



**Practical strategies for challenging colonial thinking and practices in the production of
publicity campaigns within the spectacle of Mexican Advertising.**

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ABSTRACT

This practice-based PhD asks *How can a decolonised poster campaign generate a conversation about the production of colonial and racist thinking through the spectacle of publicity and create greater diversity in Mexican Advertising?* Hybrid practice-academic methods explore how a multimodal campaign can disrupt the colonial and racist thinking underlying Mexican Advertising. The original contribution is through a decolonial process of researching visual communication, combining ‘practice process’ and academic ‘workshop development,’ mixed with theorised accounts.

The Empirical research examines 500 years of 2D visual communication, including the construction of race through *Pinturas de Castas* that visually categorized peoples in colonial Mexico, to present day outdoor billboards for department store *El Palacio De Hierro* that is analysed using Visual Semiotics, revealing that this campaign consciously erases certain racial groups representing millions of Mexicans. A theory framework maps the history of key concepts such as Post-colonisation and Decolonisation, with a focus on Latin American theorists Mignolo, Figueroa, Cusicanqui and Boaventura.

Five Phases structure the practice part of this PhD. Phase One is a *Mexican Communications Review*. Phase Two is working with local peoples and sets the groundwork for Phase Three, which is a decolonised visual practice in the form of a multimodal weaponised poster campaign. This is then followed by Phase Four which is a content analysis of the media coverage reaction to observe the industries’ and publics response. Phase Five are the outcomes with the researcher working with the Mexican advertising community searching for solutions.

The findings reveal that instead of being a top-down process, advertising practices can be questioned from the bottom up, by taking what Audrey Lorde defines as ‘the master’s tools’ and delinking them through collaboration with local peoples and creating a conversation in the media to remove colonial thinking from branded messages and create greater diversity in Mexican Advertising.

This research explores new hybrid practice-academic methods to accelerate change, and it is an original form of altering the Mexican public's understanding of what it means to be Mexican, by showing how colonial thinking can be removed from Mexican publicity practices to resist the racist spectacle through a methodological activism approach.

This research in and of itself does not resolve the problem of decolonising but is making a small contribution to this area by creating greater diversity in Mexican Advertising through subversive strategies.

Key words: Advertising. Decolonization. Decolonisation. Mexico. Semiotics. Racism. Activism. PR. Hybrid. Mexico.

“This thesis represents partial submission for the degree of Doctor of Philosophy at the Royal College of Art. I confirm that the work presented here is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.”

Name.....Carl W. Jones..... Date.....June 12th 2025.....

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Fig 1. Mexican Consumers outside Cathedral Metropolitana, Zocalo, Mexico City. 21/12/2023. Photo Carl Jones

PREFACE

GENESIS OF PROJECT

I have a successful career as an Art/Creative Director in the practice of advertising for over 25 years in Canada and Mexico winning over 500 awards for my creative work which allowed me to speak at festivals of creativity in over 12 countries and to be invited as a judge at the world's major awards shows for advertising such as Clío's, London Advertising Festival, and Cannes.

When I arrived in Mexico in 1993 to work at Grey Advertising Agency, I could not understand why the people on the street were not appearing in the Mexican visual communication. I asked my local clients and co-workers why advertising was full of white models when the people on the streets were darker skinned, and they gave various reasons such as "It's aspirational" (Sarhandi 2003); "it's not an issue for us;" or "it's part of our culture." However, I was never satisfied with the responses and since then have been interested in understanding why Mexican visual messaging favoured models with lighter skin (Sarhandi, 2003).

In 2012 I left the practice of advertising to enter academia as a lecturer and early career researcher, and after completing an MA investigating *Racism and Classism in Mexican Advertising*, I decided to further my studies and explore if racist thinking could be eliminated from sponsored messaging.

For this PhD by practice, I am bringing together my creative practice and academic research and combining them into hybrid-academic methods to interrogate advertising and see if it is possible to remove colonial thinking such as racism and classism from Mexican advertising, or in other words, make advertising more diverse as a step towards *Decolonising Advertising*.

INTRODUCTION

In this section, I will summarise each of the main themes explored in this paper to set the reader up for what is to follow, and the subsequent chapters will fully explain the research and findings.

MAIN RESEARCH QUESTION:

- *How can a decolonised poster campaign generate a conversation about the production of colonial and racist thinking through the spectacle of publicity and create greater diversity in Mexican Advertising?*

Secondary Questions:

- *Can the advertising process be decolonised to remove racist messaging, and if so, how?*
- *What are the tools and techniques used to create and design 2D messages in Mexico City?*
- *How do different economic constraints operating in various areas of social class, impact the style and choice of materials used?*
- *How can semiotics be applied as a tool when subverting the advertising industry?*
- *What are the solutions to racism and the general effects of colonialism in advertising and surrounding industries that Mexicans are offering in response to the social media and online content posted in reaction to #RacismoNeon?*

WHY AND HOW DOES COLONIAL THINKING APPEAR IN 2-D MESSAGING IN MEXICO?

This PhD research explores first why and how racism and classism exist in the spectacle of Mexican advertising. We look at the colonial history of Mexico through *las pinturas de castas* followed by an analysis of how the modern industry of advertising arrived in Mexico. This is to understand how this phenomenon exists in this colonial country, even though their masters left over 500 years ago, the master's legacy still influences how people think.

Colonialism, post-colonialism and decolonisation are explored from a Latin American perspective, to obtain the point of view of people who live or come from Latin America and explore non-Eurocentric thinking, Chapter 1.4. This is followed by an introduction into theorist Guy Debord and his artist group the situationists International (S.I.) and how they applied the method of *détournement* to create messaging that aimed to force the ruling class to take notice. S.I. also wrote about the 'race' riots in Los Angeles in the 1980s thereby linking their artwork to race issues, Chapter 2.1

HOW DOES RACE AND CLASS APPEAR IN THE SPECTACLE OF CONTEMPORARY ADVERTISING?

Semiotic theory is applied to a contemporary advertising campaign from a major Mexican Fashion retailer brand *El palacio de hierro* where my semiotic analysis exposes secondary messaging of racism

and classism, and how over 80% of Mexico's peoples of colour are not featured in the advertising, revealing that they are forgotten or erased. These messages are constructed through the tools and techniques of advertising such as typography and colour and are called *Castavertising* Chapter 3.4

HOW IS CONTEMPORARY MEXICAN 2D ADVERTISING CONSTRUCTED IN MEXICO CITY?

We explore how contemporary 2D advertising is constructed by analysing the 'tools and techniques' applied to design visual communication in three contrasting socio-economic zones in Mexico City. This is to identify how messaging is built and how different economic constraints operating in various areas of social class impact the style and choice of materials used. chapter 3.1

HOW DO I DIVERSIFY MYSELF?

As a white male from a colonizing country the UK, studying the former colonized country of Mexico, I realise that I need to question every thought and decision made to eliminate unconscious bias and any colonial thinking that may influence my decision-making in practice. p127.

While attempting to diversify Mexican advertising I reflect on my awareness of privilege and how to use privilege to make a change. In addition, I reflect on why the Mexican advertising workers have not commented much on this subject, or maybe Mexicans saw it differently in comparison to a person not born in Mexico. There is little public discussion on decolonisation in the Mexican context in comparison to the English speaking context in countries such as UK, or Canada and I reflect on the reasons why this occurs on pg 127, pg 207.

WHAT DO THE LOCAL PEOPLES OF MEXICO THINK OF THE SPECTACLE OF ADVERTISING?

In Iguala a workshop, using 'decolonial research methods' is performed to observe how the local peoples interpret advertising and explore the 'tools and techniques' used to create visual messaging. Can these tools be decolonised through a process of 'delinking'? Chapter 4.

CAN ADVERTISING BE WEAPONIZED TO TARGET THE ADVERTISING INDUSTRY?

A 2D poster campaign is created out of the 'delinked' tools and techniques and targeted to the advertising industry. The advertising poster is combined with Public Relations, to generate an online conversation to detect if the industry agrees that there is racism in advertising, and search for solutions to remove 'colonial thinking' from advertising messages. Chapter 5

WHAT ARE THE MAIN RESEARCH METHODS?

The qualitative method of 'Grounded theory ethnographic research' is applied to 2D messaging in three different social economic zones in Mexico City in 2018, to record the different tools and techniques used to create and broadcast the advertising messages and map their location in Chapter

3.1. Visual Semiotics is applied to investigate if there is racism in Mexican advertising (chapter 3.4), and Content Analysis to understand the online conversations to the poster campaign, (Chapter 4, 6, & 7).

THE RESULTS

Through the Content Analysis of online conversations, it is concluded that the industry agrees that racism and other 'issues' exist within the marketing and advertising fields. The industry reacts and solutions are revealed (Chapter 7).

WHAT IS YOUR CONTRIBUTION TO ORIGINAL KNOWLEDGE?

