Cartelera panorámica de propaganda política de elecciones federales 2015 en Ciudad Juárez, México, con fotografías analizadas desde el visual framing

Panoramic billboard for political advertising in federal elections 2015 in Juarez City, Mexico, with photos analyzed from the visual framing

Panorâmica propaganda política billboard eleição federal de 2015, em Ciudad Juarez, México, com fotografias analisadas a partir do enquadramento visual

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Resumen

El presente estudio se enfoca en analizar desde el *visual framing* (denotativo y connotativo) los actos comunicativos de la propaganda política en las carteleras panorámicas o espectaculares con fotografías de los candidatos a diputados federales en las elecciones del 2015, en los cuatro distritos electorales de Ciudad Juárez, México. La aproximación al estudio es cualitativa, con un enfoque funcionalista, empirista e interpretativo; la recolección de datos se realizó mediante tomas fotográficas a espectaculares de los candidatos, las cuales fueron analizadas visualmente en dos niveles: denotativo (datos biográficos de la imagen: individual/grupal; rol protagónico/secundario; edades, género y pose) y connotativo (datos de codificación fotográfica: encuadre, ángulo, luminosidad, estatismo/dinamismo, gestualidad y color). Los resultados revelan que de los diez partidos y un candidato independiente, cuatro no utilizaron espectaculares con fotografías y tres partidos los incluyeron en sus cuatro distritos electorales. Con respecto a los datos biográficos de la muestra encontramos que los candidatos mostraron 80 % de participación individual, 88 % un rol protagónico, 50 % tenía entre 40 y 50 años, 48 % eran mujeres y 52 % hombres, y que posaron en tres cuartos. A partir de los datos de codificación fotográfica, el encuadre mostró que 52 % se ubicó en plano medio corto, la mayoría con ángulo de nivel. La luz utilizada fue de clave alta (96 %), la

representación estática mostró 60 % y la expresión facial de gestualidad caracterizada por la sonrisa alcanzó 92 %. En cuanto al color de la ropa, el más utilizado fue el blanco con 48 %, la ropa casual alcanzó 64 % y los accesorios (aretes) 24 %. En conclusión, los datos biográficos revelan una lectura visual centrada solo en el candidato; con respecto a los datos de codificación fotográfica, el ángulo describe naturalidad objetiva y busca transmitir una sensación de estabilidad y tranquilidad, mientras que la pose frontal establece una mirada, un diálogo latente dirigido al electorado; el color blanco de la ropa denota una posición neutra que refleja la pureza de las intenciones electorales. La fotografía de la cartelera panorámica de estas elecciones políticas pretende comunicar seguridad y tranquilidad al electorado. Finalmente, es importante mencionar que los cuatro ganadores de esta contienda electoral utilizaron panorámicos con fotografías como parte de su propaganda política, lo que abre una nueva línea de investigación para determinar la influencia en general de la publicidad exterior y en particular de los espectaculares en los resultados de la elección.

Palabras clave: espectaculares políticos, fotografía, elecciones, *visual framing*.

Abstract

The present study focuses on analyzing from the *visual framing* (denotative and connotative) the communicative acts of political propaganda in the scenic or spectacular billboards with pictures of candidates for federal deputies in the elections in 2015, in the four constituencies of Juárez City, Mexico. The approach to the study is qualitative, with a functionalist approach, empirical and interpretive; data collection was performed using photographs to billboards of the candidates, which were visually analyzed on two levels: denotative (biographical data of image: individual/group; leading/secondary role; ages, gender and pose) and connotative (photographic encoding data: framing, angle, light, statism/dynamism, gestures and colour). The results reveal that ten parties and an independent candidate, four did not use spectacular photographs and three Parties included them in its four electoral districts. With respect to the biographic data of the sample found that candidates showed 80% of individual participation, 88% a leading role, 50% had between 40 and 50 years, 48% were women and 52% men, and that posed by three-quarters. From photographic coding data, framing showed that 52% ranked in medium short plane, most with level angle. The light used was key high (96%), static representation showed 60% and the facial expression of gestures characterized by smile reached 92%. As for the color of the clothes, the most widely used was white with 48%, casual clothing reached 64% and accessories (earrings) 24%. In conclusion, the biographical data reveal a visual reading focused only on the candidate; with

respect to encoding photographic data, angle describes objective naturalness and seeks to convey a sense of stability and tranquility, while the frontal pose establishes a look, a dormant dialogue aimed at the electorate; the white colour of garments denotes a neutral position that reflects the purity of election intentions. The photograph of the panoramic undercard of these elections is intended to communicate security and tranquility to the electorate. Finally, it is important to mention that the four winners of this election campaign used panoramic photographs as part of their political propaganda, which opens a new line of research to determine the influence of outdoor advertising and in particular of the spectacular results of the election.

Key words: political billboards, photography, elections, visual framing.

