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IMPORTANCE OF INTEGRATION POLICY CONTENT OF ADVERTISING IN TELEVISION FICTION IN THE CONTEXT OF TRANSITION TO DEMOCRACY IN MEXICO

Norma Pareja Sánchez¹: Autonomous University of Mexico City. Academy of Communication and Culture. Mexico npareja02@yahoo.com.mx

ABSTRACT

This work aims to analyze the importance of content integrating political advertising contents in television fiction in the context of transition to democracy in Mexico, which has involved changes to the legal framework that did not include the regulation of spaces originally dedicated to entertainment; as well as the implications in terms of ethics, self-regulation and social responsibility. The regulation of political and electoral contents contained in the Mexican television fiction was out of considerations in the political reforms of 2007-2008 and 2014, and partly in the new Law on Telecommunications, Broadcasting and Public Service (2014); leaving gaps that violate the right to information of the audiences in Mexico. In a gender perspective, it is relevant if we consider that 51.1% of people who watch soap operas do it every day and 54.7% out of that percentage are women.

KEYWORDS: Political advertising, television fiction, framing public opinion, democracy.

IMPORTANCIA DE LA INTEGRACIÓN DE CONTENIDOS DE PUBLICIDAD POLÍTICA EN LA FICCIÓN TELEVISIVA EN EL CONTEXTO DE TRANSICIÓN A LA DEMOCRACIA EN MÉXICO

RESUMEN

Este trabajo tiene como objetivo analizar la importancia de la integración de contenidos de publicidad política en la ficción televisiva en el contexto de transición a la democracia en México, misma que ha implicado modificaciones al marco jurídico

¹ **Norma Pareja Sánchez:** Autonomous University of Mexico City. Academy of Communication and Culture. Mexico npareja02@yahoo.com.mx

que no contemplaron la regulación de espacios originalmente dedicados al entretenimiento; así como las implicaciones en términos éticos, de autorregulación y responsabilidad social. La regulación de contenidos político-electorales en la ficción televisiva mexicana quedó fuera de las consideraciones de las reformas políticas de 2007-2008 y 2014, y parcialmente de la nueva Ley de Telecomunicaciones, Radiodifusión y Servicio Público (2014); dejando vacíos que vulneran el derecho a la información de las audiencias en México. En una perspectiva de género es relevante considerando que el 51.1% de las personas que ven telenovelas lo hacen a diario y que de ese porcentaje el 54.7% son mujeres.

PALABRAS CLAVE: Publicidad política - ficción televisiva - *framing* - opinión pública - democracia

1. INTRODUCTION

This paper analyzes the importance of integrating political and electoral contents in open signal television fiction, in the context of the transition to democracy in Mexico, where the rights of audiences, specifically that of females, becomes relevant due to their relation with television cultural products.

The regulation of political and electoral contents in television fiction was out of consideration in the political and electoral reforms in 2007-2008 and 2014; leaving gaps that allow the integration of political advertising on their contents without the knowledge of the audience-citizenship. These reforms focused on regulating flows of political communication in the spot audiovisual format.

Meanwhile, the Law on Telecommunications, Broadcasting and Public Service adopted in 2014 by the Mexican Congress includes a section on the rights of audiences, where the need to respect human rights and to distinguish programming and advertising as well as between information and opinion (Article 256, paragraphs III and IV) is established. To this end, the regulation requires that all radio and television licensees develop codes of ethics attached to the criteria defined by the regulatory body; however, such legislation focuses on journalistic genres and does not consider cultural entertainment products.

In this context, evidence is presented that seems to form a pattern around 2006-2014 about the fact that various political actors built political and electoral contents in soap operas and other national television series, integrating political messages in the speech and the audiovisual plot.

This is relevant by virtue that that television fiction had traditionally been located within the popular consumption of the so-called mass culture. There is evidence that, since 2006, the television fiction has become fertile ground for political and electoral stances in Mexico. Soap operas have been for decades a cultural product of great importance in Latin American countries in terms of consumption.

In addition to this and according to data from the Latin American Observatory of Television (OBITEL, 2014), female audiences are the main consumers of this genre. Which importantly focuses attention to this social group and their right to information.