My research explores new hybrid practice-academic methods to accelerate change, and it is an original form of altering the Mexican public's understanding of what it means to be Mexican, by showing how colonial thinking can be removed from Mexican publicity practices to resist the racist spectacle through Five Phases chapter 2.2. Also, I also have made original contributions to advertising theory by being the first to link decolonisation to advertising (chapter 1.4) (Jones 2020c, 2020d, 2020e, 2022).

CONCLUSION

This PhD through practice applies a 'hybrid practice-academic process' which reveals that instead of being a top-down process, advertising can be created from the bottom up, by taking what Audrey Lorde defines as 'the master's tools' and decolonising them through collaboration with local peoples. Creating a conversation in the media, revealing solutions the advertising industry is currently considering the removal of colonial thinking from content they are producing, thereby diversifying the advertising industry as an example to the Mexican culture industries as a whole. This research in and of itself does not resolve the problem of decolonising advertising but is making a small contribution to this area, through focusing on creating racial diversity in Mexican advertising and this contribution takes a theoretical technique of subversive strategies. (chapter 8)



DIVERSIFYING MEXICAN ADVERTISING

Figure 2 - *From Spaniard and Mestiza, Castiza. Pintura de Casta (Paintings of Castes)*. Oil on canvas. Created by Miguel Cabrera 1695-1768. Madrid. Spain.

1. EMPIRICAL RESEARCH

The following literature review sets out the key concepts underlying the PhD project as well as the writers, theorists, artists, designers and practitioners in various fields ranging from Post-colonial theory to the Situationists International

1.1 MEXICO: HISTORY OF RACISM AND CLASSISM

Before it became a nation state, Mexico's population had been troubled first by disease and then because of class and race. When the Spanish and Hernán Cortes invaded the land that is now known as Mexico "and with the help of tribes that the Aztecs had subjugated, conquered it" before the Conquest, there were twenty-five million original peoples in Mexico and the Yucatán. Immediately after the conquest, the 'Indian' population had been reduced to under seven million. By 1650, only one-and-a-half million 'pureblooded Indians' remained. This was due to diseases imported from Spain such as small-pox and Typhus (Anzaldúa 1987, p5). During the invasion at the beginning of the 16th century, the Spanish put the local populous under their command, and started to classify citizens into "castas," a hierarchical system of racial classification of all who were colonised and colonisers, and usually in "sets of sixteen" (Cohen 2020, p26). The Spanish introduced the idea of *limpieza de sangre* (blood purity) and put in place a "social hierarchy, which lasts to the present day." (Nieto 2018. p131) (Jones 2019)

The Casta system was a hierarchical classification often applied to categorise colonisers and the colonised within Latin America which "combines some elements of ethnic background, hereditary, occupation, social class, religious hierarchy and social identity, and it is defined at birth" (Nieto, p 131. Young 2003). 'Castas' were represented through paintings called 'las pinturas de castas' (*paintings of castes*) (Nieto p131). Each image depicts a couple and their children, demonstrating skin colour, accessories, customs and surroundings. These designed and constructed visuals favoured the native-born Spanish, as shown in the first image, (Fig. 3) where the "Peninsular" figures are presented in a dignified manner, which is very different than the picture of the mixed-race couple showing an "Indigenous" male fighting a "mulatta" who has a child on her back (Fig 4). The Latin American historian Marshall C. Eakin defined the Peninsular as "a person born in Europe, whose parents were both European - was at the top of the social and economic hierarchy: the second group was the Creole - a person of mixed race, from European and indigenous background- the creoles were also

known as Mestizos or Criollos: the third group were the indigenous people or Indians- both parents indigenous” (Eakin 2007) (Nieto 2018, p131).



Figure 3 - "Spanish and Spanish have Spanish Child" Oil on canvas. XVIII Century. Museo Nacional de Historia. Photographer; Gerardo Cordero

Figure 4 - "Indigenous and Mulatta have a throwback child." Reproduction for both authorized by Instituto Nacional de Antropología e Historia. Conaculta. INAH.

Pinturas de castas. (Paintings of Castes). Both Fig 3 & Fig 4 are on Oil On canvas. 18th Century. CONACULTA. -©- INAH. -©-MEX; Reproduccion Autorizada Por el Instituto Nacional De Antropologia E Historia” Artist unknown. Photographer; Gerardo Cordero A.

Other visual signs within the casta paintings, such as the clothing, furniture and location, reinforced social class. For example, in Figure 3 the family is enclosed indoors within an ornate room with three framed mirrors on the walls above gilded intricately carved padded furniture, in comparison to Figure 4 where the flighting couple are outside a simple wooden structure with no walls or furniture. The visual images reinforced “The construction of social identities based on ethnic background nourished a feeling of racism towards indigenous people and contributed to a division between those who were ‘winners and those who were losers’ ”(Nieto 2018, p132).

Regarding how the races mixed in what is now known as Mexico, academic Monica Figueroa writes that Basave Benitez (17) “affirms” how “very few Spanish women” came to “make America” (Aguirre Beltrán “Los simbolos”) (Moreno Figueroa 2008. p286) meaning that the Spanish male colonisers had sex with the local population. The offspring of the Spanish invaders combined with recent Spanish immigrants created a new exclusive level of “class” through intermarriage called the “Mestizo group that would become the nation's demographic majority by the time of Independence. The Spaniards and mestizos, assumed the idea of superiority based on their biological and cultural roots rising to positions of power and prestige, unlike the indigenous people, who accepted the assumption of

‘inferiority.’” (Nieto 2018, p132, Martinez 2008) The idea of *Limpieza de Sangre* (purity of blood) helped the Spanish to justify their “political and economic domination over indigenous people”, so the colonizers and the “mestizos assumed the idea of superiority based on their biological and cultural roots rising to positions of power and prestige, unlike the indigenous people, who accepted the assumption of ‘inferiority.’ However according to Martinez the converted indigenous were not considered with “unclean blood” as they had accepted Spanish conquest and Christ and “therefore they were considered free Christian vassals of the Crown of Castile” (Martinez 2008) but the Spanish and mestizo still considered themselves superior to the indigenous through *Limpieza de sangre* which was used to support their economic and financial domination over indigenous peoples (Nieto 2018, p132). Another way to reinforce Spanish domination was through the royal family, which gave the local population the opportunity to change their status through ‘*Gracia al Sacar*.’, which was an administrative transaction that permitted a ‘natural’ son to request to the king to change their status and gain written recognition of their honor that was done through payment of money (DPEJ 2024.) (Acosta. 2022), (Ots Capdequí 1968). This procedure was also known as *Limpieza de Sangre* and reinforced the power of the Spanish royal family in conquered lands such as Venezuela, where it was used to purchase ‘whiteness’ from the king (Estelle 1998). Another method of changing social status was through intermarriage between the races. If the local peoples wanted to “move up or down in a transgenerational fashion” (Moreno Figueroa 2008, p287) they could progress “closer to the white, black or indígena poles in few generations through marriage strategies” (Lomnitz “Antropología” 1992. p271). These are a few of the reasons why there is such a divide between the lighter skinned Mexicans, who represent the ‘top of the hierarchy’ and the darker skinned indigenous peoples, who are perceived to be at the ‘lower end.’ This influences the mestizo who have a wide range of skin colours due to the racial mixing between indigenous and European blood. According to Fernandez, the mestizos tend to identify with the lighter skinned citizens who had more privileges and held better positions in Mexican society. (Fernández, Guerra 2017). Eakin declares that the ‘penninsulares’ (the Spanish) were at the top of the scale, with money, schooling, and class. However, a Spaniard with no schooling, or money or much class would be much lower down on the scale but still would be above a darker-skinned or indigenous person, who would be at the bottom (Eakin 2007, p138). The visually designed representation through images such as *Pinturas de Castas* created the idea of the ‘other’ for a large group of peoples such as the indigenous peoples, and helped rationalize colonial thinking by the Spanish and the newly created class of mestizo. (Nieto 2018, p132).

Since 1907, the government of Mexico does not formally segregate its residents based on race; instead, it asks Mexicans to self-identify (Lizcano 2005) through language such as indigenous dialects. The concept that light coloured skin was an imported idea in Mexico that appeared through Spanish

colonialism may not be the only reason that it is linked to the ruling class, as “the preference for lighter skin existed worldwide before colonization amongst the Mexica (Aztecs) and in early Arab cultures too, as symbols of higher social class and as symbols of youth and virginity” (Hussain 2010, p19).

This idea of superiority through having lighter skin exists today, in popular culture where “*social segregation*” of the races and classes is broadcast on national television in advertising where many of the commercials feature actors with ‘*tez clara*’ (clear complexion) in lead roles, and the lower socio-economic roles such as a maid are usually actors with darker skin. (Carrillo 2009, p58), (Jones 2019).

In July 2019 a study by Oxfam Mexico was released titled “*Por mi raza hablará la desigualdad*” (My inequality will speak for my race) and revealed that people who have a dark or brown skin tone have a lower probability of ascending to the top 20% of Mexican society. This affects 74% for men and 68% of women. (Oxfam 2019. Milenio 2019) .