Resumo

Este estudo centra-se na análise do enquadramento visual (denotativos e conotativos) atos comunicativos de propaganda política nos quadros de avisos panorâmicas e espetaculares com fotografias de candidatos a deputados federais nas eleições de 2015, nos quatro círculos eleitorais da Cidade Juarez, México. A abordagem do estudo é qualitativo, com um funcionalista, empirista e abordagem interpretativa; coleta de dados foi realizada por tiros fotográficos espetaculares de candidatos, que foram visualmente analisadas em dois níveis: denotativo (Dados biográficos Imagem: individual / grupo, chumbo / secundário papel, idade, sexo e representam) e conotativos (fotográfica codificação de dados: enquadramento, ângulo, o brilho, o estatismo / dinâmico, gestual e cor). Os resultados mostram que dos dez partidos e um candidato independente quatro não usar fotografias espetaculares e três jogos incluídos-los em seus quatro círculos eleitorais. Em relação aos dados biográficos da amostra verificou-se que os candidatos mostraram 80% de participação individual, 88% um papel de liderança, 50% tinham entre 40 e 50 anos, 48% eram mulheres e 52% homens, e caiu em três trimestres . A partir de codificação de dados fotográfica, enquadramento mostrou que 52% curto começou plano médio, a maioria ângulo nível. A luz utilizada foi elevado-chave (96%), a representação estática foi de 60% ea expressão facial de gestos caracterizados pelo sorriso atingiu 92%. Quanto à cor da roupa, o mais utilizado foi de 48% branco, roupa casual chegou a 64% e acessórios (brincos) de 24%. Em conclusão, os dados biográficos revelam uma leitura visual focado apenas sobre o candidato; sobre codificação de dados fotográfica, o ângulo descreve naturalidade objetiva e procura transmitir uma sensação de estabilidade e tranquilidade, enquanto a pose frontal estabelece um olhar, um diálogo latente destinado ao eleitorado; cor da roupa branca denota uma posição neutra reflete a pureza das intenções

eleitorais. billboard fotografia panorâmica dessas escolhas políticas destinadas a comunicar segurança e tranquilidade ao eleitorado. Finalmente, é importante notar que os quatro vencedores desta eleição usadas fotografias panorâmicas como parte de sua propaganda política, o que abre uma nova linha de investigação para determinar a influência global da publicidade exterior e particularmente espetacular na resultados eleitorais.

Introduction

On 7 June 2015, Mexicans were invited to choose federal deputies to renew the current LXII legislature, as well as 17 local elections, including those of nine Governors. Three new parties joined the seven reported to the National Electoral Institute (INE by its name in Spanish): National Regeneration Movement (Morena by its name in Spanish), Humanist Party, and Social Encounter Party. Parties who were already registered at the INE are: National Action Party (PAN by its name in Spanish), Institutional Revolutionary Party (PRI by its name in Spanish), Party of the Democratic Revolution (PRD by its name in Spanish), Labor Party (PT by its name in Spanish), Green Ecological Party (PVEM by its name in Spanish), Citizen's Movement, and New Alliance (PANAL by its name in Spanish).

In this electoral process candidates unveiled their policy platforms, programs and proposals through various media and multi-object propaganda. The communication mechanisms that turn the candidates and political parties to summon the Mexicans to the polls are very varied and the propaganda and advertising methods used to persuade the electorate sometimes are very well made.

Thus they seek to exert some control on the vote of the citizens; on the one hand, the area of action of advertising is the commercial land, but on the other hand can also intervene significantly through propaganda in political problems or general interest (Durandin, 1983). We might consider the propaganda it as "action for disseminating doctrines and ideologies with the aim of achieving adepts" (Reyzábal, 2002). Furthermore, Bonta and Farber (2003) define propaganda as "the use of advertising techniques applied to political purposes. Originates from the expression to spread (propagar in Spanish), it is to say, to diffuse". Propaganda is a type of communication that preferably uses media such as television, radio, newspapers, etc., which help the process "whereby a Party determines its objectives and

opportunities of attracting votes" (Barranco, 1994). Its purpose is to political marketing, which we understand as a series of "activities that should not be independent actions, but should form an integrated whole".

Marketing and political propaganda

With regard to political parties, Velázquez (1960) states that they are made up of a group of citizens with a minimum of organization and who seek to obtain state power through a program of political, economic, social and cultural action or projects. Which must become legislative or administrative measures. One of the ways to spread or publicize your program is through political marketing and propaganda.

Political marketing is the set of strategies and ideas between parties and candidates to conquer the mind and will of the citizen, who becomes the electoral market. However, it not only refers to aspects of political strategy, but also includes topics on market research and segmentation, the process of communication and political persuasion, as well as those related to the image, perception and construction of electoral loyalties, where The essence of a political campaign is to "repeat" as a synonym for persuasion (Valdez, 2002).

Political propaganda transmits information that seeks to gain political power (Bloom, 1997). Focusing on elections or electoral processes, political propaganda is the information that is transmitted to seek to influence voters, get their vote and win the election. Currently, political propaganda psychologists seek to persuade us, among other things, by attractive panoramas that show an image as final reinforcement, such as Costa (1991) considers when he says that "it is legitimate to think of photography as a visual language" .