In this paper, a particular and preliminary analysis of the fictional series *The Team*,

produced by Televisa (2011) with funds from the Ministry of Public Security of the federal government is integrated from the theoretical and methodological perspective of framing². Preliminary research findings are that, in the content of the television series, there is prevalence of the framings of conflict, responsibility, human interest and political-social consequences. It is discovered early that the speech emphasizes the work of the Secretariat of Federal Public Security from elements of an emotional nature such as human interest, personalizing the institution among human conflicts as well as leadership and remarkable commitment shown by the elements the corporation of public forces, as the institutional human face.

Faced with this situation and dealing with questions about the antidrug strategy of the government of Felipe Calderon (2006-2012), it is possible to note that the federal government sought to expand and diversify the scope of political communication in its efforts to shape the Mexican public opinion in spaces not regulated by the new political-electoral legal framework, just as other political actors such as parties and state governments have done.

2. Methodology

This paper presents two phases of research:

- 1) Documentary: At this stage of research, written information on the subject under study is analyzed with the purpose of establishing relationships, differences, stages or stances (Bernal, 2010: 111). Casares Hernandez, et al. (In Bernal, 2010) indicate that the documentary research depends mainly on the information obtained or consulted in documents, they being meant as any material that can be used as a reference, without altering its nature or meaning, which provide information or testify to a fact or an event".

In the case of this piece of research, how the entertainment gender has behaved with political contents in a follow-up from 2006 to 2015 in the Mexican open television is enumerated and recorded.

- 2) Empirical, through the theoretical and methodological approach to framing, the advance of research of the analysis of the TV series *The Team* (Television, 2011), of episodes 10 and 11, is shown.

The global project, in whose team the author of this paper participates, starts with the fact that the narrative power of the soap opera goes back to the reference point not only of everyday dialogues, of those who enjoy both talking about the soap opera and watching it, but also of the social debates by concentrating on its narratives political and social problems that are placed in the public sphere by the private representation the soap opera makes of them. By doing this, to Maria Immacolata Vassallo, the soap opera has the function of agenda setting (McCombs & Shaw, 1972), since it incorporates themes from the public sphere in its narratives - theoretically -

² The research is part of the project *Analysis of the B series Team* coordinated by Dr. Guillermo Orozco (UdG).

for the private universe.³

"The combination of private and public spheres made by the soap opera synthesizes wide issues into specific figures and plots and, at the same time, suggests that personal dramas come to have a broad meaning" (Vassallo, 2004: 88).

In this sense, we intended to ask ourselves:

What kind of framings were built in the narrative of *The Team* and which were the type of connections they established with reality?

What is the general discourse that the series built in relation to the fight being carried out by the federal government against the organized crime?

In order to achieve the above, we undertook the analysis of the 13 episodes of the series; in relation to the frame variable, here we preliminarily present the analysis of episodes 10 and 11.

We adopted the proposal of Neuman, Just and Cringler (1992)⁴, in which five frames likely to appear in any news are typified, although in our case we worked with a fictional television series.

The frames are:

a) conflict: how the conflict between the government and the organized crime is framed (is it actually a conflict or is it presented as a government action?). Here we are interested in knowing how individuals, groups or institutions involved in the conflict proposed in the series are represented.

b) human interest: It portrays the emotional angle of the conflict, which in our case is related to the way in which the series seeks to humanize, through the emotional lives of the federal agents, the fight against the organized crime. However, in framing this emotional side, another kind of human issues is neglected; for example, civilian casualties and the social consequences that force part of the population to get involved in drug trafficking.

c) political and social consequences: How the series frames or emphasizes the political and social consequences of not setting frontal combat against the organized crime. In this sense, why emphasize the role of the federal police and not the other institutional agents who are also involved in the conflict or, failing that, how the participation of these other actors (army, navy, etc.) is framed.

d) moral judgment: What is the role of morality in the lives of federal agents and in their decision to sacrifice their lives to join the Federal Police. In the same vein, the type of institutional morality that is built to endorse or justify the actions of both the government and the alleged drug traffickers who appear in the series would have to be analyzed.

e) attribution of responsibility: According to the narrative, the series seeks to investigate what characters or institutions are attributed responsibility for the conflict and, more importantly, why these instances are guilty.

