Akados* 4 (2002): 63-82. Print.
- Kress, Gunther and Theo Van Leeuwen. *Reading Images: The Grammar of Visual Design*. New York: Routledge, 2006. Print.
- O'Halloran, Kay L. "Multimodal Discourse Analysis." In K. Hyland and B. Paltridge eds. *Companion to Discourse* (2011): 1-33. Web. 17th January 2015.
- Pennock-Speck, Barry. *Proceedings of the 4th International Contrastive Linguistic Conference, September, 2005: Styling the voice, selling the product*. Valencia: University of Valencia. 973-980. Web. 20th December 2014.
- Del Saz-Rubio, M^o Milagros and Pennock-Speck, Barry. "Constructing Female Identities Through Feminine Hygiene TV Commercials." *Journal of Pragmatics* 41 (2009): 2535-2556. Web. 20th December 2014.
- Vahid Dastjerdi, Hossein; Sajad Davoudi-Mobarakeh, and Mostafa Zare. "A Multimodal Analysis of Differences Between TV Commercials and Press Advertisements: A Discoursal Study of Persuasion-Seeking Strategies in the Mass Media." *Canadian Academy of Oriental and Occidental Culture: Studies in Literature and Language* 4.2 (2012): 115-121. Web. 17th January 2015.



















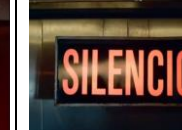
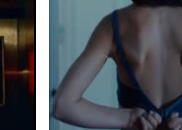




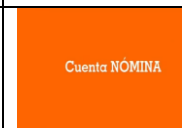
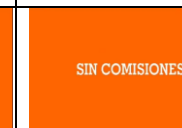


APPENDIX A: A1 - Banco Santander: Tú, tienes la última palabra

A1 - BANCO		SANTANDER		Tú, cliente, tienes la última		palabra.	
							
00:00:00 – 00:00:04	00:00:05	00:00:06	00:00:07- 00:00:08	00:00:09- 00:00:10	00:00:11	00:00:12	
Shot 1	Shot 2	Shot 3	Shot 4	Shot 5	Shot 6	Shot 7	
							
00:00:13- 00:00:18	00:00:15	00:00:16	00:00:17- 00:00:18	00:00:19- 00:00:20	00:00:21	00:00:22	
Shot 8	Shot 9	Shot 10	Shot 11	Shot 12	Shot 13	Shot 14	
							
00:00:23	00:00:24	00:00:25- 00:00:26	00:00:27- 00:00:28	00:00:29- 00:00:30			
Shot 15	Shot 16	Shot 17	Shot 18	Shot 19			










APPENDIX B: A2 - Banco Santander: Tú, tienes la última palabra

A2 - BANCO		SANTANDER		Negocios.		
						
00:00:00-00:00:04	00:00:05	00:00:06	00:00:07-00:00:08	00:00:09-00:00:10	00:00:11	00:00:12
Shot 1	Shot 2	Shot 3	Shot 4	Shot 5	Shot 6	Shot 7
						
00:00:13-00:00:14	00:00:15	00:00:16	00:00:17-00:00:18	00:00:19-00:00:20	00:00:21	00:00:22
Shot 8	Shot 9	Shot 10	Shot 11	Shot 12	Shot 13	Shot 14
						
00:00:23						
Shot 15						






















APPENDIX C: A3 - ING DIRECT: Condicionados

A3 – ING DIRECT Condicionados						
 00:00:01	 00:00:02	 00:00:03	 00:00:04-00:00:05	 00:00:06	 00:00:07	 00:00:08
Shot 1	Shot 2	Shot 3	Shot 4	Shot 5	Shot 6	Shot 7
 00:00:09	 00:00:10	 00:00:11	 00:00:12	 00:00:13	 00:00:14	 00:00:15
Shot 8	Shot 9	Shot 10	Shot 11	Shot 12	Shot 13	Shot 14
 00:00:16-00:00:17	 00:00:18-00:00:19	 00:00:19-00:00:20	 00:00:21	 00:00:22	 00:00:23-00:00:24	 00:00:25-00:00:26
Shot 15	Shot 16	Shot 17	Shot 18	Shot 19	Shot 20	Shot 21
 00:00:26-00:00:27	 00:00:28	 00:00:29-00:00:31	 00:00:32-00:00:34	 00:00:35	 00:00:36-00:00:37	 00:00:38-00:00:40
Shot 22	Shot 23	Shot 24	Shot 25	Shot 26	Shot Shot 27	Shot 28









APPENDIX D: A4 - ING DIRECT: People in Progress

A4-		ING DIRECT		People in		Progress	
							
00:00:01-00:00:02	00:00:03-00:00:06	00:00:07-00:00:08	00:00:09-00:00:11	00:00:12-00:00:15	00:00:16-00:00:18	00:00:19-00:00:21	
Shot 1	Shot 2	Shot 3	Shot 4	Shot 5	Shot 6	Shot 7	
							