Another term that is frequently used is Mestizaje which “refers to discourses of racial mixing” and according to Figueroa in Mexico the theme of National identity is “the mestiza” and “The mixed race category of mestizo undermined the myth of a “same-blood-nation”, and unveiled the transnational dimension of colonial life” and this is often reflected in visual messaging (Moreno Figueroa 2008, p286). More information on Mestizaje is discussed on p37 along with the myth of ‘same-blooded-nation’ as reflected in 2D communication is explored in the next section on *Advertising in Mexico* 1.2.

The myth of the light skinned ruling class (Jones 2019) is reflected in the new way of presenting ‘las pinturas de castas’ through modern advertising. Where the lower classes are almost always shown with darker skin and the richer class with white skin, when in fact whites makeup only 10% of the total population (CIA 2023). Mexican companies such as Palacio de Hierro and Bimbo are controlled by families who came over from Europe, and currently choose to feature white skinned models to represent their Mexican brands ranging from alcohol to designer clothing (Jones 2019). The following chapter will investigate how advertising was appropriated by the bourgeoisie to impact the country's cultural and social values.

1.2 HISTORY OF ADVERTISING IN MEXICO.

In a 1941 General Electric advertisement (Figure 5) we see an indigenous female washing clothes by hand, being compared to an image of what was considered a washing machine of technological advancement to propose “science and technology as a ‘civilizing’ force (that) characterized indigenous, peasant, and working-class lifestyles and traditions as backward” (Moreno 2003 p124).

The message relies on the stereotype of an indigenous person being related to traditions that reflected old Mexico, and the washing machine demonstrating the new technology created by the non-traditional world (Figure 5).



Figure 5 - General Electric ad. 1941. contrasting modern electric washing machines with primitive clothes-washing methods. *Yankee Don't Go Home*

The promotion of European and American superiority in the post-colonial nation-state of Mexico still occurs in today's advertising messages. In a chapter *Visual Semiotic Analysis* 3.4 I expand upon this idea and perform a semiotic analysis using Barthes "myths" theory (1972) of a recent campaign for Palacio de Hierro (2018).

First, I will explore the history of advertising in Mexico, to understand the functions and systems that allow racism and classism to propagate, and how meaning is constructed unperceived by the audience.

DEFINING ADVERTISING

Advertising can be defined as “a designed communication that reinterprets signs and symbols in order to persuade” (Jones 2020c) and the advertising messaging applies cultural codes that create authenticity with consumers, so that they can easily understand the messages. (Jones 2022). As part of the advertising ‘creation process’ the creative team combine different cultural codes and signs to design the message to present an idea to the consumer which the consumer can accept or reject. After 25 years in the ad business, I believe that advertising does not manipulate consumers, it persuades. Advertisers cannot force a consumer to respond to messages; all advertisers can do is present a concept to a targeted public in an attractive way, where the ‘target’ is free to respond to the message or not. Responding can imply changing behaviour, or buying a product or service, or donating to a charity. Sandage states that advertisements inform the publics using a “persuasive manner” and update about consumer goods, or services’ businesses and concepts in order to impact trust, perspectives with consumers (1973). These messages are designed using tools and techniques that are applied to construct the sight and sounds of those mostly branded messages (Jones 2016), (Jones 2020a). Advertising messages can sell products, or services, or inform. Just as governments informed their citizens around the world during the 2021 Covid pandemic to wash their hands, and to sneeze into their elbow. In capitalism advertising messages are not only designed to sell consumer goods, the messages produced can also be seen as a form of delivering information, or educating consumers, and advertising agencies can be thought of as having three levels of education to society (Brody 2021):

- 1) awareness of brands and services to the public.
- 2) responsibility on delivering correct information.
- 3) encouraging willingness or acceptance.

These three codes of conduct are respected by most ad agencies, international or local, around the world in any ideology be it capitalism, or communism, or any other.

In terms of consumers there are two main audiences for advertising messages.

- A) Educating the public to promote consumption
- B) Ruling class to convince them that the industry is needed

In most societies, there is always a ruling class who need to be convinced in allowing advertising messages to be produced, and a public to consume them (Brody 2021). For example, the broadcast

medium of television in the USA which is paid for by advertising “supports a larger hegemonic structure” and offers “a useful approach to questions of ideology and control” (Gitlin p251. 2014). In Mexico there is an increasing capitalist society with a growing consumer base which buys products created by the ruling class. The term ‘publicista’ (advertising worker) is defined for the first time in Mexico in 1922 (Desiderio 1922) and Desiderio observed that similar to Christian preachers ‘modern advertising practice’ needed to search “for effective ways to convince the public to purchase advertised products” (Moreno 2008 p86). Advertising is typically thought of as a capitalist tool used to sell branded products like Coca-Cola. However, advertising is used by different ideologies such as Socialism, or Fascism, or even Communism. The printed medium such as the 2D poster is used to reinforce an ideology such as communism, for example, posters are placed in North Korea in order to glorify the leader Kim Jong Un and reinforce his personal brand. Also in North Korea posters can give the appearance of modernity such as the airline advertisement placed in an empty Pyongyang airport waiting for unification with the south (Fig 5b). According to Academic turned North Korean travel agency owner Nicholas Bonner, in his 2017 book *Made in North Korea* foreigners arrive to Pyongyang “expecting to see one kind of beer or smoke the one kind of cigarette. But the companies compete with one another, trying to make their product better than their rival, and are profit motivated.” (2017 p12). He goes on to say that companies compete with foreign brands in order to have a perceived level with foreign brands and be on par (2017 p 13). Printed 2D advertising was also used in the Soviet era to create a branded image for the shoes or beer sold in the state-owned stores (Fig 5a). In a report written in November 14th 1936 by Soviet statesman Anastas Mikoyan writing on his state visit to the United States, he states that he is “astonished” at the “food production” and consumption and while staying within soviet ideology congratulates Americans and says they are “amazing organizers” and mentions of the Soviets: “(we) need to learn from them ” (Mikoyan p4). Demonstrating how the Soviets were interested in looking for examples of American ‘best practices’ (National security archive 2024). Advertising in Soviet Russia was used to create a need and acceptance for the few products that were available and support the idea that variety was not needed as the stores already offered the ‘perfect’ product. The beer and shoe ads shown in Fig 5a I photographed at the exhibit *Revolution: Russian Art 1917-1932* at the Royal Academy in London in 2017 . A study that was performed in Russia in 1994 by Wells concludes “that advertising in the former Soviet Union is an interaction between social and economic realities and not just a means of uncovering a new marketplace. The study reveals that advertising cannot be taken from the West and placed in other countries, as each country is unique and not a mirror of the West (Wells 1994) . Messaging through media such as the poster format in Soviet Russia is often called ‘propaganda’ by the western media and governments (Seidman 2008) .



Figure 5a Royal Academy Exhibit. Approx. date 2017. Photo Carl Jones



Figure 5b Michael Pallin. TV documentary on North Korea 2018. Advertising at a little used airport preparing for Korean Unification.

The word propaganda is defined by theorist and author of the 1928 book *Propaganda*, Edward Bernays, as “Propaganda is the executive arm of the invisible government” (Bernays 1928, p48). Sussman then gives a conventional definition of propaganda as a message designed “not to inform but to enjoin the receiver in a subordinate relationship of uncritical belief.” The point of propaganda is not to deceive, but to reinforce the ‘implicit rationale’ that on some level “requires the audience participation or consent”. He goes on to say that propaganda is not “occasional in its use” ...but “part of a larger programme of social regimentation.” (Susman 2010. p117) Sussman believes that there is a ‘world propaganda apparatus’ that includes technologies and ‘whole industries of persuasion’ being used by neoliberal states such as the US and in Central and Eastern Europe. Sussman notes that the Nazis used propaganda ‘only’ towards the ‘public sector,’ whereas the American version has blended the corporate and ‘public sector’. Sussman is referring to contemporary US advertising as propaganda and is linking the two terms together (advertising & propaganda) noting that they both use new technologies, and the culture industries, such as advertising agencies, are the intermediary between the brand and the consumer. It is important to consider the consumer or audience of both advertising and propaganda messages that they receive “contrasting messages (that) place individuals in a situation of having to reinterpret and redefine roles for organized social behaviour. Individuals call into question personal values and assign new meaning to those values within changing social norms.” (Wells 1994 p 84). Let us look at an example of US advertising as propaganda.

An American commercial from Coca-Cola from the 1971 called ‘Hilltop’ from the US owned McCaen Erickson has people from around the world ‘holding Cokes’ singing “I’d like to buy the world a Coke.” (Andrews. Barnash 2016). The commercial is not only promoting the fizzy brown sugary liquid but it is also selling American ideology to the world by exporting American pop culture and showing acceptance from global consumers who are also the target audience. In this case advertising reflects American ideology of their constitution of their founding fathers including freedom, individualism, and human rights (Seymour 1963) and you can consider the commercial to be American propaganda selling US thinking or US ideology to a global audience of new or soon be consumers because “advertising, propaganda and public relations are considered the same thing” (Spring 2011) . Therefore Advertising is a way to broadcast propaganda messages or reinforce government ideologies such as in Mexico and the outdoor ad campaign of *El Palacio de Hierro* that eliminates certain racial groups (Chapter 3.4).