³ Protocol of analysis to work the series *The Team*, original authors of the document Darwin Franco and Guillermo Orozco.

⁴ Which were taken from the work of Sádaba and Rodríguez (2007).

Being an analysis of a TV series, the quantitative parameters accompanying press analyses (origin of framing studies) do not apply fully to this analysis; therefore, the intention is to perform a discourse analysis in which the following aspects stand out: characters, dialogue, dominant type of framing, interpretation and correlation with other speeches; for example, specify the way the selected dialog ties or counteracts some other social dialogue that has been generated in this regard.

2.1 Initial hypotheses

In this scenario, this paper proposes that the integration of political contents in television fiction can be part of building public opinion in some sectors of the Mexican population, especially those traditionally associated with television, by virtue of the centrality of TV consumption in Mexican households and in the dependence on television as a source of political information. Also, that different political actors have identified a fertile space for channeling political messages in entertainment.

While this work focuses on the analysis of the phenomenon as presented and on a preliminary study of how the integrated political message is framed and the impact on audiences is not analyzed, it is possible to note that this integration of contents can contribute to the perception of certain characters or events from an emotional assessment stemming from an emotional framework built by an entertainment genre centrally based on recreating emotions without the fear of being faced with advertising.

3. ANALYSIS AND DISCUSSION

3.1 contextualization of the problem

In the context of the Information Age (Castells, 2002), the study of television in social life keeps an enormous importance, especially when considering the digital gap existing in countries like Mexico. Television now has a clear centrality in the scenario of home and daily life, right where the significance of the political activity has various dimensions in the political behavior of citizens (Pareja, 2012). According to the National Survey on Political Culture and Citizen Practices (ENCUP) in 2005 in Mexico, 61% was informed of politics through television, by 2012 the figure rose significantly to 76%. According to data from that piece of research (ENCUP, 2012), only 9% do so through the radio.

The transcendence of the mass media in shaping public opinion is not a minor matter, since their participation in this process assumes various channels. Political campaigns are established as key moments in which various communication processes are generated, information about candidates and their strategies is generated, campaign tactics are poured through spots, debates, interviews, press releases, etc. But those are the formal processes where information flows, and some researchers have pointed out that the media, particularly television, significantly participate in the processes of political socialization since an early stage from an informal educational process, Sánchez Ruiz (1996) points out that there is a close link

in the relationship of the mass media and the way politics is understood, especially since television in particular is informally integrated into everyday life.

The media-state relationship in Mexico has gone through multiple times in recent history, since 2000 the relationship has been defined by marketing strategies. In 2006, questioning of the choice put the need to regulate political communication in the arena of debate.

After various regulations to the electoral legal framework since 1977, in 2007 a major reform was carried out and was focused on the model of political communication. It should be noted that, in this process, the regulation focused on spots. The discussion focused on access to hiring spaces in radio and television, and while it is true that the Mexican electoral system is overregulated, the genres of entertainment are now part of the spaces of political advertising that citizens do not formally know, as this paper shows, and have not been studied in depth.

The federal elections of 2012 showed once again the limitations of the legal framework, as different political actors appeared on television in spaces other than the traditional ones. Juarez (2011) identified three different categories in which political parties were prohibited to hire spaces on radio and television, which was already imposed on the 2007-2008 Electoral Reform:

- 1) The transmission of infomercials in commercial blocks on television news
- 2) The transmission of atypical interviews to candidates for popularly elected offices, and promotion of public servants, which can occur in three different formats (infomercials, selective transmission of content
- 3) Co-presentation of programs the gender of which is not necessarily newsworthy)

3.2 Women and television fiction

Several pieces of research has repeatedly pointed out the disadvantageous position of women in Mexican society despite their significant contributions in the production, family and cultural dimension. As a global trend diagnosed since the First World Conference on Women held in Mexico in 1975, the need for gender equality has become a global demand that has not reached substantial achievements and the status of women in the world remains unfavorable in various fields such as the economic, social, cultural and political ones.