Panoramic or spectacular billboards like outdoor advertising

Since its incursion, foreign propaganda has proven to be a highly effective, productive and profitable medium. Lessur (2009) notes that outside media are successful because "they communicate a message quickly and frequently. They are one of the most flexible and adaptable means, one of the last opportunities before the purchase ", and also low cost. Outdoor advertising is a mass media, ideal for campaigns with wide coverage or to cover geographically segmented markets on a large scale.

Usually, the spectacular exteriors are large and form part of fine outdoor advertising. Its support is a structure with one or more views whose function is to identify at a distance from a company, product or service. Basically you should have a photo, a message and the mark (logo). As experts say: "there is no time for much more." Therefore, the message must be

synthesized in order to conquer the target market. The human figure in a visual ad is the most striking image. As a rule, a single photo is more attractive than a collage (combination of several photos), so if we want to attract the look of our target consumer it is recommended to choose the photograph of a person whose expression, clothing, age, gender and attitude have Relationship with the message. Finally, the logo, unequivocal sign of the mark, must also be present.

Under this premise, the spectators fulfill one of their objectives before their clientele (potential voters). The modern society of consumption rejects the great concentrations that the political parties used to make in their political propaganda, reason why now they have chosen to appear in an impersonal way; However, at least during the electoral periods can be made known through the photographic image.

Propaganda through photography

According to Miravitlles: "If I had to say, from the point of view of propaganda proper, which was the most effective means of expression, I would say the graphic in its threefold aspect of photography, poster and film. Television did not exist then, and radio, very effective, played only homes at a time when people lived "outside", on the street and on the fronts "(Figueres, 2003).

Following Vilches (1997), the image is constituted as a coherent discursive whole by means of which communication strategies are carried out, "in which the intention of an issuer is to communicate a message and to produce an effect. The recipient will decode this message according to its cultural and iconic-textual competences. " Valdez (2002) also points out that "in politics, the image is the representation, or physical-psychological process, that becomes the reader of a party or candidate. The image of the candidate is the way in which it is perceived, and not necessarily as it is in reality. "

One of the most used resources in electoral propaganda is the photographic portrait. The process of the portrait is complex, since every photo tells a story based on the expression of a face, a body pose or a gesture, but mainly seeks to define the personality of the subject photographed. Finol, Djukich and Finol (2009) argue that "the photographic portrait, which was inspired by the pictorial portrait, had on it the virtue of its reproducibility, the immediacy of its presentation and a greater fidelity to the real."

Within the various typologies proposed by Casajus (2009) to analyze the evolution of portraiture - psychological, archetype, subjective and experimental, utopian social, etc. - we find the physical portrait, which seeks to "the main objective is physical recognition Of the

character ". The Finol, Djukich and Finol model (2009) talks about some elements that have to do with the poses, the gestures and the accessories that the deputy candidates use as a way to get to persuade or to communicate something visually (visual framing); The contenders in the political campaign resort to portraiture as a tool of political persuasion.

Photography from visual framing

Framing is a theory that explains the process through which the media frames from five optic social events: first, selecting some aspects of a perceived reality, receiving more relevance in a message; Second, by assigning them a concrete definition; Third, a causal interpretation; Fourth, a moral judgment; And fifth, a recommendation for its treatment (Entman, 1993). In the analysis of the photographic image and public perception, "the images are also powerful vehicles to generate representations of the reality and to influence the knowledge and the opinions of the individuals on the current subjects" (Entman, 1991).

The visual framing or visual framing describes a visual communication process or strategy that emphasizes certain patterns or frameworks of perceived reality interpretation with certain attributes, analyzed from some form of evaluation or decisions on the subject described (Brantner, Geise, and Lobinger, 2012).

Rodríguez and Dimitrova (2011) establish that there are four levels of visual analysis to determine frames. The first level is the denotative, that is, where the frames are identified through the objects and other elements that are shown in the image. The second level is related to stylistic resources. The third level is the connotative, where in addition to showing what elements (people, objects, places) appear in the images are considered the ideas or concepts associated with those elements. Finally, these authors mention the level of images as ideological representations.

Political Parties in 2015 Federal Elections: Ciudad Juarez Case, Mexico

Chihuahua has nine Federal Electoral Districts,[1] Of which four are headed to Ciudad Juárez. The Federal Districts of Ciudad Juárez are: I, II, III and IV. District I comprises the south of the municipality of Ciudad Juarez, and the following municipalities: Praxedis G. Guerrero, Ahumada, Ascensión and Janos. For the 2015 elections, among the candidates of the different

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[1] The Congress of the Union is formed from the vote of relative majority of 300 Federal Districts, and a division of five circumscriptions throughout the Republic, which sum 200 Plurinominal Deputies, which gives a total of 500 deputies that make up the Lower House . It is important to note that multi-member deputies are not voted, so they do not need to carry out any propaganda campaign with the voters and therefore we do not find propaganda for them in any district.

parties for the first time in history there were independent candidates; In the case of Ciudad Juárez there was only one candidate.