In urban centers in western societies consumers see many messages a day (Bell 2022) and consumers often switch between media (Yeykelis et al., [2014](#)) . In one New Zealand study children were fitted with glasses that recorded over four days what they saw, and it was concluded that they see 638

advertising messages a day. (Watkins et al. [2019](#)). But since the study was done in 2019 it does not include the proliferation of new media and according to Bell “It is surprisingly difficult to obtain scientifically reliable estimates for the average daily advertising exposure” (2022). Therefore, currently it is assumed that we see a lot more advertising messages due to new technologies and social media (Bell 2022). Whether we refer to designed 2D messaging as advertising or propaganda, the communication is constructed to target a specific audience who are bombarded with messages through a variety of mediums such as print, radio, Internet, and moving image, but in my experience, they consciously remember only 3 or 4 messages a day.

In summary, I believe that advertising is similar to propaganda in how it is a designed communication constructed to deliver a specific message to a targeted consumer. The ruling class (or whoever is in power) appropriate the tools and techniques of advertising to generate messages to broadcast or support their ideology to the consumers to generate a reaction. This PhD research explores how advertising reinforces the ideology and concepts of 500 years of domination of the invading European power and its manifestation through the messaging of the ruling class that are broadcast to the Mexican consumer, in order to persuade (Jones 2019a,b) .

In the following section we will see how Mexico’s ruling elite promoted the ideology of capitalism, through consumption, and constructed gender through the branded messages.

THE INVASION

The Spanish declared Mexico as their own in 1521 and introduced the Christian religion along with European methods of communication, such as the Spanish language, visual communication akin to art, and printed artefacts such as pamphlets. Argentinian theorist Walter Mignolo states in his 1995 book *The Darker Side of the Renaissance* that colonist Bernardo de Aldrete observed in 1606 “the vanquisher always inflicted its language upon the vanquished,” (1995 p32). Aldrete was writing about how the Nahua (Aztecs) imposed their language on the other indigenous tribes around Tenochtitlan (Mexico City), and the Spanish did the same to the conquered Mexica, or Nahua and Mayans. Mignolo also states that Aldrete observed a link between the indigenous alphabet and clothing. Aldrete theorised that because the Nahua (Aztec) alphabet lacked letters, this was why most Amerindians were naked or semi-naked. If an Amerindian such as the Mexica (Aztec) nobles wore clothing, he saw that they spoke good Castilian Spanish. He concluded that “if they were naked, they did not speak Castilian” (1995 pg. 34). This is evidence of what the Spanish thought about the indigenous peoples as being ‘uncivilized,’ and not having a language that was rich enough to include ‘many letters.’ This inspired the Spanish to impose the Castilian language, to ‘civilize’ the Mexica, which removed their culture from their identity. (Mignolo 1995, p5)

1810 marked the beginning of the independence war, and Mexico became independent from Spain in 1821 (Van Young 2001), and at this time brands started to appear such as farm produce, or clothing, and new consumers began to construct their social identity through buying commodities (Bourdieu 1984). The insight of humans buying brands to build their identity allowed advertisers to design advertisements that took advantage of the 'construction of identity' to sell specific goods such as clothes or accessories. Mignolo (1995, p317) concludes that the four concepts of colonialism are: speech, writing, time, and space, and I argue that speech and writing helped set up the advertising industry in Mexico through the ruling class forcing its citizens to read and write Spanish and interpret narrative concepts such as the Christian explanation of 'creation.' Educating the colonized population on how to understand concepts through understanding the Spanish language and supporting images helped set up the situation where 'advertising narrative' could be created to broadcast messages to the 'new' consumers in a 2D format. These messages could be pamphlets; stores signs; or '*Pinturas de castas*' (Casta paintings) (fig 3,4). With the introduction of the digital revolution that has arguably folded speech, writing, time, and space, into one, and my research is taking Mignolo further, by advancing his work in this arena precisely *because* the context of advertising in a Digital age is threaded through with this folding. I demonstrate this concept using the analogue poster and its appearance on social media, through digital multimodality, one idea can appear simultaneously across the world in various mediums and consumers can interact at the same time through digital conversation. Chapters 5-7

GENDER CONSTRUCTION

During the early to mid 1900's advertising in Mexico attempted to support women "to liberate themselves from traditional gender roles and even become 'seductive' by embracing the latest cosmetics "and searching for careers at the same time implying that women respect traditions such as housewifely obligations, and matrimony" (Moreno 2003, p12). Also, females were influenced to turn themselves into objects to be looked at through the purchase of American consumer goods including clothing and beauty products. For example, in the early 1900s the Mexican department store *Palacio de Hierro* offered beauty classes for its products coming out of the US and Europe thereby instructing Mexican women in how to transform themselves with the latest in Western fashion (Moreno p137), however the advertising featured American or European models. Make-up brands such as Ponds or Max Factor used "cosmetic advertising ...(that) made no effort to associate Mexican women with its definition of beauty. Lipstick advertising for example, defined feminine beauty as a universal Anglo-Saxon phenomenon" (Moreno, p136). Max Factor ads featured forms of beauty that came from

Hollywood which at that time period was exclusively white, and even other media strengthened the white fashion ideal such as beauty columnist Ginny Simms's articles that "catered more to Anglo-Saxon audiences than to the primarily mestizo and indigenous population of Mexico" (Moreno p137). This is evidence of how advertising was used in Mexico to reinforce gender roles, demonstrating how colonization re-invented gender roles establishing that along with race and class, that gender is also a colonial issue. The white beauty ideal was reinforced through advertising and the way to obtain that ideal was through purchasing imported products and adopting western lifestyle beauty supported through advertising. According to Moreno, from the 1930's to 1950's Mexico was a country divided: there was Mexico City where advertising was recognized and supported, and then outside the city was the countryside where advertising was not considered important as many imported products were difficult to obtain. These two instances combined with the government created 'myth' of reflecting Mexico as a place of contradictions. One of being 'forward looking' by accepting modernity, but also looking 'back to the past' through traditions, and this contrast created a conflict. For example the image in figure 5 where the indigenous female is washing clothes by hand, supports the idea that while the 'forward looking' wife from the higher status has more time on her hands, the 'past' indigenous female is regulated to a lower status of being a servant by washing the clothes by hand. Advertising was supporting the 'white' lifestyle, and 'white beauty ideal' while at the same time ignoring the woman of colour by not featuring them in the branded messages where 'indigenous' are but a prop.

By analysing the proliferation of international and local advertising agencies supported by Mexican and US capitalists, whose mission was to promote a consumer lifestyle, I am led to conclude that a side effect of this activity was promoting a 'white' lifestyle through advertising brands used by 'white' Americans, to the majority 'mestizo' population of Mexico. These messages reinforced the 'white' lifestyle by featuring models with European features to represent the branded American/European style of life. In the 1950s in advertisements for products directed at the general female population such as 'Tampax feminine hygiene' magazine ads it is light skinned models that are featured (Moreno p228). The advertising seems to ignore the fact that 'moreno' females menstruate and assumes that women of colour will buy products that lighter-skinned females use, or maybe the advertising is only directed at light skinned females to buy their products, since they could understand the written Spanish language ads vs indigenous who often spoke local languages instead of the colonial language of Spanish. It is important to note that according to Moreno in the beginning of the last century illiteracy was quite prevalent amongst the lower socio-economic classes so it was difficult for printed advertising to be understood by them (Moreno p192). However mestizo made up a large part of the middle and higher socio-economic classes and had money to buy consumer goods, so the question is

why were they not included as part of the branded messaging? Brands such as Sears considered that Mexican women were not “good models for selling lingerie.” (Moreno p196). Describing the Sears catalogues in Mexico, a reporter for *Women’s Wear Daily (WWD)* in New York stated, “For the bra and underwear section, typical American girls smiled broadly in comparison with the sour look of most of the swarthy Mexican girl” (Moreno p196). The consumer lifestyle along with advertising agency profits were often affected by the Mexican government’s economic policies, such as their implementation of Neoliberalism, which will be discussed in more detail on pg 35.

We have just discussed advertising in the last century however in contemporary Mexican advertising communication in the 2020s we see that gender and race continue to be reflected. In a 2022 United Nations report by the Geena Davis Institute, we can see that ads reinforce traditional roles and objectification of women. Females are frequently portrayed as caregivers or are sexualized, while men are presented as leaders and money earners (38.1% vs 30.77 for men) and doing housework (7.6 vs. 3.4 for men) . We also see the male gender shown to be in paid employment at 31% vs female at 14.2%. (UNICEF 2022). Advertising also perpetuates the idea that whiteness is associated with desirability, wealth and aspirational lifestyles. The intersection of gender and race in advertising where light skinned models are overwhelmingly cast to represent middle and upper-class lifestyles , with darker-skinned people shown to be in positions linked to poverty or charity cases. (Jones 2019a,b). The Advertising message contributes to the normalization of negative stereotypes of gender roles, and still supports racial and class discrimination. As we have seen, advertising presents different ways so that “Mexicans could change their physical appearance. It presented the consumption of advertised products as a way of obtaining success, happiness, excitement and beauty” (Moreno p149) and from the results of the Geena Davis survey (UNICEF 2022) advertising continues reinforcing light-skinned superiority. This concept is further explored with the analysis of a contemporary advertising campaign from the department store Palacio de Hierro (chapter 3.4) .