In Mexico, the female population, according to the National Institute of Statistics, Geography and Informatics (INEGI, 2014) reaches a total of 61 million 277 thousand 304 women, constituting 51.2% of the total population in the country. The same institution establishes that gender inequality has made it necessary to define public policies that seek to mitigate the disadvantages.

An angle of particular interest in the social sphere is that of their rights, specifically in their capacity as audience, which, in their relationship with television, has poorly suited conditions. The issue of the rights of audiences is a pending issue in Mexico (Solis, 2009), in the gender perspective, this phenomenon is accentuated.

The previously outlined context accounts for the fact that the modifications to the legal framework as regards political communication was overtaken by political and commercial interests between broadcasters and political actors, as political and

electoral messages were incorporated into fictional contents, which are mostly consumed by a female audience, OBITEL (2014) reports that 67% of the audience of the 9 most watched fiction titles in open television are women, who must face a televised speech that ignores their right to information, as it integrates persuasive elements without their knowledge.

3.3 Regulation of political advertising in the Mexican Legal Framework

The following table shows the key regulations on political advertising from 2007 to date.

<p>Article 41 of the Constitution The IFE is the sole authority empowered to manage state times on radio and television during the electoral process, and it is obliged to monitor the daily transmission of</p>	<p>Article 41 of the Constitution The law establishes the system of annulments of federal or local elections for serious, willful and determinant violations in the following</p>	<p>Article 238. In order to prevent the transmission of misleading advertising without affecting freedom of expression and dissemination, transmission of publicity or propaganda presented as news or journalistic information is prohibited. Article 239. Restricted television advertising</p>	<p>Artículo 238. Con la finalidad de evitar la transmisión de publicidad engañosa, sin afectar la libertad de expresión y de difusión, se prohíbe la transmisión de publicidad o propaganda presentada como información periodística o noticiosa. rtículo 239. La publicidad en televisión restringida de productos o servicios no disponibles en el mercado nacional, deberá III. That news</p>
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⁵ [Constitución Política de los Estados Unidos Mexicanos](#).. Second Title. Chapter I. On National Sovereignty and the Form of Government .Federal legislation in effect as of February 3, 2015. Available in:

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⁶ Initiative of General Law of Governmental Propaganda, Regulatory of the Articles 60. And 134 of the Political Constitution of the United Mexican States, and amends and adds various provisions of the Federation's Accountability and Accountability Act (2014), Parliamentary Gazette, Number 3979-IV, Tuesday, March 11, 2014. Available in:

<http://gaceta.diputados.gob.mx/Black/Gaceta/Anteriores/62/2014/mar/20140311-IV/Iniciativa-2.html>

⁷ FEDERAL LAW OF TELECOMMUNICATIONS AND BROADCASTING (2014). CURRENT TEXT New Law published in the Official Gazette of the Federation on July 14, 2014, available

http://www.diputados.gob.mx/LeyesBiblio/pdf/LFTR_140714.pdf

<p>all licensed radio frequencies and TV channels Article 49 of Cofipe paragraph V. Political parties, precandidates and candidates for popularly elected offices at no time are able to hire or acquire, by themselves or by third parties, time in any form of radio and television. Nor can they hire the leaders and members of a political party, or any citizen, for personal promotion for electoral purposes.</p> <p>4. No physical or moral person, whether by themselves or by third parties, can hire advertising on radio and television aimed at influencing the electoral preferences of citizens, either for or against political parties or candidates</p>	<p>cases: b) information coverage or times is bought or acquired on radio and television, other than the cases provided by law. General Law of Electoral Institutions and Procedures Art. 159. political parties, precandidates and candidates for popularly elected offices at no time are able to hire or acquire, by themselves or by third parties, time in any form on radio and television. Nor can they hire the leaders and members of a political party, or any citizen for personal promotion for electoral</p>	<p>of products or services 3. Background. In a democratic system like ours, official advertising should focus on solving the citizens' need for information as a mechanism for decision-making, certainly fueling public debate and collective decisions. In addition, considering the economic potential that spending on advertising generates in a sector of the domestic industry, official advertising must not only maintain but also foster conditions of neutrality and institutionality that do not provide benefits or generate damage to the sector. not available in the domestic market shall include visual or sound resources indicating such circumstance. The concessionaire must include this provision in the respective agreements with programmers. Art. 256.</p>	<p>information is clearly differentiated from the opinion of its presenter; 1. IV. That elements are provided to distinguish between advertising and the content of a program.</p>
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<p>for popularly elected offices. Article 134 of the Constitution. Propaganda, in any form of social communication, disseminated as such by public authorities, autonomous bodies, agencies and entities of public administration and any other entity of the three branches of government, must be of an institutional nature and for informational, educational or socially orientating purposes. In no case, this propaganda will include names, images, voices or symbols implying personalized promotion of any public servant.</p>	<p>purposes. 5. No physical or moral person, whether by themselves or by third parties, can contract advertising on radio and television aimed at influencing the electoral preferences of citizens, either for or against political parties or candidates for popularly elected offices. transmission in the national territory of such propaganda contracted abroad is prohibited.</p>
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Source: Made by myself