Table 1. Political Parties and 2015 Election Candidates in Ciudad Juárez

	Partido político	Siglas	Distrito I	Distrito II	Distrito III	Distrito IV
1	Partido Revolucionario Institucional	PRI	Fernando Uriarte Zazueta	Ana Georgina Zapata García		Adriana Terrazas Porras
2	Partido Acción Nacional	PAN	Andrés Morales Arreola	María Dolores Juárez López	Edna Xóchitl Contreras Herrera	Raúl García Ruiz
3	Partido Verde Ecologista de México	PVEM			María Ávila Serna	
4	Partido de la Revolución Democrática	PRD	Graciela Espejo Álvidrez	Julio César de la Cruz Reyes	Estela Barrera Guerrero	José Frías Calderón
5	Partido del Trabajo	PT	Héctor Hugo Avitia Arellanes	Jorge Alberto Ordaz Ávila	Amelia Deyanira Ozaeta Díaz	Pedro Alberto Matus Peña
6	Partido Movimiento Ciudadano	PMC	Bertha Alicia Muñiz Urquidi	Julio Idelfonso Grajeda Casas	Jorge Ramos Negrete	María Esther Mejía Cruz
7	Partido Nueva Alianza	PANAL	Ramón Abraham Gómez Arzaga	Ramón Arturo Rebolledo Rea	María del Carmen Corona Garibay	Claudia Massiel López Valdez
8	Partido Movimiento de Regeneración Nacional	PMRN	María Dolores Adame	Andrés Carbajal Casas	Bertha Caraveo Camarena	Roberto Vázquez Molinar
9	Partido Encuentro Social	PES	Luis Ríos de la O.	Sandra García Ramos	Eva Ruth Lara Meraz	Martín Rubio Pérez
10	Partido Humanista	PH	José Luis Olivas Salgado Ríos	Karina Alejandra Serrano Medina	M. Socorro Arredondo Barajas	Ricardo Viescas Muela
11	Candidaturas independientes				Sergio Rivera Figueroa	

Source: elaboración propia a partir de datos en internet.

Research Problem

Electoral processes in Mexico addressed from framing theory have been studied from different perspectives in empirical studies. Chihu is one of the authors who has studied electoral issues from the framing, whether visual, aural, audiovisual and / or verbal (Chihu 2010, 2011, 2013 and 2015). In 2010 he analyzed the televised political spot of the presidential election of 2006; In 2011, the image of the PRD in the 2009 election campaign; In 2013 analyzed the federal elections of 2009 on the audiovisual framing of the speech of image repair; In 2015 analyzed the spots of the majority parties in the midterm election of 2015.

Other empirical studies include Muñiz and Romero (2012), who study news in digital diaries on electoral campaigns. Muñíz (2015) detected the informational treatment of presidential elections in 2012, both from strategic framing and thematic framing. On the other hand, Amaya and Portilla (2016) analyzed the political discourse of candidates for municipal presidents of Guadalajara and Zapopan in the elections of 2015.

Although the study of electoral campaigns in Mexico since the framing theory is relatively recent although growing, studies have not been identified from the visual framing in panoramic or spectacular posters. Therefore, the research problem of the present study is the scarcity of research on political propaganda in spectacular visual framing, specifically in Ciudad Juárez.

To fill the void that expresses the research problem, the present study focuses on analyzing from the visual framing (specifically denotative and connotative) the communicative acts of political propaganda in the spectacular advertisements that show photographs of candidates for federal deputies in the Elections in the four electoral districts of Ciudad Juárez, Mexico.

Methodology

To approach the research objective, this study is qualitative, with a functionalist, empiricist and interpretive approach. The research is qualitative because, as already explained in the definition of the research problem, the subject has been little explored and seeks to understand and deepen the phenomenon (Hernández, Fernández and Batista, 2010) of the communicative acts of political propaganda in Spectacular ads that show pictures of candidates for federal deputies.

One of the most widespread approaches in the study of political communication, the functionalist approach, is characterized by being empiricist and relating to fieldwork, with the intuitive tendency of functions fulfilled or effects by the various phenomena or

communicational stimuli (Dader , 2008). Due to the immersion that is done in the phenomenon of study, its approach is interpretative since its valuation and interpretation is based on the experience of the people (Vasilachis, 2007).

For the collection of data, photographs were taken of the various panoramic or spectacular posters of Ciudad Juárez, specifically those related to political propaganda, considering only the period from April 5 to June 3, 2015. According to figures from the National Institute Electoral, in this electoral process could vote 2 million 567 thousand 823 citizens in the state of Chihuahua, of which one million 35 thousand 948 electors correspond to Ciudad Juárez.