ADVERTISING AGENCIES AND MEDIA

In the Mexico of Porfirio Diaz (1884 and 1911) advertising was used to define “social norms and the ideal image of a modern Mexico centered around the act of consumption”(Moreno 2008, p86) (Bunker p231). Before the 1950’s the main ‘medias’ (mediums) used by agencies to broadcast their advertising were: newspaper; radio; billboard and then television in “1950 channel 4 was born (XHGC)- the first in Latin America by Romulo O’Farrill”, then in 1951 Channel 2 was created by Emilio Azcarraga Vidaurreta (Alizraki p218) and this station was the beginning of a family controlled empire

that now has expanded all over Latin and North America in diverse medias such as magazines, radio, music, and internet, and it is called Televisa.

In 1960 many -Mexican owned ad agencies opened to combat the many global multinationals that had opened offices in Mexico: Eulalio Ferrer one of “advertising’s most visionary” opened Publicidad Ferrer in 1960, followed by Teran Publicidad in 1963 (Alazraki p220-221). In this golden age of advertising a typical advertising agency was built around three areas: “Creative; Media, and Client Services...but with limitations that local agencies had because they didn’t have the opportunity to handle international clients, and this without a doubt restricted their growth” (Alizraki p223). The creative department was in charge of creating ideas, the Media department bought and planned media space, and the account department was the direct agency contact with the client. Advertising agencies made money by charging 15% on top of the media cost. This model of advertising existed until the late 1990’s when media buying stopped being controlled by advertising agencies and moved to companies like Starcom owned by French holding group Publicis Network. Whose sole purpose is to negotiate and buy media for clients. This was a big shock for advertising agencies as they had to then rely on their ‘creativity’ and ‘strategy’ in order to generate profits.

NEOLIBERALISM

This term is often used to describe economics and can be defined as a “philosophical view that a society’s political and economic institutions should be robustly liberal and capitalist but supplemented by a constitutionally limited democracy and a modest welfare state” (Stanford 2021). When applied to Mexico the 1980’s can be considered a period of “neo-liberal reform” (O’Toole 2003. p269) and in advertising terms the 80’s are known as “a lost decade of little creativity and big ideas” because of the 1985 earthquake and economic problems. (Alazraki 2015, p223). However the 1990’s started the internet boom, and globalization through NAFTA gave Mexico “advantages: opened markets; favoured commercial transactions; introduced Mexico to new markets in other countries; and access to new technologies” (Alazraki p224). According to Dussel the strategy of neoliberalism in Mexico is closely linked to Liberalization, but he believes it is important to separate the two, as they are different “both theoretically and historically” (Dussel 1998).

Towards the end of the 20th century Mexico’s economy was going up and down such as in 1994 where the peso was devalued (Truman 1996). Moreno observes that after “NAFTA and the wave of neoliberal economic policies the Mexican government has pursued since the 1980s and 1990s have

almost ended Mexico's economic nationalism as outlined under ISI during the 1940s." (Moreno 2003 p232).

At the beginning of the second decade of the new century, Mexico advanced in terms of advertising education with new schools that opened such as the: Miami Ad School, to compete with already established schools such as La Universidad de la Communication. (Alazraki p231) These recognized schools graduated students who had grown up with digital knowledge and entered the advertising industry, helping Mexico win many international advertising awards that recognize creativity, such as Cannes Festival of Creativity recognizing the best in global advertising.

SUMMARY

Visual communication has been a part of the pre-Hispanic Mixtec (Aztec) culture to modern day Mexico, from the food markets to the sophisticated methods used in a Neo-liberal economic system. The revolutionary Mexican government after 1910 created a myth combining tradition with modernity, creating various societal and cultural conflicts such as the stereotype advertising imagery of an Indigenous women washing clothes by hand to compare to the technology of a washing machine (Fig 5) thereby reinforcing differences; a machine that is expensive to buy and out of reach for the mestizo and indigenous citizens in the lower social economic levels. With the many changes in Mexican politics and economy "the country continues to support the creed that modern industrial capitalism is the key to uplifting Mexicans into the middle class—a creed that became synonymous with the reconstruction of modern Mexico in the aftermath of the 1910 revolution." (Moreno p234). Advertising was used to construct gender by reinforcing traditional roles and the objectification of women. Advertising communication in Mexico, as in the rest of the world, is under the control of the bourgeoisie and is used as propaganda to support the light-skinned myth of the ruling class. Mexico is a post-colonial nation state where the people on the street are not reflected in the advertising.

1.3 CONSTRUCTION OF LATIN AMERICA, MEXICO AND RACE.

This section explores various theories on how the concepts of Latin America, Mexico, and Race are constructed through capitalism after the Europeans first landed on what they called "Nuevo Mundo" and these ideas were reinforced through Neoliberalism in the later part of the 20th century. The observations mentioned originate from Latin American theorists some of whom identify as indigenous peoples and others as citizens of Latin America.

Latin America is a constructed myth, suggests Walter D. Mignolo in his 2005 book *The idea of Latin America*. It is a world constructed through coloniality and modernity, this idea is based on Arturo Escobar's research project "Capitalism, as we know it today, is of the essence for both the conception of modernity and its darker side, coloniality" (pXiii. 83, 84). Mignolo recognizes that "we no longer have the overt colonial domination of the Spanish or British models, the logic of coloniality remains in force in the 'idea' of the world that has been constructed through modernity/coloniality" (XV intro). The 'idea' in my thesis's case, is of 'white superiority' reflected through 2D advertising messages.

That is why my research is investigating whether there remains racism and classism in today's advertising messages, where the colonial era discourse of representing peoples in a hierarchy with lighter skinned at the top and darker skinned at the bottom still exists in mass media. According to Mignolo the idea of European superiority is supported through 'culture' where the "European civilization was divided into national cultures, while most of the rest of the population of the world would be conceived as having 'culture' but no civilization. (2005, pXvii Intro). My practice will interrogate these ideas by reflecting them back to the advertising industry and generating an online debate asking if white superiority is mirrored through branded messaging. This can be accessed in the chapter 5 called *The Campaign*.

In Mexico the indigenous peoples have not been 'wiped out' and 'mestiza' ("blending") is part of the construction of the modern Mexico myth (Mignolo 2005a, p133). The indigenous peoples like the Zapatistas have been trying to have a presence and voice to protect their culture from capitalism, colonialism, and modernity such as the 1994 uprising in Chiapas and web site CaminoAlAndar (2022b). After the 1910 revolution and the identity of the nation state of Mexico was that every Mexican was mestizo (mixed race), however the history favoured a lighter skin tone that was based on the theory created by Jose Vasconcelos's *La Raza Cosmica* [Cosmic Race] (Vasconcelos 1948 [1925]) which he described as mixing of Spanish with indigenous people (Mignolo 2005a, p36). Jose Vasconcelo's concept influenced Mexico's identity after the revolution with the concept of mestizaje, where racial mixing would create a super 'cosmic race' that would supersede current racial categories. This concept was ingrained in Mexico's official narrative and educational system (Vasconcelos 1948). The Mexican state embraced the ideology of mestizaje as a nation building tool, with the objective of integrating indigenous peoples into the national identity. Vasconcelo's concept of a united mixed-race nation functioned with the post-revolutionary governments goals of cultural and social integration (Wade 2018). The ideology was so influential that the government removed racial categories from the Mexican census and replaced them with language as the method to identify indigenous peoples. Salvidar notes that after the Mexican revolution (1910-20) Jose Vascones put the

