ANALYSIS OF CHARACTER CONSTRUCTION IN TRANSMEDIA ADVERTISING NARRATIVE

CASE STUDY:CAMPAIGN "CERCA" BY SABADELL BAN

EL ANÁLISIS DE LA CONSTRUCCIÓN DEL PERSONAJE EN LA NARRATIVA TRANSMEDIA PUBLICITARIA

ESTUDIO DE CASO: LA CAMPAÑA "CERCA" DE BANCO SABADELL

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RESUMEN

El desarrollo de los medios digitales ha traido consigo nuevas formas de interacción. Se rompe con la estructura tradicional de la historia y surgen nuevas formas como el transmedia. En estas narrativas, el personaje tiene un rol fundamental. Los personajes existen en sus mundos posibles. Su presencia es vital en la interacción entre los personajes y otros elementos de la historia.

El presente estudio tiene como principal objetivo sentar las bases de un modelo de análisis del transmedia publicitario. En este caso, profundizando en el análisis de personajes que participan en la campaña "Cerca" de Banco Sabadell.

ABSTRACT

The development of digital media and socialization has generated new forms of interaction. In addition, it breaks with the traditional structure of the story. New forms is given place, like transmedia.

In these narratives, the character has a fundamental role. Characters that exist in their own possible world. Their presence is vital for their behavior and personality matches with their universe and the interaction of other elements of the story.

The aim of this study is to validate, in the first instance, a model of character analysis in the transmedia. The analysis of transmedia characters present in the language of advertising, can lay the groundwork for future studies on new narratives. In this case, we analyze the characters involved in the campaign "Close" Banco Sabadell.

PALABRAS CLAVE

Narrativa; transmedia; publicidad; construcción del personaje; semiótica; storytelling.

KEYWORDS

Narrative; transmedia; advertising; character building; semiotic; storytelling.

1. INTRODUCTION

Technological change occurred in recent decades and brought with it the advent of Information Society. Sociologist Manuel Castells (1998) considers the new society "as the effect of a change or paradigm shift in industrial structures and social relations [...] leading to a new way of organizing the economy and the society".

This social and economic change is accompanied by a change in media consumption. The once passive recipient takes a leading role motivated by the development of digital media and their socialization. The user does not only consume, but has the means to produce and disseminate their own content inverting the "traditional mechanisms of interaction" (Corredor, 2011: 99).

A new communication-advertising paradigm takes place, which, according to Méndiz (2010: 40), is based on three pillars:

• Bidirectionality: The receiver chooses the parameters of the communication. He adopts an active position and "conversation" is generated, as well as.

"...strange mixes of genres that had not been considered compatible". (Gomez, P. Garcia, F. 2001: 26)

• Hybridization of contents: It rules a principle of integration in messages., information and publicity are mixed up in order to capture a saturated and dispersed user.

• Playful experience: Focused on the advertising phenomenon "brands no longer seek persuasion, this is too patronizing and obvious to the audience" (Méndiz, 2010: 40). A rewarding experience" is sought pursuing "an emotional link between brand and consumers through targeted content oriented to their senses" (Fernandez, Alameda and Martin, 2011: 135).

In this context, ways to "new narrative" are open which, according to Costa and Piñeiro (2012: 105) "break the linearity of written or audiovisual text to incorporate the experience of the recipient".

The traditional structure of the story is broken and participation is increased in different degrees. According to Rausell (2005), we can identify three roles that are reader-researcher, character (either by immersion or by an avatar) and as a reader-author (with power to choose the role of characters, situations and parameters of the action). Production companies detect a "breeding ground" to develop their strategies moving from a unidirectional approach or mass approach to a more focused one, centered on the concept of community. For Montoya, Vasquez and Salinas (2013), this new user role in the communication process

becomes "a rich source of ideas that are transformed into opportunities for innovation [...] aimed at generating content by communities and roles associated with its management."

This is how the transmedia narrative concept arises, introduced by Jenkins in 2003. However, authors like Campalans, Renó and Gosciola (2012) or Montoya Vasquez and Salinas (2013) point Marsha Kinder as the precursor of the concept in the90ths of last century. For Kinder, in Montoya Vasquez and Salinas (2013), the creation of systems of transmedia intertextuality "facilitate understanding and memory of stories as well as the development of complex schemes stories that differ inconflicts, characters and production nodes of the image".