The scenario is relevant by virtue of the fact that, due to new regulations, news coverage has been since 2012 fair in general, several studies agree that the number of notes presented by television newscasts about each candidate have been very similar (Galarza , 2014); however, entertainment spaces such as revue programs and especially television fiction have not been considered. This leads reflection to a necessary point of overregulation or an exercise of self-regulation by the media. Such a situation can be complex, as the media-political class relationship is based on more complex systemic and historical processes (Galarza, 2014).

4. Results

Phase 1. Documentary

Soap operas in Mexico have historically had a high level of acceptance among different sectors of the population, they stand among the most tuned audiovisual products in the country.

Quantitative available data indicate that, as regards political information, television is the great source, media coverage of culture in Mexico has resulted in high dependence on television contents, largely limited to open television and thus the possibilities of information, assessment, criticism and analysis do not seem to find other spaces. There is great predominance of entertainment in audiovisual contents in Mexico.

4.1 Television and soap operas

The previously shown panorama allows us to orient the discussion to the importance of the macro-genre of fiction in the Mexican cultural consumption, it is relevant at different angles of research, it is central in this paper as it is possible to say that it is a space recently used by political actors as a platform for political communication at the expense of the rights of the audiences, with a central interest in the female segment.

Soap operas are the programs that most often reach levels of audiences from 35 to 45 points on Mexican television and thus they become the most demanded advertising platforms, especially in prime time, from 7 to 10 o'clock in the evening where the largest number of spectators is concentrated. This genre has two big features on television: firstly its role and contribution to the development of industry and, on the one hand, its relationship with the audience not only as a product that condenses their emotions, utopias and dreams, but also as a way to find and recreate daily life. Martin Barbero (1987) has pointed out that the relationship between melodrama and television allows a mass people to recognize itself as an actor in its history, providing language to the popular forms of hope.

The trait of fiction perhaps has the highest analytical value because, through a falsely lived drama, the audience finds a utopian dimension through which it is possible to solve conflicts, the hopes and dreams are catalyzed in contrast to a stark reality, while, together with an environment where citizens do not interfere in decision

making at the political level, where democratic values have not been socialized either in the political class or in the citizen, there in the scripts, in the stories, a limited conception of political participation and interference in power relations is built.

Televisa, and later TV Azteca, have found ways in which their cultural products serve as vehicles of expression of the lower classes in their daily recreations and social and cultural expressions, measured and evaluated again and again with market research in the industrial model, making adjustments required by the development of society; however, the construction of gender is increasingly superficial and simplistic.

Within a story that represents human conflicts that have existed as part of the human condition, soap operas have disadvantages that are linked to the fears and fantasies, the soap opera constitutes a link capable of uniting the fantasies in fiction with reality disrupted by needs. It links personal conflicts with the social ones to thereby find one's own happiness through the others', they are formats catalyzing daily life and utopia in which expectations of a better life are expressed, but devoid of a social impact, it is just individual.

The following table allows us to observe the integration of explicit and implicit political contents in the plot of television fiction programs of 2006-2014.