blame on racial and economic differences and imagined the creation of the blending of the races as a solution. (Lomnitz-Adler 1992; Saldívar 2008) encouraging 'urban mestizos through migration to cities and abandon indigenous land and culture becoming urban mestizo.(Salvidar et al 2024., p2371). However in contemporary Mexico Vasconcelo's ideology has helped in hiding racial and ethnic prejudice and discrimination that the original peoples and other peoples of colour such as Asian-Mexicans and Afro-Mexicans from the conversation. La raza cosmica theory has been used to deny that racism and discrimination exist in Mexico (Wade 2018). Its limitations in addressing racial bias and recognition of diversity such as the indigenous peoples need exploring, as indigenous peoples and their culture are being forgotten, not just in Mexico but in the rest of Latin America. As Mignolo observes "when the idea of Latin America emerged ...in the nineteenth century, it did not include Indian cosmology (epistemology) and always turned toward the European. Mestizos/as were mixed in blood, but pure in mind" (2005a, p136). Original Indigenous culture and knowledge was ignored from the main construction of the Mexican identity. However, if it is ever acknowledged it is "a rather romanticized version of Mexico's past as a heroic and revolutionary struggle" (Moreno 2003 p9) and does not feature it as part of a modern society. Also, a recent term "Mestizo gaze" coined by Abeyamí Ortega Domínguez (2021, 2022) which describes that the function "is to materialize the agenda of mestizo politics and the narrative of mestizaje through the production of social visual, aural, and other representations." This will also help us understand why the mestizos are complicit and support the colonial view. Another term applied to describe Mestizo is Mestizaje which is where the differences of mixed blood and how people move in society is often affected by how they look in terms of skin colour and race and also "is a daily practice where different social actors articulate their strategies and social resistance factors have articulated their strategies of social mobility and resistance (De la Cadena 2000; Hale 1996; Moreno Figueroa 2010; Smith 1996; Viveros Vigoya and Hernández 2010; Wade 2005)." (Salvidar et al 2024, p2369)." According to Figueroa, Mestizaje is based on 'racial mixing' which refers not only to "biological and cultural 'Mixing' of Spanish and Latin American indigenous peoples." This description includes "racial ideologies" that in the Mexican context suggests the national identity "the Mestiza" (Moreno Figueroa 2008 p286). Mestizaje was offered as the solution to racial inequality and intolerance which original peoples and other people of colour suffered "becoming Mestizo was the part to overcoming the racial legacies of the colonial past" (Saldivar et al 2024, p2372) Even though after the revolution of 1910 the country of Mexico created a myth of all Mexicans being mixed blood (white and indigenous) the ruling class wanted to whiten the Mexican race. According to Wollny's investigation into the chronicle of Asylum, "in the Mexican post-revolutionary migration laws of the 1920s , a strongly xenophobic tendency had broken through: the desire to prevent a 'degeneration of the race' " (Wollny 1991, p223). The Mexican ruling

party wanted to stop “biologically undesirable aliens” (Wollny 1991, p223) therefore while the Mexican Government limited Jewish refugees entry to Mexico with only 2,250 during 1933 to 1945, nearly “40,000 Spanish nationals” gained entry to Mexico during the Spanish civil war. (Moreno Figueroa 2008, p294). These statistics reveal the Mexican government’s efforts at whitening the population through controlled immigration and by favouring of lighter skin combined with the “caste-like” cultural system that favoured lighter skin over the original indigenous peoples’ darker skin (Trueba) (Jones 2019). Mestizaje has even been framed as a “solution to racial discrimination and equality in Latin America” (Saldívar 2024, p2369) “Mestizaje was presented as the solution to the racial discrimination and inequality that Indigenous and Afro-descendant people endured. Becoming mestizo was the path to overcoming the racial legacies of the colonial past.” (Salvidar 2024., p2372), however Mexican American ‘chicana’ feminist writer Anzaldúa supports mestizaje as a “positive force for the future in terms reminiscent of José Vasconcelos’s invocation of the raza cosmica (Anzaldúa 1987) (Vasconcelos 1948 [1925])” where Mexicans living in the USA will be able to subvert the US system of declaring racial mixing and ‘neutralize’ (it?) by affirming their own mixed race background and eliminate “discrimination based on actual ancestry” through centuries of intermixing (Wade 2004, p355-p356). But Moreno Figueroa and Wade have challenged that concept with studies showing over the last 30 years proving an “increase of racial inequality in the region” (Moreno Figueroa & Wade 2024) and studies demonstrate “racial and ethnic identity were driving factors in the persistence of inequalities in the Latin American (LATAM) region, the myth that mestiza was an example of the irrelevance of race, became highly contested (Salvidar et al 2024 p2369) and the racial mixing ideologies are increasingly being “denounced as a myth hiding and therefore supporting the reproduction of, racial inequalities and state hegemony (Stavenhagen 1966)” (Salvidar et al 2024 p2372). Another term being used is ‘Indigenismo’ and Salvidar observes that it was seen as a way to assimilate indigenous people into capitalist society. The idea of a ‘post-Mexico’ and ‘being Mexican’ was where white people also said they were mestizo. (Salvidar et al 2024., p2372).

Colonialism combined with capitalism was the support for the creation of racism. According to Loomba “Colonialism was the means through which capitalism achieved its global expansion. Racism simply facilitated this process and provided the channel through which those goals were achieved” (Nieto p133) (Loomba 2015). Racism is a term that can be described as a construct based on physical and cultural characteristics because “racism has always been a hybrid discourse that deploys elements of external visible phenotype, internal hidden essences (ancestry, “blood,” genes, but also “spirit” or “soul”), and behaviour.” (Wade Figueroa 2022 p178). Dixon defines race as physical

attributes and characteristics that are categorized and classified by the colonizing European powers guided by a racial ideology that put white people at the “top” and people of colour at the “bottom” (Dixon 2017, p406). However according to Figueroa, racism can also be seen as a practice applied by people in power, and when used in the Mexican context can be defined as “diverse practices of discrimination and exclusion based on ideas of inherent ‘racial superiority that normalize control, domination and exclusion of one group over others, while legitimating privilege and oppression ” (2010 p389). In Mexico race and class influence each other where citizens can be treated one way due to their class and then another due to their race, as Stuart Hall observes regarding race applied to British culture as “the medium through which class relations are experienced, the form in which it [class] is appropriated and ‘fought through’” (1980a, p341) however Wade posits that for Latin America “class is the modality in which race is ‘lived,’” although this may be less so for Indigenous people” and he further observes that class is also a construct based around concepts and practice around financial and place ‘inequality’ and became the main way ‘racial difference’ is lived (Moreno Figueroa et al 2022 p182), Figuerora and Wade uses the example of families where offspring who have different skin colour can experience discrimination (p183). In addition to Racism the term Colourism can also be applied to discrimination based on skin colour and is similar to racism because “color and colorism have been closely related to race and racism. In Latin America, the two sets of concepts have particularly overlapped” (Dixon 2017 p405) this is due to ‘racial mixing’ and intermarriage, racial differentiation is increasingly difficult and is “making skin color more salient in racial stratification, as in Latin America (Telles & Sue 2009) (Dixon 2017 p408). ‘Skin color’ can be defined as “gradations of a physical characteristic (ordered from light to dark, or white to black) that in the western world, are also based on ideas of race and of a racial or color hierarchy (Dixon 2017, p406). There are many variations of skin colour diversity within mestizo society combined with the continued concept of “racial hierarchy” which results in a “status hierarchy” with “lighter-skinned mestizos at the top and darker mestizos at the bottom, however, wide skin color differences among the mestizo population along with persistent ideas of racial hierarchy nevertheless resulted in a status hierarchy, with light-skinned mestizos at the top and darker mestizos at the bottom (Flores & Telles 2012, Martínez Casas et al. 2014, Villarreal 2010)” (Dixon 2017, p409) (Devulsky 2021).

In Latin America and Mexico ‘Race’ and ‘Colourism’ can be thought of as the same concept and interchangeable to racism, as Dixon writes “For example, in Latin America, where both race and color are often seen as a continuum, color and colorism are sometimes equivalent to race and racism. In much of Latin America, the word “race” is hardly used today to categorize people, and color is a primary way to describe ethno-racial categorizations (Telles & Paschel 2014)” (Dixon 2017, p406).

In this research I do recognize that the word racism overlaps with colourism and is sometimes interchangeable and that can cause problems.(Telles & Paschel 2014) (Dixon 2017 p405). When I use the word racism I am also using it as a concept that includes colourism, recognizing that the two concepts overlap . Especially when I am referring to the advertising community and how the field of advertising views race. In addition, when the advertising industry selects models with lighter skin it is also selecting models with more European features therefore I believe that the Mexican advertising industry is committing racism when it is selecting models with lighter skin that reflect the European and the 'stereotypical' North American cultures of USA and Canada. In addition, when I discuss these terms with the advertising industry in Mexico the word Racism is understood more than the term colourism or "colorismo" and that is another reason why I use the word Racism, as Latin Americans are using lighter skin reference as a way to explain race (Dixon 2017, pg 406).

Hierarchy and citizens classed into different hierarchical categories created the system in which capitalism could thrive and expand into what it is in today's Mexico. The act of decolonisation must break down the complex relationships created within a postcolonial culture and search for new systems and methods that respect the various tribes within a post-colonised nation-state.

Neoliberals arrived in power in Mexico during the latter part of the 20th century and "did not improve the lives of the indigenous people, quite the opposite. The privatization of many services left the indigenous people without access to education, healthcare and sanitation services, reducing them to live under eternal poverty" (Nieto 2018, p140). With this knowledge in contemporary Mexico, it is advantageous to identify as 'Mestizo,' or European rather than indigenous. (Moreno, Mignolo, Fernandez Guerra). A minority group in Mexico that have been forgotten was demonstrated in an exhibit at the Tolerance Museum in Mexico City '*Museo Memoria y Tolerancia*,' these peoples are called Afro-Mexicans, or 'afromexicanos' who are Mexicans of African descent (Museo 2020), like the Africans who were unwillingly introduced to North America through slavery (Dunbar-Ortiz 2021, p26) (Cohen 2021) . This group only appeared in 2D messaging in the 1500s as part of the pinturas de castas. Before 2019 they have not been featured in any communication from the government. Manuel Gamino the "father of Mexican Anthropology" is known to have "failed to see blackness as part of the national Mosaic" (Cohen 2020, p25). These people have been erased from the official Mexican narrative for over 400 years, even though according to the *Mexico Daily News* there are 1.4 million who declared themselves in the 2015 Mexican Census (Mexico Daily News 2020) which inspired the Mexican government to create a public awareness campaign "#SoyAfro by the National Council to Prevent Discrimination" (Mexican Daily News 2020). The campaign (11.11 2012) was designed by the agency Agencia 11.11 Cambio Social (11.11 2023) (UNO 2020) by Dra. Fabiola

Fernández Guerra Carrillo (Fabiola Ferguec). A Mexican academic who has written extensively on the subject of afromexicans and the issues they face and is an advocate for the recognition of afromexicans is Monica Figueroa (2008, 2010, 2015, 2022, 2024). Another academic who has also written with Figueroa on the subject of Racism in Latin America is UK academic Peter Wade (2022, 2024).