As Henry Jenkins points out in "Convergence Culture" (2008: 31):

> The transmedia storytelling refers to a new aesthetic that has emerged in response to the convergence of the media, which puts new demands on consumers and depends on the involvement of communities of knowledge. The transmedia storytelling is the art of creating worlds. To experience any fictional world, consumers should assume the role of hunters and gatherers, chasing story's fragments through media channels, exchanging views with others through virtual discussion groups, and working to ensure that everyone who invests time and effort to achieves a richer entertainment experience.

Several elements coexist: the convergence of media in the same narrative universe and the possibilities of interaction available. For Pratten (2011), the concept implies "participation of the audience to follow the pieces of the story through different media, thus maintaining the interest in the story."

Nevertheless, despite the innovative nature of the phenomenon, Jenkins (2008: 124) states precedents in "the story of Jesus as told in the Middle Ages. Unless one could read and write, Jesus did not appear linked to a book but you found him at multiple levels of culture."

The multidimensional experience offered by transmedia soon catches the attention of the advertising world. Urged by the progressive loss of effectiveness of traditional media messages, companies seek new formulas that allow them to get closer to their audiences.

The phenomenon of transmedia storytelling is born in advertising "as one of the most commonly forms of advertising used by companies to achieve deep relationship with customers" (Villena, 2014: 15). A phenomenon that "defines those campaigns that do not begin and end with a television commercial, but is being completed on different platforms with

direct participation in the articulation of the contents and even in its co-creation" (Soengas, Vivar and Abuín, 2015: 123).

While in the past, "advertising was focused on launching new products exploring its characteristics" (Brieger, 2013: 6), today, consumers are demanding adventures and experiences. Citing Jensen (nd), "strategies of companies have changed since the storytelling approach involving their products to create a memorable product experience".This is what Kotler, Kartajaya and Stetiaman (2010), quoted by Martin-Guart and Fernández Cavia (2014), called the movement from the center of gravity "product" (Marketing 1.0) to the essential point "consumer (marketing 2.0) and that tends to marketing 3.0 "focused on values and interaction with people based on mutual cooperation, aimed at making the world better and sustainable".

The transmedia storytelling is effective in advertising when it transforms a story into a "brand story" (Gürel & Tigli, 2014: 60). This is not a linear story, the world of the brand is built through diverse channels each containing different dimensions. The brand includes a story and its values are expressed through communication. Thus, consumers are introduced into a story where they play a leading role.

Propagation recognizes the importance of social connections between individuals. These are connections that social platforms reveal (and amplify) more and more. This approach may still retain quantitative measures (how often and widely the content travels) but raises the importance of looking at how audiences absorb media texts and how they circulate through their interactions (Jenkins, 2015: 30)

1.1. Features of transmedia narrative elements

Transmedia narratives are characterized by having, like all stories, the four basic elements of any story, however, differs from the others by its expression lines, mainlyby expanding its narrative limits.

These new narratives are inserted in the digital universe helping the argumentative expansion of its elements. It is a new medium characterized by its intelligibility and accessibility.

An important consequence of the internet is precisely this revitalization of the early forms of material culture. It is not that the Internet simply, as a new medium, remodeled the past through the languages of the present, so that the vestiges of the past can still live (...) In

fact, the internet has reinforced the cultural weight of the past, improving its accessibility. (Straw, 2007: 4)

This expansion is characterized by:

a. Creating new territories / geographies: The concatenation of several media and communication channels allows movement (trans) not only in terms of the storyline, but also in what concerns to the possibility of moving from one media to another one without interfering with the verisimilitude of the story. Furthermore, each medium of expression enhances, through its way of communicating, other aspects of any narrative element.

b. Redefining characters / relationship between them: This is the pillar of this qualitative study. The character is transformed not only by the variety of mediaand channels, but because it is given the opportunity through what tells or what it is allowed to tell to establish a constant interaction with the receptor.

c. Stories with metanarrative (universal) components: By the multiplicity of medias and channels, and byinteraction with the receptors, creators of transmedia stories develop formulas of metanarrative, for instance, exposure of universal storylines, in which no intrinsic element of characters' inner world is involved, but an externalization of the conflict occurs in stories where freedom, discipline, overcoming desire reacquire the value of macro-narratives.

d. Stories told to encourage participation: Without the interaction of medias and channels, and the constant invitation to participate,the expansion of these argumentative limits would remain only in a hypertext.

e. Stories designed in terms of multimediality: Participation as well as multilinearity allows new forms of expression that are used by the creators of this type of content.