The criterion of inclusion of these spectacular ads is that they show the photograph of the candidate for federal deputy; The others related to political propaganda of those elections, without the candidate's photograph, were excluded from the study. The decision of this inclusion criterion was based on the results found by Juárez and Echeverría (2009), who in their study on political advertising in three state elections in Mexico, observed that the candidates tend to be the main presenters of the information, Suggesting that local politics tends to rely on the political visibility of their candidates as they need to meet the expectations of membership of their voters. This is most likely based on their knowledge and understanding of regional issues and local concerns.

To analyze the data we used only two levels of visual analysis of Rodríguez and Dimitrova (2011): denotative and connotative.

At the denotative level the frames were identified through the objects and other elements that the image shows. For this purpose the category of Lopez and Humanes (2016) was used on the human context of the portraits in the spectacular ones, specifically if the image was individual / group; Role play / secondary; Ages and gender. In addition, the model of Finol, Djukich and Finol (2009) was used for the analysis of the pose, in order to know if the photograph was taken front, profile or three quarters. For its interpretation, the position of Gandelman and Feller (1987).

At the connotative level, in addition to showing what elements appear in the images, we consider the ideas or concepts associated with these elements. To analyze it we use the photographic coding data also used by Lopez and Humanes (2016): framing, angle, luminosity, statism / dynamism and gesture. For the interpretation of the gesturality, the criteria presented by Davis (1985) were considered. Likewise, for the analysis of color symbolism, the visual language tools of Chance (2009) were used.

The coding of the sample was performed in an Excel file, where it was included in the columns for each criterion selected for the connotative and denotative level. In the lines included each of the spectacular found.

Results

In the analysis of the spectacular spectacle with photographs of the candidates for federal deputies, it was found that they contained 10 political parties, which show their name, their acronym and their ideological position. These were: Partido Revolucionario Institucional (PRI) (Center, Center right); National Action Party (PAN) (Right, Center right); Party of the Democratic Revolution (PRD) (Center-left); National Regeneration Movement (MORENA) (Left); Partido Verde Ecologista de México (PVEM) (Right); Citizen Movement (Center-left); New Alliance (PANAL) (Center, Center Right); Labor Party (PT) (Left); Social Encounter Party (PES) (Right, Center Right); Humanist Party (PH) (does not have a defined position). From now on, only the acronym of each party will be referenced.

The results show that only 6 political parties from the 10 contenders used panoramic posters to promote their candidacy. The total sample was 25 panoramic posters with a photograph, whose distribution in decreasing order was: PRI (28%), PT (20%), PANAL (16%), MC (12%), PAN (8%), PRI-PVEM Alliance (4%), independent candidate (4%). In the cases of PRI, PT and PANAL there was propaganda of this type in the 4 districts, MC had presence in three districts, PAN in 2 districts and PVEM only in its district, same situation presented by the independent candidate. Table 2 shows the candidates who used their photographs in the spectacular ones.

Table 2. Political parties whose candidates used their photographs in spectacular

	Siglas	Distrito I	Distrito II	Distrito III	Distrito IV
1	PRI	Fernando Uriarte Zazueta	Ana Georgina Zapata García		Adriana Terrazas Porras
2	PAN			Edna Xóchitl Contreras Herrera	Raúl García Ruiz
3	PVEM			María Ávila Serna	
4	PRD				
5	PT	Héctor Hugo Avitia Arellanes	Jorge Alberto Ordaz Ávila	Amelia Deyanira Ozaeta Díaz	Pedro Alberto Matus Peña
6	PMC	Bertha Alicia Muñiz Urquidi		Jorge Ramos Negrete	María Esther Mejía Cruz
7	PANAL	Ramón Abraham Gómez Arzaga	Ramón Arturo Rebolledo Rea	María del Carmen Corona Garibay	Claudia Massiel López Valdez
8	PMRN				
9	PES				
10	PH				
11	independiente			Sergio Rivera Figueroa	

Source: elaboración propia a partir de fotografías tomadas a los espectaculares

The results of each level of visual analysis that was carried out in the present investigation are mentioned below.

Denotative level

Within the biographical data of the sample we found that the actors had 80% individual participation and 20% group. The leading role amounted to 88% and the secondary role to 12%.

Table 3. Ages of participating candidates

Edad	Porcentaje
Mayores de 60	16 %
Entre 40-50	48 %
Menores de 40	16 %
Varias edades	20 %

Source: elaboración propia

Table 3 shows the age range, with a percentage close to 50% within 40 to 50 years. As for participation by gender, the participation of women was higher with 48%, while men reached 36%; Both 16%.

In the poses found, considering the Finol, Djukich and Finol model (2009), we found that 52% used the three-quarters pose and the front pose 48%. None used the profile pose. Table 4 shows the pose of each of the photographs of the panoramic or spectacular posters.