1.4 POST-COLONIAL AND DECOLONISATION THEORY

In this section, I will explore decolonialisation as a theory to see if it can support the exploration of possible solutions to racial and class inequality and lack of diversity, as they are represented in contemporary advertising. It is important to note that racial and class inequality and lack of diversity existed during colonialism and still continues today in a postcolonial world. I want to create a discussion on creating more diversity in Mexican advertising as a step towards decolonising Mexican Advertising.

There is debate in the field of feminist studies that talks about how postcolonial theory is not based on practice, whereas decolonisation theory does link with practice (Asher, Spivak, Cusiquanqui). The issue of representation is at the heart of postcolonial feminist critiques, Kiran Asher states in a 2017 Feminist Studies Journal article “The term postcolonial does not refer to the period after the end of formal colonialism, but to a set of theoretical and political positions.” (Asher p516). I view postcolonial theory as an academic source because it came from the academic institution working critically with text. The decolonial movement came after and is based on the practice of decolonising, or taking away the rules and customs that were installed by the coloniser (Jones 2022). The inventory of the postcolonial argument is from the academic ivory tower and not based on the practice. As Asher says, “there can be no discourse of decolonization, no theory of decolonization, without decolonizing practice” (Asher 2017 p512). In-order to decolonise, we first need to decolonise how the mind is created, or in other words, we need to unlearn what we were taught. As a child we learn that certain brands have more importance than others. Is one bar of soap better than another one that costs 20% more? This is similar to the concept of ‘de-linking’ as described by Mignolo (2007b) and I will talk more about in chapter 4.

John C. Hawley writes that “Post-colonial theory can be termed ‘postcolonial studies’ or ‘colonial discourse,’ He notes that the book that started this area of study was Edward Said’s *Orientalism* in 1978 in which he looked at how the West “produced a geographical and cultural entity, the ‘Orient,’ for consumption of a European market.” (Hawley 2001 p102 p360). In the 1980’s the theory was developed and followed by other publications such as “Ania Loomba’s *Colonialism/Postcolonialism*

1998; Leela Gandhi's *Postcolonial Theory: A Critical Introduction*, 1998; and Bart Moore-Gilbert's *Postcolonial Theory: Contexts, Practices, Politics.*" (1997, p360). According to Hawley "at the conclusions of these three books an implicit question is posed: after colonial theory, what?"

Raymond Betts in his 2004 book *Decolonization* observes that the word 'decolonization' was first seen in the 1930's and became more widely used in the 1960's. He states that Decolonisation is an "awkward and inelegant word...unlike the phrase 'end of empire'decolonization is a work-a-day, rather like other 'de' prefixed words that denote cleansing changes" (p1). Betts believes that decolonisation is finished "in the political sense of the word" (p1). Of course, he is referring to the word as it is used when an occupying power has left a conquered country and the 'freed' peoples, and they must deal with what is left. The British leaving Hong Kong is used as an example. (p1,2). However, the concept of decolonisation is now being applied to various subject matters such as Laura E. Donaldson *Decolonizing Feminisms* 1992; or Linda Tuhiwai Smith on *Decolonising Methodologies* 1999, Ahmed Ansari et al *Decolonising Design* (2017) Tunstall (2023), Couldry and Mejias. *How Data Is Colonizing Human Life and Appropriating It For Capitalism* (2019), and Kapoor on *Decolonising Development Studies* (2023). The United Nations has been asking itself "Ten Frequently Asked Questions on the U.N. and Decolonization (UN 2023). In the education system some Universities are having open discussions on 'Decolonising education.' For example, I attended two specific events Royal College of Art (RCA) in 2018, and OCAD University in Toronto in 2017 which gave me further insights into representation and colonial thinking.

Another problem raised through decolonisation can be regarding issues within the societies that were colonized and are now free, issues such as gender rights. Hawley writes that "Fanon opens *The Wretched of the Earth* by foregrounding decolonisation, suggesting that it 'is quite simply the replacing of a certain 'species of men [sic] by another 'species of men [sic] (35)" (Hawley 2001. p137). It is important to consider how human rights have advanced, and not to put the 'colonised' peoples back to the same point they were when they were colonised. Sometimes human rights have been a method to satisfy a power agenda such as Britain and France signing the Universal Declaration of Human Rights December 10, 1948, but not 'commit themselves to liberating the subject populations in their colonies" (Posner.2014). As de Jong and Icaza (2019) recognize the benefit of performing a Decolonialisation analysis through a feminist lens, which leads to an understanding and questioning of societal gender divisions and hierarchies, and to an understanding of "inequalities emerging from the intersections of race/ethnicity, class, gender, sexual orientation, age, body ableness, and so on" (Harcourt, Icaza & Vargas, 2016) and the act of decolonising needs to recognize that female rights along with racial, and LGBT rights should be considered as the world has moved forward. As Rivera

Cusicanqui observes academics tend to “appropriate the language and ideas of indigenous scholars without grappling with the relations of force that define their relationships to them, thus decontextualizing and depoliticizing these concepts and marginalizing indigenous scholars from their own debates.” (2012), I realize that to decolonise I need to treat decolonisation not only as a discussion but as an “affirmative practice” (2012).

The Argentinian scholar Walter D. Mignolo observes that there are two phases to decolonisation: A) before 1990 it was focused on “political and, in a less clear way economic decolonization” (p85), and ‘now decolonization and subjectivity through the imagination of alternatives to capitalism, alternatives to the modern state and its reliance on military power” (2005a p85). Mignolo observes that decolonisation should be more focused on knowledge and thinking. The new decolonisation that concentrates on an “indigenous perspective” of coloniality creates another history or another perspective of that history. An example would be of the Zapatista manifesto released in 1994 during the uprising in Chiapas in southern Mexico. (p13,14). This declaration views history from an indigenous perspective and not from the ruling mestizo or European view. A Postcolonial culture allows different narratives to exist where history is not told by the occupiers but is now told from the bottom up. (Mignolo 2005a, p116). So, based on this review of the concept of decolonisation by various theorists, first there is ‘colonialism’ or colonisation, followed by the act of ‘decolonisation,’ that creates a ‘post- colonial culture or society.’ This then inspires the question how does one decolonise? How can westerners decolonise western tools effectively?

A possible solution to the act of decolonisation is what Mignolo terms in a 2007 journal article titled “Delinking”, where after the mid 1970s “the idea that knowledge is also colonized and, therefore, it needs to be decolonized was expressed in several ways and in different disciplinary domains (p450) so that “if knowledge is colonized one of the tasks ahead is to decolonize knowledge” (Mignolo 2007b p451). However, I will keep in mind what Cabral advises as highlighted by Mignolo that “if all we seek is decolonization of the mind, then we will have already conceded the loss of the most precious and transformative foundation of decolonization: land and place” (Mignolo 2020. Cabral 2014). This is one of the tasks I am attempting with the analysis of the advertising tools and techniques used to construct 2D advertising messaging in this research (chapter 3.1). Mignolo states the “de-linking then shall be understood as a de-colonial epistemic shift leading to other-universality, that is, to pluri-versality as a universal project” (2007b, p453). Mignolo sees decolonising creating various truths, or versions. As Fanon states, “decolonization is a double operation that includes both the colonized and colonizer,” (1965 p458) and for this to be successful this process needs the ‘guidance’ of the colonized knowledge coming from the bottom up. Of course, it is important to recognize that “the

master's tools will never dismantle the master's house" (Lorde 2018) which raises the question if the master's tools are colonial tools, then how can we decolonise the master's tools? Followed by the question which exact tools and techniques can we successfully use to "dismantle the master's house"? I aim to revisit the tools used currently by contemporary Mexican society to create 2D messaging, through an analysis of visual messaging in three areas of Mexico City (chapter 3.1). Also, I revisit typically used tools by the Mexica indigenous peoples based around what is Iguala, before they were colonised by the Spanish (chapter 4) . These outcomes of this workshop exercise will be some decolonised tools that will be used to construct the practice part of this PhD project (chapter 5).