Below there is a graph summarizing these characteristics:
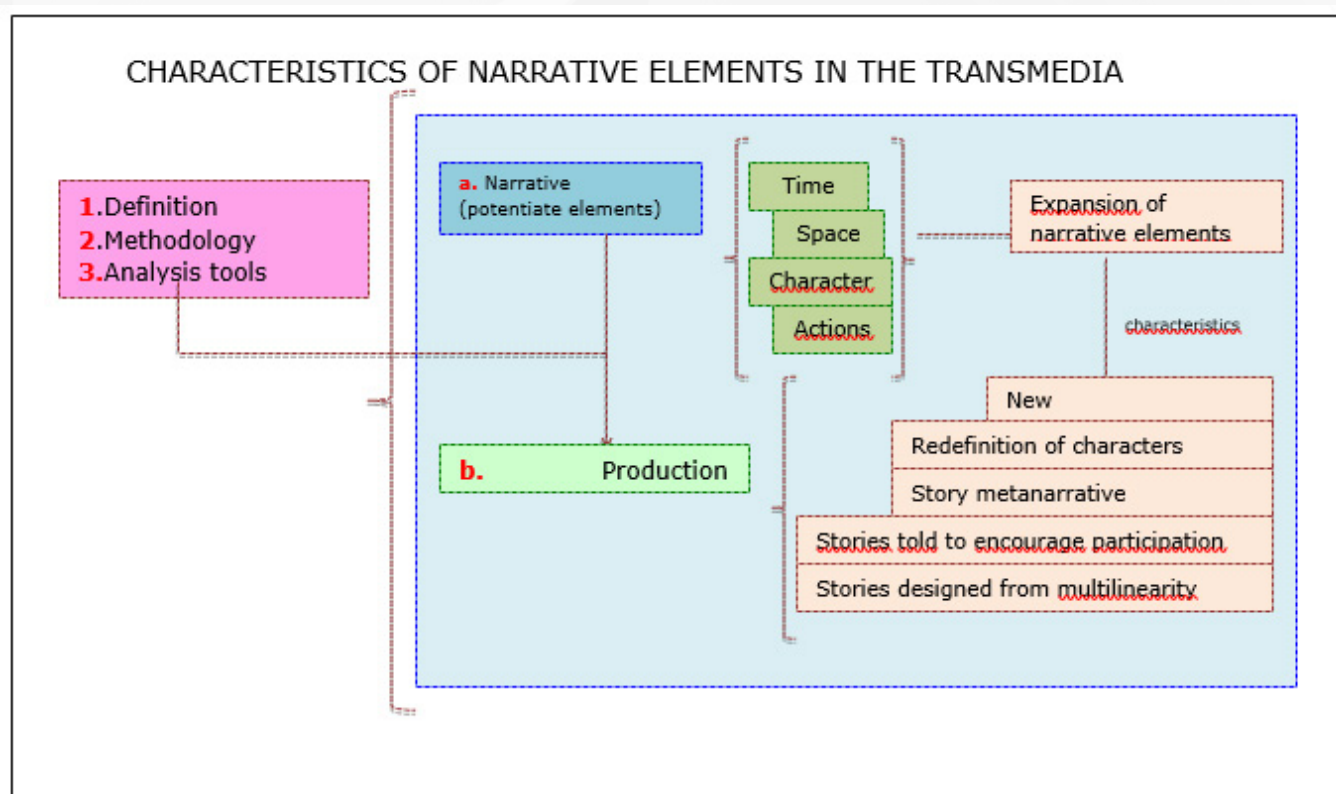
Figure 1: Characteristics of narrative elements in transmedia
Source: elaborated by the authors

1.2. The character´s construction in the narrative transmedia

The materialization of the character goes through the resolution of several questions: What is a character? How is the character built inside the story? Of what is it made or what are its characteristics? These questions are limited to the dichotomous approach betweenreality and its representation; and how such representation is framed in a narrative, expressive and artistic code. According to Dolozel (1999), the character exists in its "possible world" and only there.

Its representation is pure illusion. It is a representation of itself and its behavior; therefore its personality traits obey parameters created in its diegetic and heterodiegetic universe. Hence, the importance of its interaction with other elements of the story has to do with the fact that those have tofulfill the story with realism and/or plausibility. In the case of transmedia narrative, the construction of this narrative element requires other sources of information that are not directly related to the story creation but with the interrelationship between those who create the message and the receiver.