Table 4. Pose the photographs in the spectacular

ID de la foto	Partido Político	Pose
20150401-D1-0001	PRI	Tres cuartos
20150401-D1-0002	PRI	Tres cuartos
20150401-D1-0003	PT	Tres cuartos
20150401-D1-0004	PANAL	Frontal
20150401-D1-0005	MC	Frontal
20150401-D2-0006	PRI	Tres cuartos
20150401-D2-0007	PT	Tres cuartos
20150401-D2-0008	PT	Frontal
20150401-D2-0009	PANAL	Frontal
20150401-D3-0010	PRI-PVEM	Frontal
20150401-D3-00011	PVEM	Frontal
20150401-D3-00012	PVEM	Frontal
20150401-D3-00013	PAN	Tres cuartos
20150401-D3-00014	PT	Tres cuartos
20150401-D3-00015	PANAL	Frontal
20150401-D3-00016	MC	Tres cuartos
20150401-D4-00017	CI	Tres cuartos
20150401-D4-00018	PRI	Tres cuartos
20150401-D4-00019	PRI	Frontal
20150401-D4-00020	PRI	Frontal
20150401-D4-00021	PRI	Frontal
20150401-D4-00022	PT	Tres cuartos
20150401-D4-00023	MC	Frontal
20150401-D4-00024	PANAL	Tres cuartos
20150401-D4-00025	PAN	Tres cuartos

Source: elaboración propia

Connotative level

Taking into consideration the whole of the sample, the three most prevalent frames were the medium short plane with 52%, the middle plane with 20% and the foreground with 16%. We also found 8% in the first plane and 4% in the American plane. It is significant that only the level angle was used and that there were only 4 photographs in a bite, which were of photomontage (7). The amount of light used was: high key (96%) and low key photo (4%). The static representation reached 60%, the dynamic 36% and both 4%, which was also a photographic collage. Facial expression or gesture was characterized by smile in 92%, and arms crossed in 8%.

The most used colors included a combination of green, white and red at 32%, and a combination of white with another color at 28%. The most used clothing color was white at 48%, and red at 12%. Casual clothing accounted for 64%, informal 32% and formal clothing 4%. The accessories found were: earrings 24%, tie 8%, bag 4%, and without accessories 60%. Table 5 shows an analysis of the colors.

Table 5. Colors used by candidates in the spectacular

ID DE LA FOTO	COLOR ANUNCIO	COLOR DE ROPA	TIPO DE ROPA	ACCESORIOS
20150401-D1-0001	Verde, blanco, rojo	Guinda	Informal	Sin accesorios
20150401-D1-0002	Verde, blanco, rojo	Blanco, negro	Casual	Sin accesorios
20150401-D1-0003	Blanco	Blanco	Casual	Sin accesorios
20150401-D1-0004	Blanco, turquesa	Blanco	Casual	Sin accesorios
20150401-D1-0005	Blanco, naranja	Blanca	Casual	Con aretes
20150401-D2-0006	Verde, blanco, rojo	Rojo	Casual	Sin accesorios
20150401-D2-0007	Negro. Blanco, rojo	Blanco, negro, rojo	Formal	Corbata roja
20150401-D2-0008	Varios colores	Varios colores	Informal	Pulsera
20150401-D2-0009	Blanco, turquesa	Blanco	Informal	Sin accesorios
20150401-D3-0010	Verde, blanco, rojo	Blanco, verde	Informal	Sin accesorios
20150401-D3-00011	Negro	Blanco	Informal	Sin accesorios
20150401-D3-00012	Negro	Blanco	Informal	Sin accesorios
20150401-D3-00013	Azul, blanco	Blanco, azul	Casual	Con aretes
20150401-D3-00014	Rojo, blanco	Rojo	Casual	Con aretes
20150401-D3-00015	Blanco, turquesa	Blanco, turquesa	Casual	Sin accesorios
20150401-D3-00016	Blanco, naranja	Blanco	Casual	Sin accesorios
20150401-D4-00017	Varios colores	Blanco	Casual	Corbata gris
20150401-D4-00018	Verde, blanco, rojo	Blanco	Casual	Con aretes
20150401-D4-00019	Verde, blanco, rojo	Varios colores	Informal	Una bolsa
20150401-D4-00020	Verde, blanco, rojo	Rojo	Informal	Sin accesorios
20150401-D4-00021	Verde, blanco, rojo	Rojo	Informal	Sin accesorios
20150401-D4-00022	Blanco	Blanco	Casual	Sin accesorios
20150401-D4-00023	Blanco, naranja	Blanco	Casual	Con aretes
20150401-D4-00024	Blanco, turquesa	Blanco	Casual	Con aretes
20150401-D4-00025	Azul	Blanco, azul	Casual	Sin accesorios

Source: elaboración propia

Conclusions

The use of panoramic posters in election campaigns may not be very significant when compared to other media, such as radio and television; However, their high range, frequency and exposure levels are not negligible. The panoramic poster may be able to reach a very defined electorate and its price is cheaper than other mass advertising. Some of its creative elements are important, but especially its colors and size are of a format that allows a good visual communication. Its shallow exposure and null selectivity make it a suitable medium

for communication with the masses. Also, it is good to consider elements such as typography and measures of the poster, which must be calculated for a correct visualization, which will depend on the distance and speed in which the potential observer is. Usually, the observation time lasts three seconds, which is necessary for the message to be assimilated. The greater the observer's speed, the bigger the sign should be, the less the amount of text and the clearer the typography for the message to be retained, therefore the choice of panoramic ad placement is key, as well as the candidate's photograph.