Title Producer Year Political Content Communicative Unit

<i>Title</i>	<i>Producer</i>	<i>Year</i>	<i>Political Content</i>	<i>communicative Unit</i>
<i>La fea más bella</i>	Televisa	2006	Enunciation of the protagonist about her intention to vote in favor of the candidate Felipe Calderón	Dialogue
<i>Secretos del alma</i> ⁸	TV Azteca	2008	Official version of the controversial air crash of former governor Juan Camilo Mouriño	Dialogue
<i>Alma de Hierro</i> ⁹	Televisa	2008	The Law of Legal Interruption of Pregnancy and the Law of Coexistence Society were represented.	Dialogues, images
<i>Un gancho al corazón</i>	Televisa	2009	The Green Ecologist Party (PVEM) used soap opera figures such as Maite Perroni, a former member of the RBD youth group, and actor Raúl Araiza in the	Dialogues and images

⁸ Orozco (2011b)

⁹ Franco (2012)

			telenovela to promote the vote	
<i>Pasión Morena</i> ¹⁰	TV Azteca	2009	We spoke in favor of public programs of the government of Chiapas.	Dialogues, images
<i>Una familia con suerte</i>	Televisa	2011	Images of works carried out during the management in the State of Mexico, today President Enrique Peña Nieto	Images
<i>El Equipo</i>	Televisa	2011	The story of a federal elite corps successfully combating drug traffickers using state-of-the-art technology and intelligence work	Dialogues, images
<i>Mucho corazón</i> ¹¹	Sistema Chiapaneco de Radio y Televisión y el DIF del Estado	2012	The achievements of the Chiapas governor based on the problems of indigenous people as protagonists who develop their life histories within the problematic identified by the UN in the Human Development Goals of the Millennium.	Dialogue
<i>Mi corazón es tuyo</i>	Televisa	2014	Allusions to the public work of the government of the State of Mexico	Images
<i>Amores con trampa</i>	Televisa	2015	Allusions to the public work of the government of the State of Mexico	Images

Source: own production

In the midterm elections, in 2009, Orozco (2012) noted that in 2009 the Mexican soap operas had a total historic turning point in their anchoring to reality, to become a scenario of naturalization of both commercial advertising and political propaganda (government and of politicians and candidates, since fiction sought to set the agenda on issues existing in the national life and the general public opinion.

Phase II. Empiric. Study of framing in the series The Team (Televisa, 2011)

Analyzed Episode: # 10 Title: "Enemy at Home"

¹⁰ Galarza (2014)

¹¹ Available in <http://www.radiotvycine.chiapas.gob.mx/muchocorazon/>

Brief description: It revolves around two issues that were generated and posed in previous chapters, one of them has to do with the Triana case, the kidnapping of a teenager who was the member of a wealthy family that has paid the ransom money but eventually receives the news of the discovery of the child's dead body, his death is attributed to the greed of the kidnappers and not to the competence of the police, because it suggests that they made every effort to solve the case, an elite agent, Magda, was full-time assigned to that case. The other issue that runs in parallel is the relationship of Santiago with Magda, a girl from the north who, in an undercover operation developed on a previous episode, helped him when he was hurt; now she comes to town and asks for the support of Santiago, he has been romantically involved with her, but apparently she has links with drug traffickers, which makes Santiago a suspect. He shows unshakable values and manages to catch some hired assassins, thus clearing up the doubts about his integrity.

Chapter	Personage Characters	involved Framings	Relevant iconography
Chap. 10 5/20/11 1st selected scene	Mrs. Triana (ST) Sigma Chief (JS) Magda (M)	Of conflict Of responsibility Human interest Of political-social consequences	Image of the building of the Command Center of the Federal Police in Mexico City.
Chap. 10 5/20/11 2nd scene selected Sigma -	Chief (JS) Santiago (S)	Of responsibility Human interest Moral judgment	-
Chap. 10 5/20/11 3rd scene selected	Sigma Chief (JS) Fermin (S) Matthew M)	Of responsibility Human interest Moral judgment	Image of Alejandro Martí on television saying the phrase "If they cannot, resign"

Analyzed Episode: No. 11. Episode 11: "Playing with Fire"

Short description: This episode focuses on the leaks in the team and their

implications with team members, first it was Santiago and then Chief Sigma when he received a book from Natalia containing a spying device, feeling the doubts of Santiago, Natalia ends her relationship with him; Magda and Santiago reveal their feelings more clearly.