Narratives have always been part of everyday social life and are part in almost all human discourse. Therefore, narratives can be considered as specific features

of the subject, since the cave paintings, through spoken word until the new digital technologies and media multi-platform, we use narratives, stories as a way of communication. (Costa da Cunha 2012: s / w)

There is a constant diatribe of feedback that allows the expansion of argumentative limits, as we mentioned previously.

The great paradox of the character - just like so many other aspects of the literary system - is that it operates in the field of the story with the ease of a person without being identified with anyone. The character eats, sleeps, talks, gets angry or laughs, thinks about how long he lives, and yet, the keys to understand the character does not reside in his/her biology, psychology, epistemology or ideology, but in the literary conventions that have made him/her such a perfect example of reality (even mentally).Furthermore, many characters have great social significance and language incorporates them to refer to certain types of people that match some of their characteristics: Quixotes and Sanchos, Dr. Fausto, Emma Bovary or the Regent, Tenorios, Leopold Bloom … (Garrido, 1996: 34)

The character is presented in form of social representations, imaginaries; political, economic, social, ethical, religious and other codes are made evident in them, and also make evident the time they were created. They are witnesses participating in the construction of a reality, and are the representation of what and how it was. Itcan be saidthat each character is a child of his/her time. In the presence and intervention of such different codes resides its complexity when categorizing their study.

1.3. Character speech

In the narrative, the character is accentuated when narrator's speech and the speeches of the characters are combined, overlapped or intertwined. That's when the story takes a level of meaning, creating a semantic world. We can then analyze, a greater or lesser degree of autonomy in relation to the discourse of the narrator. Genette (1998) distinguishes three modes of representation of this narrative element, taking into account the degree of mimesis presiding the story and the representations that create the reality in which the text is based:

A. The quoted speech: Recognized by the words uttered by the character. It is a direct speech, without many tropes. In case of the "Cerca" campaign it is evident in the conversation between characters.

B. The transposed speech: The narrator´s appears in the presentation and outcome of the story, as in the case of start and credit titles (with claim included) of bank identity. Here

the interconnection between the values of the characters with the values of Sabadell bank is performed.

C. The speech 'narrativized': The words of the characters appear as an event of "possible world". The character narrates and participates in the actions. This expressive bet of the "Cerca" campaign makes evident the actions that are told by the characters.

2. OBJECTIVES

The aim of this study is to validate, in the first instance, a model of character analysis in the transmedia.This model is based on studies of character Hammon (1972) and its relationship with the 3 narrative elements: space, time and actions.

3. METHODOLOGY

Below it is exposed, descriptively, information about the advertisement campaign that will be analyzed in this research paper.

This qualitative research is a case study of the Banco Sabadell "Cerca" campaign. It was first broadcast on October 17, 2014, and consisted of 14 advertising spots diffused on television, radio, press, outdoor and digital. In fact, from the web platform of the bank, the issue of new content was centralized. It is necessary to point out that, for this case study, the previous campaign of 2012 ("Conversations") was taken as an analysis reference, which was disseminated by the same means mentioned above.

It is vitally important to mention, as specified in the title of this communication, that our purpose is to present in first instance, a model of analysis to delve into the different narrative elements of so called transmedia - in our case, an analysis of the characters – presentin advertising language in order to lay first studies that are necessary for these new expanding narratives.

The character as narrative element, main of analysis, is conditioned by the interrelation of the other narrative elements (space, time and actions) that will be analyzed in this study..

Information on the advertising campaign	Information expanding and description
1. Campaign name	"Cerca"
2. Advertiser Company	Sabadell Bank
3. Company / responsible agency	**S.C.P.F** (Toni **S**egarra, Luís **C**uesta, Ignasi **P**uig y **F**ernández de Castro)
4. Start date of the campaign	October 17th, 2014
5. Campaign duration	No mention
6 Campaign story-line	Rafael Nadal, Spanish tennis player, and John Carlin, a British journalist, are great friends who have several conversations in different parts of the world through different communication channels, where they express their views on sport, professionalism and their daily lives.
7. Characters	Rafael Nadal and John Carlin
8. Communication goals	According to Sabadell Bank website, the campaign communication aims at: 1. "reinforcing the position of Sabadell Bank as an entity that stands out for providing its customers a very close and personalized counseling service. A distinguishing factor that must be kept and, thanks to the possibilities provided by new technologies, is now possible to preserve even when there is a great geographic distance between the client and his financial advisor " (Sabadell Bank, 2014: s/p).
9. Media to be used	- Television, Newspapers, Radio, Exterior - Internet ("The conversation will continue over the next weeks and will be collected on the microsite designed for this campaign") (Sabadell Bank, 2014: s/p) - Social networks - E-book "totally free, containing all the dialogues, as well as additional content" (Sabadell Bank. 2014: s/p).