00:00:22-00:00:23	00:00:24-00:00:26	00:00:27-00:00:30					
Shot 8	Shot 9	Shot 10					

APPENDIX E: A5 - Bankia: Hipocorísticos

	A5-	BANKIA	Hipocorísticos			
						
00:00:01- 00:00:02	00:00:03- 00:00:04	00:00:05- 00:00:06	00:00:07- 00:00:09	00:00:10 00:00:13	00:00:14- 00:00:15	00:00:16
Shot 1	Shot 2	Shot 3	Shot 4	Shot 5	Shot 6	Shot 7
						
00:00:17- 00:00:19	00:00:20- 00:00:21	00:00:22- 00:00:23	00:00:24- 00:00:25	00:00:26	00:00:27- 00:00:28	00:00:29
Shot 8	Shot 9	Shot 10	Shot 11	Shot 12	Shot 13	Shot 14
						
00:00:30- 00:00:32	00:00:33- 00:00:34	00:00:35- 00:00:38	00:00:39	00:00:40	00:00:41- 00:00:43	00:00:44- 00:00:45
Shot 15	Shot 16	Shot 17	Shot 18	Shot 19	Shot 20	Shot 21






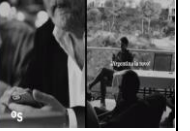
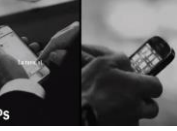



APPENDIX F: A6 - Bankia: Soluciones Cero

A6-	BANKIA	Soluciones	Cero	Cero	Cero	Cero
 <p>00:00:01</p> <p>Shot 1</p>	 <p>00:00:02-00:00:03</p> <p>Shot 2</p>	 <p>00:00:04-00:00:06</p> <p>Shot 3</p>	 <p>00:00:07-00:00:08</p> <p>Shot 4</p>	 <p>00:00:09-00:00:10</p> <p>Shot 5</p>	 <p>00:00:11-00:00:12</p> <p>Shot 6</p>	 <p>00:00:13-00:00:14</p> <p>Shot 7</p>
 <p>00:00:15-00:00:20</p> <p>Shot 8</p>						








APPENDIX G: A7 - Banco Sabadell: Cerca. Una conversación privada (1)

A7 - BANCO SABADELL Cerca. Una conversación privada (1)						
						
00:00:01	00:00:02-00:00:03	00:00:04-00:00:06	00:00:07-00:00:08	00:00:09-00:00:10	00:00:11-00:00:14	00:00:17-00:00:18
Shot 1	Shot 2	Shot 3	Shot 4	Shot 5	Shot 6	Shot 7
						
00:00:15-00:00:18	00:00:19-00:00:22	00:00:23-00:00:25	00:00:26-00:00:28	00:00:29-00:00:30	00:00:31-00:00:32	00:00:33
Shot 8	Shot 9	Shot 10	Shot 11	Shot 12	Shot 13	Shot 14
						
00:00:34	00:00:35-00:00:37	00:00:38-00:00:39				
Shot 15	Shot 16	Shot 17				

APPENDIX H: A8 – Banco Sabadell: Cerca. Una conversación privada (2)

A8- BANCO SABADEL Cerca. Una conversación privada (2)						
 <p>00:00:01</p>	 <p>00:00:02-00:00:03</p>	 <p>00:00:04-00:00:05</p>	 <p>00:00:06-00:00:07</p>	 <p>00:00:08-00:00:09</p>	 <p>00:00:10-00:00:11</p>	 <p>00:00:12</p>
Shot 1	Shot 2	Shot 3	Shot 4	Shot 5	Shot 6	Shot 7
 <p>00:00:13-00:00:14</p>	 <p>00:00:15-00:00:17</p>	 <p>00:00:18-00:00:19</p>				
Shot 8	Shot 9	Shot 10				

APPENDIX J: A10 – BBVA: Acuérdate de tu futuro (Virginia)

A10 -		BBVA		Acuérdate de tu futuro (Virginia)		
						
00:00:01	00:00:02-00:00:04	00:00:05-00:00:07	00:00:08-00:00:09	00:00:10-00:00:11	00:00:12	00:00:13
Shot 1	Shot 2	Shot 3	Shot 4	Shot 5	Shot 6	Shot 7
						
00:00:14	00:00:15	00:00:16	00:00:17-00:00:18	00:00:19	00:00:20-00:00:21	00:00:22
Shot 8	Shot 9	Shot 10	Shot 11	Shot 12	Shot 13	Shot 14
						
00:00:23-00:00:24	00:00:25	00:00:26-00:00:27	00:00:28-00:00:30			
Shot 15	Shot 16	Shot 17	Shot 18			

NOTES

1. Halliday describes the term ‘metafunctions’ as the “components of the language system which correspond to the abstract functions of language...areas of meaning potential which are inherently involved in all uses of language” (Language as social semiotic 47). Besides, “they represent functions of language as *incorporated into the linguistic system*” (50).
2. Kress and Van Leeuwen describe the term ‘vector’ as “what in language is realized by words of the category ‘actions verbs’...visually realized...by the formal characteristics that create the contrast foreground and background” (46). Nevertheless, in the moving image the term ‘vector’ could also be applied to “movement...the action of raising the arm and pointing the hand” (258).