The exterior propaganda has only a few seconds to be observed, so a visual technique capable of transmitting the message must be used. Balance and contrast are a visual design technique that conveys visual simplicity, although visual exaggeration and spontaneity can also convey emotions and capture attention.

According to the results of the study, foreign propaganda was used in all electoral districts by three political parties: PRI, PT and PANAL. In the case of the PRI, it was the party that received the most votes (8), well above the other parties that also had a presence on cartels in all districts. The proportion of the billboard used was higher by the PRI than by the PT and PANAL; Also, it better selected the streets in function of the greater traffic vehicular, without importing that the price was considerably greater. On the other hand, the difficult geographical conditions of District 2 complicated the installation of panoramic posters, so it is noteworthy that the PT had two billboards in different scenarios. On the other hand, the budget received by the MC is much lower than that received by the PAN, however, MC had a greater presence in panoramas.

Biographical data (denotative level)

In the sample it was found that in a very high percentage (80%), the candidate was the main actor, and that in 12% had a secondary role within the photographic collage. With regard to the group context we find only one family frame, used by the PT. The electoral reform included the inclusion of an equal proportion of male and female candidates and young contenders, but the study found greater participation of women in photographic propaganda and lower participation of young candidates (16%) compared to candidates of 40 To 50 years (48%), emphasizing that the young people who appear in the photograph fit within the photomontage. The young people appear more in the photomontages of the PRI, later the adults and, finally, a baby of months. In another visual frame, group photography consists of: formal group, informal group and family group. In the results we found that two candidates used a family group: District 1: PRI (family with 4 children); PT (family with 1 child), while

only one candidate used informal groups: District 4: PRI (5 different informal groups). Scenography with young people may be directly related to the electoral roll, composed mainly of young people between 18 and 29 years of age, followed by young adults (who are the ones who vote the most according to the INE's election results in the midterm elections).

Photo coding data (connotative level)

The term flat is widely used in photography when it is desired to express the proportion that has the subject within the frame. The concept of plane is closely related to the photographic portrait, although in some cases it can be extrapolated to other situations or subjects, as when we use the general plane by its greater angle of scene coverage, which makes the whole stand out and not a Particular detail. Generally, seven planes are known that are used in the photograph: 1. General plane (complete body); 2. American plane (to the knees); 3. Medium (up to the waist); 4. Medium to short (to the chest); 5. Close-up (up to the shoulders); 6. First foreground (only the face); 7. Detail plane (an isolated element).

The results found indicate that 52% of the candidates used the visual mid-short-frame. One of the advantages of this plan is that it allows focusing the attention exclusively on the person isolating it from its surroundings. This plan can offer a visual reading centered only on the candidate. On the other hand, the middle plane allows photographing several people interacting. It is used regularly in fashion photography as it allows to highlight the beauty of the person. The results indicate that 20% of the candidates opted for a visual message highlighting some physical attribute of their person or their empathy with different social strata, recognizable according to different criteria of categorization, such as: occupation, status, income, role Social or political. For its part, the foreground is used to highlight the look or gesture of a person, and is the most appropriate to portray the face as it highlights details. In the results we found that 16% used this visual tool to communicate with potential voters. The angles used in the photograph were the angle to level (100%) and only in 4 photomontages we find the angle of chop, keeping the candidate as protagonist, which generally serves to show or describe something in a natural or objective way and convey a feeling of Stability and tranquility, because it is the natural way in which we observe. On the other hand, the sharp angle is used as a compositional resource to downplay or convey a feeling of weakness or humiliation. We must also consider that the montage allows exploiting the artistic ability for propagandistic purposes or as a manipulated communication. The communication found in the frames taken only denoted two actions: posture statism and physical statism.

Gestualidad (connotative level)

Within the body language we can find many visual frames that support the construction of the message. For example, crossing the arms denotes a defensive attitude. We took as reference the criteria presented by Davis (1985), but we could not evaluate results that showed several facial expressions, since 92% of the candidates showed a smile and 8% (independent candidate and PANAL candidate, both from District 3) A pose with crossed arms and a slight smile, which can denote: deception, betrayal or falsehood. The results of photographic coding indicate that 60% opted for a static image and 36% for a dynamic image; Only 4% used both. These data allowed us to find that, like the frontal and three-quarter poses, the middle angle helps to stare into the eyes, which denotes that there is nothing to hide and any situation can be controlled.