Table 2: Information about the advertising campaign "Close" by Sabadell Bank

Once the material analysis integrating the advertising campaign "Close" had been described, we continued defining the study methodologies and selected tools.

In order to diagnose the elements of this model of analysis in transmedia narratives, (in this case, in the advertising universe)- we consider that a qualitative approach of structural type (a study of the parts to understand the whole) is necessary, based on a content analysis.

Characteristics of the samples of the study:

- The 14 spots that were part of the "Cerca" campaign of Banco Sabadell were selected

- The way of viewing and analyzing advertising pieces was done through the internet.

- The analysis lasted 3 months. The time in which the 14 publicity pieces were broadcast.

Number of analyzed spots	characteristics
14 spots	broadcast on the web page, television, video channel and social networks (Facebook y Twitter) were analyzed.

Table 3. Sample of analysis and its characteristics

4. CONTENT AND RESULTS

This research line focuses on:

a. Analysis of the narrative elements, focusing on the correlation of the character with the other elements (time, space and action)

b. Analysis of the construction of transmedia character following Phillipe Hammon line of study (1972) for semiotic construction.

For this, the author presents a study of element's symbolic categorization:

- referential character category
- shifters character category
- anaphoric character category

3.1. Content analysis of the narrative elements of "Cerca" advertising campaign by Sabadell Bank. An approach to analysis of transmedia elements.

To start this analysis, we should remember that transmedia narratives are mainly characterized by the expansion of narrative limits of its elements. Below there is a descriptive analysis of space, time, actions and their correlation with the construction of the characters:

3.1.1. Transmedia Space in "Cerca", advertising campaign by Sabadell Bank:

In this case, it is necessary to mention spaces. After perusing the various audiovisual, visual and audio pieces in different selected media, focused our attention on the main means of the campaign's website. From this channel the entire narrative of the micro-stories of the two characters is built. Here we can see three types of spaces, which as an anaphora, are repeated in several publicity pieces. These areas are:

- Interiors: In the campaign, these spaces are largely appreciated. That is the case of the training zone used by Rafael Nadal or John Carlin's office, a cafe in Buenos Aires, a house in Manacor, and so many more that are represented through a webcam. We should recall that the most repeated actions are those dialogues that have to do with the daily lives of two friends, especially with the actions of the player and with his way to train or to get prepared for their competitions.

- Outdoor spaces: Despite appearing a title of the place where each character is, the outdoor spaces in the campaign are not perceived as clearly as the interior spaces, and when they appear they are shown to emphasize that the characters perform other activities that are not related to their profession. Thus we see Rafael Nadal fishing or enjoying the sea. We highlight that all spaces are represented through a web camera installed in various electronic devices, whether mobile or computers. In a Skype or Whatsapp connection. In both spaces,the intention of the advertising campaign communication is evident: bring together through different channels of communication people performing different activities. At no time the benefits of the product offered by the bank are exposed.

- Symbolic spaces: Both spaces are interconnected by communication channels. They are represented through them. Both characters can see, hear and contextualize what his interlocutor does. Symbolic spaces in this transmedia advertising campaign are called to generate the participation of who is watching it because the actions invite spectators to see unknown facets of both characters, especially those of Rafael Nadal, or because these same actions are enabling participation through comments of those who follow the advertising pieces due to the selection of media for the campaign.

3.1.2. Transmedia Time in the advertising campaign "Cerca" by Sabadell Bank:

Time as a capacitor element of the storyline of the publicity is delimited into three types:

- Running time (narration): Advertising language requires, due to the duration of its pieces, excessive rhetoric of all narrative elements. Being spots of seconds or few minutes, although the trend is changing, the actions or descriptions of the characters are synthetic, specific and have a very defined purpose. In the campaign, we appreciate that the

dialogues of both characters always appear on a particular action. It shows John when he finishes writing; Rafael Nadal, after training or while fishing, cooking, etc., the actions are what defines the duration of the pieces. What we see are fragments of them, that is, representations of them, although from the base channel, and let's call it this way, we are invited to take part in it through the Web page and other selected media. We can see all the conversations of both friends.

- Rhetorical time (poetic): The audiovisual ellipsis, as a figure of speech is the most often used by the campaign. First because it fasten and concretes actions, and second because it allows the universe created for the campaign to be seen from other actions of the characters. It is also important to highlight the anaphora as an audio element of the campaign. The characteristic sound of a Skype communication is evident each time a piece is presented. Through its reiteration, this sound contextualizes and simultaneously places the receiver in the world represented by these two characters.