Chapter	Characters involved	Characters Framngs	Relevant iconography
Chap. eleven 5/20/11 1st scene selected	Secretary of Public Security (SSP) Sigma Chief (JS)	Of conflict Of responsibility Human interest Moral judgment	Image of the building of the Command Center of the Federal Police in Mexico City.
Capítulo	Characters involved	Framngs dominantes	Iconografía relevante
Chap. eleven 5/20/11 2nd scene selected	Sigma Chief (JS) Santiago (S)	Human interest	Of moral judgment Image of the hangar of the Command Center of the Federal Police in Mexico City.

Dominant framings

Chapter 10:	Chapter 11
Of conflict: 1	Of conflict: 1
Responsibility: 2	Responsibility: 1
Of human interest: 3	Of human interest: 2
Of politico-social consequences: 1	Of moral judgment: 2
Of moral judgment: 2	

5. CONCLUSIONS

The results show that the transition to democracy faces significant constraints in political, social and legal fields. Regulatory frameworks are inadequate to the extent that the rights of audiences are not central in their relationship with the media.

Various political actors may be building various public opinion trends by gender and unconventional formats in the processes of Political Communication. While it is true that the objective of this paper is not to study the effect, impact or reception on

audiences, it leads to reflect on the implications in terms of citizenship and democracy involving the infringement of the right of audiences to information, in particular the female audience on the distinction between what is called political advertising and contents, recently established in the general legislation as regards radio broadcasting and telecommunications in Mexico.

Preliminary evidence offered by this piece of research about political communication poured into non-traditional spaces such as fiction programs allows us to reflect on two central elements:

1) There is insufficiency regarding the regulation of the various spaces and formats to generate equitable processes of political communication, as the indications or resources to promote direct or indirect voting (as may be the case of images of works and actions of state governments) are part of pieces of information and elements that, at a given moment, can be key to some population segments to define their vote.

The naturalization of electoral political messages in fiction series can have a major impact in terms of public opinion, their consumption is part of the organization of social life, of family consumption and activity, of the private space where public issues are debated and the notion of politics is interwoven, especially because it is the space where meanings are constructed from everyday experience. The soap opera is a genre completely rooted in Mexican families, centrally among women. The evidence shows that this genre, the production and transmission of which is out of any electoral regulation, constitutes an arena where political communication is configured. However, over-regulation as seemingly demanded by the circumstances and facts should not be necessary if the political class and broadcasters take on loyal, serious and above all open practices in the way of doing politics. It results in the second reflection.

2) The insertion of contents, images, indications, allusions, etc. within the contents of fiction is serious disrespect for the audience, in this case women and, therefore, their right to information, because there must be information on the nature of contents, their purpose of entertainment and the aggregates with persuasive purposes, so that it is possible to decide whether to be exposed or not. By integrating messages either from images or from explicit statements, the audience can naturalize contents in the development of the plot without the difference between fiction and propaganda sometimes being perceptible.

This without delving into the issue of equity in the race, since the reforms in political and electoral matters have guided some efforts in this regard, the Federal Electoral Institute administers the fiscal times of the State so that political parties have equal access to the mass media, buying spaces on radio and television is prohibited, either directly and through third parties, so the integration of political contents in television fiction violates the right to equality in the race. This becomes more important if attention is focused on the so-called governmental propaganda, such as the case of promoting the image of the Federal Ministry of Public Security in the series *The Team*, leading to the plane of resource allocation and transparency.

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AUTHORA

Norma Pareja Sanchez. PhD in Political and Social Sciences and Master in Communication from the FCPyS-UNAM. Diploma in Cultural History and Cultural Studies by the Mora Institute and a Bachelor's degree in Communication and Journalism from UNAM FES Aragón. She is currently Full-Time Research professor at the Autonomous University of Mexico City. Member of the National System of Researchers (N-1). Coordinator of the Research Group for Political Communication and Public Opinion of the Mexican Association of Communication Researchers. She has been a Coordinator of the Master's degree in Public Opinion and Political Marketing of the Science Institute of Government and Strategic Development of BUAP and professor of Communication Sciences at the UIA Mexico City.