Pose (connotative level)

Gandelman and Feller (1987) They point out that "the profile pose is by nature asymmetrical and defines only half of the face, so it appears incomplete." On the poses of profile and front they mention that "they acquire a dual character in the contrast between these two postures together in the same composition; The good and the bad, the sacred and the profane, the active and the passive, the dominator and the dominated, the noble and the plebeian, the real person and the unreal, "and that" the full face is the most adaptable to Idea of the sacred ". Therefore, the transmission of a message acquires that value. For his part, Meyer (1973) mentions in his book that the three-quarters stance was generalized in the thirteenth and fourteenth centuries when it was a question of representing the divinity. This position allows the observation of a leader and presents a synthesis of the pose profile and frontal and represents the subjective self / you with the objective. This visual narrative allows an interaction with the activity, so the three-quarter pose denotes action. The data obtained in the sample were very similar: the three-quarter pose was used by 52% of the candidates, and the frontal pose by 48%. The frontal pose establishes a glance, a latent dialogue directed at the observer. It is important to note that the pose in a portrait is usually vertical, although the format of a panoramic ad is generally horizontal.

Color (connotative level)

The color, logos, clothing and accessories used by political party candidates are not random. Everything is studied and thought to awaken an emotional response towards which our brain is predisposed. Color is a tool to communicate visually, because with it you can transmit a

message without having to explain any ideology through a text. Color can also be a factor to take into account when generating an electoral preference; Parties know that each color produces a reaction and that is why each uses certain colors.

The colors have historically been associated with different ideologies: the red with the left parties and the blue with the right ones. In the case of our country, the colors of the flag have been associated with nationalism, used by the PRI; Yellow and red are used by leftist parties such as the PT and the PRD. If one takes into account the visual identification of color in relation to a particular ideology, it is not surprising that candidates wear clothing that allows them to be identified with it. The red color conveys passion, strength, courage and is associated with leftist ideologies, but it is also the color of many flags. This symbology of color allows us to understand that although green is associated with ambition, so it is with renewal, with another alternative. On the other hand, the yellow is flashy, captures the attention and awakens joy. Blue is a color that symbolizes tranquility and confidence. The orange color conveys enthusiasm and is often highly accepted by young people, which is why it is used by the Citizen Movement party. Black symbolizes elegance, power, mystery, prestige, and white purity and innocence, as well as equanimity and enhancement of the image.

According to Chance (2009), there are some symbolic criteria of color that must be used in visual language to understand the symbolic content of visual products. Table 6 shows the meaning of the colors.

Table 5. Meaning of colors

COLOR	SIGNIFICADO
ROJO	sexo, poder, lujo, sangre, violencia.
VERDE SATURADO	naturaleza, dinamismo.
VERDE MILITAR	autoridad, caza.
AMARRILLO	original, verano, sol.
NARANJA	energía, verano, sol
MARRÓN	naturaleza, chocolate, guerra.
BLANCO	pureza, nieve, navidad, neutralidad.
NEGRO	muerte, gama más alta de lujo.
AZUL	ligereza, frialdad, agua, autoridad, seguridad, masculinidad.
ROSA	feminidad, dulzura.
MORADO	magia, veneno, tortura.

Source: Acaso (2009)

The results show that the most used colors were green, white and red (32%), because they appeal to a nationalist identification and to the National Flag; Followed by a combination of white with another color (28%), which were the most representative because they sought to enhance the figure of the candidate. In relation to clothing color, white was the most used (48%), as well as the combination of white with another color (20%). This can be interpreted as a neutral position that reflects the purity of electoral intentions. On the other hand, 60% did not use accessories as a visual resource to avoid being seen as ostentatious; There were only female accessories such as earrings (6), bag (1) and bracelet (1) in women's propaganda and in the case of men only the tie was used (2). Likewise, 64% opted for casual clothing, and 32% for casual clothing in photomontages where the characters are secondary actors. Since nothing is done randomly in visual language, colors and accessories are often charged with symbolic meaning. The ring, for example, is not a simple accessory because it conveys commitment, achievement or certain ideology. Throughout the centuries, men and women have carried rings as a sign of their marital status, wealth or power. Nor is it a coincidence that the PT candidate wore a red tie because it is considered a symbol of power, or that others wear casual clothing because it expresses solidity and responsibility.

Costa (2008) comments that not all visual messages conform to the laws of perception, but that "a printed advertisement is captured - sometimes unconsciously - at a glance. The conceptualist and the visualist must count on this, and in this contingency try to have a minimum message be captured. In the fleetingness of that instant, the first and irreducible function of an advertisement is to draw attention to itself, and here is its first opportunity: to keep the gaze. " The purpose of this work is to study the image as an element of the visual framing communication and the portrayed figure; In our case, we study the communication of a visual message between the candidate and the potential voters to whom the image is directed. The results were not conclusive, but it can be said that the image is a visual medium that is used in this case to arouse emotions and achieve a certain electoral purpose, either by framing a plane or another angle.

Finally, it is important to mention that the four winners of this electoral contest used panoramic posters with photographs as part of their political propaganda, which opens a new line of research to determine the influence of outdoor advertising in general and spectacular in particular In the results of the election.

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