- Symbolic time (context): The contextualization of the characters' actions are reflected in the narrative time: the speedy action, as well as the rhetorical time the organization of the narrative elements; in a symbolic time representing the ongoing activities of both characters; whether for work or not, both characters are always planning their times, allowing them to specify days and hours to be in constant communication. The way the symbolic time is represented in the campaign is also directly related to the purpose of communication that Sabadell Bank seeks to address in this campaign.

3.1.3. The transmedia actions on the advertising campaign "Cerca" by Sabadell Bank:

NARRATIVE ELEMENTS OF TRANSMEDIA	Space (transmedia)	- Interior
		- Exterior
		- Mixes
		- Created (possible worlds)
	Time (transmedia)	- Duration (story)
		- Rethorical (poetic)
		- Symbolic (context)
	Characters (transmedia)	- Dramatic action
		- Physical characteristics
		- Psychological characteristics
	Actions (transmedia)	- By characters
		- By time
		- By space
		- Symbolic

Table 3: Elements of transmedia narratives
Source: elaborated by the authors

The actions represented in the other narrative elements (space, time, characters): Advertising as audiovisual language has the ability to concatenate through actions other narrative elements of the story. The "Cerca" campaign is not an exception, and both time and space, in the first instance, reinforce the argumentative capacity of characters' actions, considering that both elements are powered in this campaign. We dare to say that, in transmedia campaigns type, the actions make the speechdynamic and allow the characters, who in the advertising universe, are often opinion leaders, to reinforce the values attributed to them, whether by what they do, say or communicate.Actions in the advertising pieces are reinforced at the symbolic level, at the level of constant significance, where every action is representing a value itself, without time and space for in situ reflection, that will be made later either by the comment it will generate or by the feeling inspired when seeing the pieces the first time.

3.1.4. The transmedia characters in the advertising campaign "Cerca" by Sabadell Bank:

The charactersare reinforced at anarrative level by other elements. Their actionsare what allow us to reconstruct them in a "possible world" where their attitudes, skills, motivations and especially the values that lead them to become opinion leaders are recreated. Remember that advertising has opted, considering its rhetorical language, to adopt this type of character that has built a heterodiegetic universe that allows the receiver on the one hand, identification, and on the other hand, the realization of their actions through the assigned values.

Below there is a diagram showing the narrative elements of transmedia, where we see the kind of relationship that arises between them and the different semiotic ways to address them.

In the graph we can see how the narrative elements in the transmedia expand, not only for the construction of a story that requires dialogic interaction with the consumer (prosumer) but the elements themselves are interrelated to expand their plot boundaries . We can see that in each element new ways to communicate the message and new ways to interact with consumers arise.

3.2. Analysis of the construction of transmedia character following the line of analysis designed by Phillipe Hammon for the semiotic construction of this narrative element

CHARACTERS IN THE NARRATIVE TRANSMEDIA (Creation of messages)	a. Typology of characters for actions	- Main characters
		- Secondary characters
	b. Typology of characters (construction)	- Aptitudes
		- Attitudes
		- Motivations
		- Physical characteristics
	c. Typology of simbolic characters	- Leaders of opinion
		- Characters of the collective imagination
		- Celebrities
	d. Character interaction with other narrative elements	- Time
		- Space
		- Actions

Table 4: Narrative construction of characters within the advertising universe
Source: elaborated by the authors

The methodology for this study is based on semantic guidelines of scientific structuralism, in other words, the study of the parties to understand the whole. The investigation of the narrative elements allows us to differentiate the type of correlation between them and their degree of relationship.

Philip Hammond (1972) proposes a study based on the categorization of the universe in character creation, showing three types of categories, namely:

• Referential characters category: Advertising language now thrives on opinion leaders. Usually characters that are being represented and referenced according to the values acquired at the social level or thatare immersed in the collective imaginary plane. Rafael Nadal is referenced for his sporting and philanthropic achievements, also for being the image of different brands, such as Sabadell Bank. From these sports and philanthropic achievements, apersonification has emerged translated into values as: perseverance, discipline, concentration and humility; virtues by which Rafael Nadal is known and that, in turn, are suitable, assured and personalized by the bank.
From John Carlin, as a public figure, less is known, however, it is worth noting that within the professional field he is a significant figure, especially in sport. This is one of the reasons explained in the campaign that strengthened the friendship between the characters.
Advertising language has become the discursive presentation of its contents, giving to the stories told an axis plot full of emotion, connection and participation. It is not

informing about the "wonders" of the product, now it is necessary to create differential values to face other products, that is why they promote a constant humanization of characters who are mostly opinion leaders, selected according to the attributes to be emphasized. Perform this hard work, allows it tobring the receiver to the story that is being told. We are aware of Rafael Nadal's achievements, but we do not know other facts that escape from general knowledge, and these are the ones that brands enhance, establishing correlation with themselves.

• Shifters characters category: The transformation experienced by the characters in the campaign "Close" is the product of the company in charge of the pieces and evidences a double track "change". On the one hand, John Carlin, as a secondary character in the story, is in charge to pose question and through them make us see another side of the tennis player. On the other hand, Rafael Nadal with his answers and new questions allows us to know how specialized is the work done byJohn Carlin. This change in two directions is the product of the narrative creation made by the authors of "Close". What dialogues are selected to be seen? From which angle of view are we witnessing the actions? What is the beginning and ending of each conversation? These are some of the questions that correspond to the diegetic universe of the characters symbolic construction. Both characters change and transform their vision of values, adding new values to the bank's message receiver, considering that the world of transmedia narratives expands when it passes from one medium or channel to another. Transmedia is characterized not by the adaptation to the environment, but precisely to take advantage of the expression lines of each media in order to expand the story itself.

• Anaphoric character category: The characters' anaphora is not measured in this article by the number of times it appears or by quantifying repeated words. It makes part of the symbolic universe, the universe of expression, and it is done by adouble-track plot. Audiovisual: the use of new communication technologies to establish conversations from anywhere in the world, since you have an Internet connection. Sound: the constant reiteration of the characteristic sound of the beginning of a conversation by Whatsapp. These are two expression lines that reinforce the communication objective raised by Sabadell in its campaign. Contextualization of space, time, actions and characters are circumscribed in a symbolic reiteration of the use of new technologies.

The character in the transmedia narratives, and specifically in the world of advertising language, requires analytical tools that allow following the constantly changing speech approaches, "readers-receivers" responses that make possible new communication strategies to redirect the focus or initial idea of transmedia content. This opens up a world-level

research and analysis that requires new tools and their combination to create a series of conclusions that allow an area of applicability. Thus, the study of the character:

> It is, then, always the collaboration of a "context effect" (emphasis on semantic intratextual relations) and a memorisation activity and a reconstruction operated by the reader " (Hammon, 1972: 13)

Below we summarize in the following graph the materialization of a transmedia model character analysis, based on the advertising universe.

This new character creation is characterized mainly because it has a route in the collective imagination that allows advertising account appropriate values (skills, attitudes, motivations, etc.) and associate and / or correlate these with the promoted brand's values, creating a symbiosis between the actions of the characters and actions that the brand wishes to be transmitted in their new transmedia stories

3.3. Graphic materialization of talks about "Cerca" campaign by Sabadell Bank

Visual elements, especially those that figure in the Web page launched for this campaign, highlight the importance that is given to each of the characters since the creation of the campaign. On that page we can interconnect all the information created and its different parts, and analyze two aspects discussed above. These visual elements construction is referenced by a semantic construction similar to journalistic genre. Here intentionality of form and expression that combines the profession of one of the characters with the rigor that supports and takes the bank to present the talks is also perceived. Here are some of these examples:
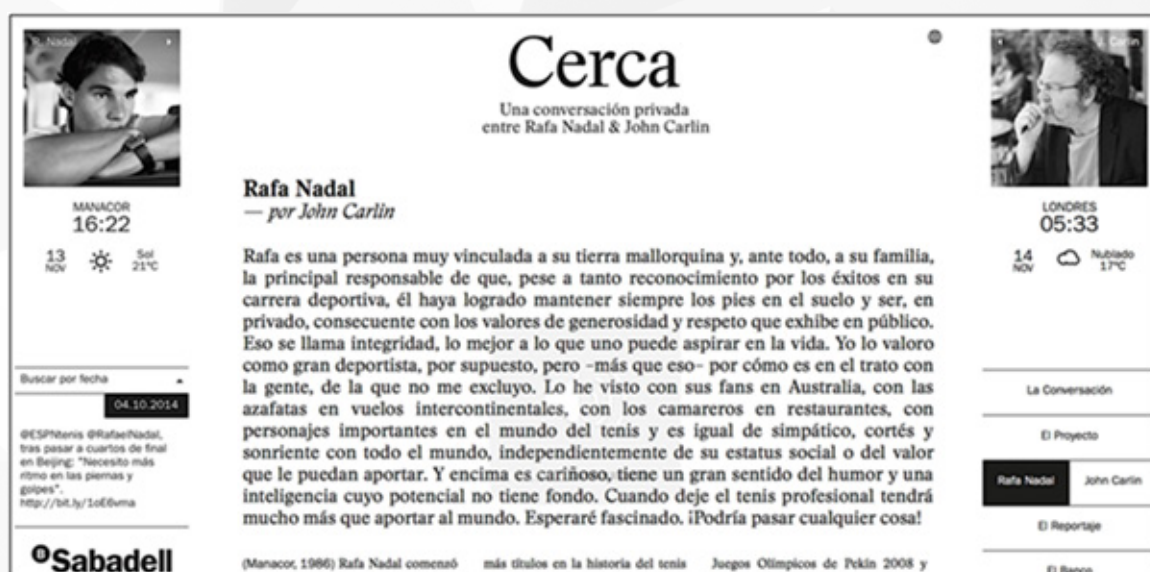

Figure 5: Presentation on the project website: 'Close', a private conversation between Rafa Nadal and John Carlin
Source: www.cerca.bancsabadell.com/nadal-carlin/es/biografia-rafa-nadal

We can see in the image the journalistic language used to present first the context and then part of the biography of each of the characters as well as part of the conversations they have had. Without forgetting information about the time and day when the conversation took place, as a systematization of communication, there is a given order to situate the receiver.

5. CONCLUSIONS

Transmedia narrative studies require media research, channels and forms of expression these are transformed meanwhile the narrativecontinues its way through the different stages of knowledge where the message receiver is a participant. In its pillar ofnarrative and argumentative limits expansion, transmedia is responsible for enhancing, not all the elements of the story, but those who by their own expression highlight the idea of the story and/or communication of what is between the lines.

So we note that transmedia advertising figure of the character is the one enhanced. And it does for several reasons:

a. Advertising language requires a concretion of the time element, translated into the excessive use of rhetorical figures for the synthesis of its speech.It is the traditional way to plan advertising pieces in the spaces chosen for this by the so called conventional media; however, despite the fact that this way to plan and produce advertising is changing, so far the market dynamics of it have not changed completely, and therefore, these new narratives enhance the character/opinion leader because its construction has a way done. Values, attitudes, skills are givenor by the media exposure or because they belong to the collective imaginary of the societies in which they operate. So transmedia advertising relates the character's values to the brand's values, creating participatory/partnership communication strategies seeking to promptnew contents that will reinforce the initial / original story.

b. The character potentiation makes the other three narrative elements contribute to the expansion of argumentative limits. Spaces in which the story actions take place, as the spaces themselves in which we receive the message, make these opinion leaders to get known in other areas that are not the usual or institutionalized ones. It creates, therefore, a personal brand value (linked to the character) and a product brand value, which is, in turn, also recognized in other unseen areas.

With the time element, which is also pluralized by its argumentative expansion, it is allowed, on the one hand, that we participate in other characters' activities, and on the other hand, we are being informed about how this type of stories must be consumed, which, in turn, affect how they occur and are planned. The actions reinforce both the brand value as well

as the personal brand value. When we consider other facets and aspects of the characters, we can see new ways of participation.

Due to this, the character's constructions studies in transmedia narrative and, especially, in the advertising language, require the interplay of analysis methodologies as well as the interplay of approaches that do not focus only above a single narrative element. A collaboration and correlation of the narrative components is necessary. Thus, it will deepen in this narrative element that becomes essential to build up stories.

Moreover, transmedia narrative studies and, especially, investigation on the characters' construction, besides the creation of analysis methodologies that allow identifying its items in terms of interrelation with other narrative elements, should consider other methodologies of validation. It is necessary to inquire through a group of experts the sharing on aspects that should be deepened, which, on the one hand, would help build a common terminology so far nonexistent; and on the other hand, would let us know what are the best methodological tools to contribute to studies in this field.

Investigations are recent, but the ways we have to read and build transmedia tropes are fast becoming a daily activity, both in terms of consumption and creation; therefore we must foster a process of awareness of these new languages, these new ways of consumption and these new ways of investigation. This article is a first approach to a language in a continuous expansion in terms of argumentative limits that also creates new forms of communication, and new ways of understanding and conceiving what we define as reality within the space of daily life.

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