In his 2018 book *The End of the Cognitive Empire* Boaventura de Sousa Santos believes that "to allow the oppressed social groups to represent the world as their own and in their own terms, for only this will they be able to change according to their own aspirations." (1) This can be performed by what he terms the "sociology of absences" where the colonized peoples who were 'absent' or erased from the governing of their own land, and rule creation, are turned into "present" so that they can then identify and validate "knowledges that may reinvent social emancipation and liberation" (2). De Sousa also recognizes the differences between the global north and south, the colonised North America is associated with the Anglo-Saxon way of thinking, and the global south with the Spanish way (6). Mexico is in the middle, a bridge or a border between the two epistemologies. This could explain the way Mexico can be considered a 'conflicted' country. Placed between the Latin south and Anglo north; the Latin traditional way of life, vs. the western modern way; the lighter European vs. the darker skinned Indigenous person, and what about the mestizos in-between? Mexico is of two minds, the north and the south, or is it one mind created out of the two?

To decolonise Mexico, one must recognize that the area that is currently known as the nation state of Mexico is a construction made in the 19th century, and its history has created a 'conflicted' country. In 1428 the land in the 'basin' (Valley of Mexico) was partly made up of different city states competing for power within the Aztec Empire (Berdan 2015) , followed by the invasion of the Spanish who governed through the Vice-Royalty of New Spain, to what it is now known as Mexico an independent country where the revolutionary government created a myth of tradition and new. For the practice part of this PhD, I view the process of 'decolonisation' as the act of analysing rules that were created by the colonisers and going back further to when the land was not colonised, and asking: How would Mexican advertising be constructed if there was no colonisation of Mexico? What would the rules for decolonising advertising be? What are decolonised advertising tools and techniques? How would people from the lower socioeconomic levels create 2D messages that communicated without a hidden racist or classist discourse? Can Mexican advertising be decolonised?

I recognize that decolonising as a concept has been applied to the curriculum, health care, Indigenous Activism (Belotti 2022), Design (2017), and even marketing (Giana 2021) however no one has focused on decolonising advertising before myself (Jones 2020c, 2020d, 2020e, 2022, 2023) therefore my linking decolonisation to advertising is an original contribution to knowledge that I am performing through this research. Firstly, I am trying to diversify Mexican advertising and start the decolonising process by generating a conversation in the advertising industry on removing colonial thinking such as racism, and creating greater diversity both in-front-of and behind-the-camera. This will be the beginning of the decolonising of Mexican advertising.

According to my research it is the unspoken rules that govern 2D advertising that should be 'de-linked.' What are those unspoken rules? How to 'de-link' advertising? (Chapter 4) This is to produce a campaign composed of 2D advertising messages that promotes a 'decolonial' conversation (chapter 5). Would such a form of advertising be possible and if so, how? Do advertising workers need to 'unlearn' to 're-learn'? (Chapter 7) How can I decolonise western tools as a westerner? (chapter 4)

Now we understand how racism and classism was developed in Mexico and how advertising was appropriated by the bourgeoisie to impact Mexico's cultural and social values. This was followed by the discussion of how Decolonialisation as a theory along with 'De-linking' supports the exploration of solutions to post-colonial concepts such as racial and class inequality, as represented in contemporary advertising.

The Situationists International (S.I.) were an activist group that challenged France's ruling class using artwork and activism supported through the theories of Guy Debord. They also linked racism and consumerism to his most famous work *Society of the Spectacle*. In the next section we will explore Debord and Situationists International (SI) to understand how the racist spectacle of advertising can be made more diverse and eventually decolonised.

1.5 DEBORD AND THE SITUATIONISTS

THE SOCIETY OF THE SPECTACLE BY GUY DEBORD.

The *Society of the Spectacle* is a work of theory written by French Marxist Guy Debord in 1967, and appears as 221 aphorisms written in paragraphs, one for each thought and each is called a 'thesis.' The theory was published when Debord was in the collective *Situationists International* and it became the central notion to this influential movement. Debord defines *The spectacle* as everything "that once was directly lived has become mere representation" (thesis 1) and this representation can be

defined as the 'mass media,' which is "its most glaring superficial manifestation" (thesis 24). According to Bunyard this book was also intended "to function not just as an interpretation of modern society, but in a manner more akin to a work of strategy, that is, as an intellectual component of a practical, concrete and decidedly combative project of social change". Bunyard goes on to state that *Society of the Spectacle* is a 'work of strategy' and that Debord needed the SI to produce a theory that was capable of "identifying, clarifying and facilitating such praxis in the revolutionary pursuit of a new form of social life." In fact it is a work of "social transformation" (2023. p36). Just as *Society of the Spectacle* is a work of strategy of Debord, I am using the theories of S.I. as part of my strategy to created diversity in Mexican Advertising.

Debord observed that 'authentic' social life has been replaced by a 'representation' of social life, with mass media broadcasting messages in the form of advertising or films that reflect current forms of lifestyles. This reflection of social life ends up becoming a new reality, with the consumer reflecting what they see in the mass media through purchasing consumer goods such as clothing or makeup thereby creating a new representation to be reflected and becomes an endless cycle. Through capitalist expansion and the "imperialist domination imposed by the more industrially advanced regions" (thesis 41,42), colonisation introduced the concept of branded commodities to the conquered peoples. To participate, the spectacle persuades citizens to enter the economic system by working in factories making commodities (thesis 41,42) they are then 'informed' through mass media and persuaded to buy branded products, and this cycle has "succeed in totally colonizing social life" (thesis 42) (thesis chapter 2. p35-52).

To support his theory Debord applies Karl Marx's observations on *commodity fetishism* and states that "human fulfilment was no longer equated with what one was, but with what one possessed" (thesis 17) where the consumer constructs their personality through the purchase of branded commodities. Advertising messages assist in the fetishizing of the commodity and helps it "attain its ultimate fulfilment in the spectacle. Where the selection of images which are projected above it, yet which at the same time succeed in making themselves regarded as the epitome of reality" (thesis 36).

The introduction of Marxian theory allowed Debord to present society as divided into two, one who consumes the spectacle, and the spectacle itself controlled by the ruling class. For example, on Mexican Television, the 'soap operas' 'telenovelas' in Spanish usually contain the same narrative, that of a darker-skinned maid from the lower social, economic class falling in love with the lighter-skinned son who is part of the ruling class. Therefore the Spectacle can be seen as a not only a collection of

images but a social relationship exchange influenced by images, and these images influence human interactions and understanding of reality. This framework is pertinent in analysing how telenovelas build narratives that influence societal norms and values such as gender and labour. (Bunyard 2023) (Chávez 2006)(Tate 2013). Telenovelas also serve as a form of spectacle that reflects and reinforces consumerist ideologies as they reflect perfect relationships and forms of living, which creates a disconnect between the audiences' real life and these representations they consume. (Bunyard 2023) (Fortaleza 2007) . A single family named Azcarraga --descended from Basque immigrants -- owns the TV network Televisa produces these telenovelas. Having one family controlling the majority of the Mexican Spectacle, and the other part of society consuming the spectacle through electronic devices, reflects Debord's idea that the spectacle is divided in two, and these "racisms serve to endow mundane rankings in the hierarchies of consumption with a magical ontological superiority" (thesis 62).

Debord notes that "The spectacle is not a collection of images; it is a social relation between people that is mediated by images" (1998 p4). The concept of social relationships is also reflected in advertising, as in the case of a billboard campaign by the luxury department store El Palacio de Hierro (2018) (fig 6). A billboard is an advertising spectacle that is "capital accumulated to the point that it becomes images" (thesis 34) where the luxury commodities are reflected through imagery.



Figure 6 - Billboard 'Belleza' Palacio de Hierro 2018

The 2018 multimedia campaign for Palacio de Hierro features only white models wearing luxury brands, demonstrating that buying luxury commodities gives the consumer access to lifestyles lived by lighter skinned peoples where the spectacle focuses on relationships between commodities and people, rather than between people. Debord observes that “each *new lie* of the advertising industry is an admission of its previous lie” (thesis 71) and this is shown in the Palacio billboards are a reinterpretation of the Pinturas de Castas, by focusing on the lifestyles of the ruling class, however this time they are removing one element: the darker skinned consumer. The images shown by the spectacle mask class divisions because advertising of branded commodities present ideas that make the poor want to be part of the rich lifestyle. This ‘insight’ is appropriated by marketing departments as a strategic technique called *Aspirational advertising* where lighter skinned models are shown using both expensive and inexpensive products such as crisps or gum, insinuating to the consumer that through the purchase of these commodities the lower socioeconomic level class can participate within the upper-class lifestyles. (Jones 2019a) As Debord writes the mass media reinforces class and race divisions, and the spectacle also creates bridges (thesis 72), by nudging the lower socioeconomic class into assuming that they can participate in the ruling class’s ‘social life’ by purchasing commodities that are shown through the spectacle of advertising. One may argue that the ruling class in contemporary society is becoming more open in how it operates through the media such as new technologies however according to McDonough (2014) Debord observes in his later book *Comments On The Society Of The Spectacle* (1990) that “This Falsified world was also one of generalised secrecy: despite all the talk of transparency, it had become less and less clear who ran what, who was manipulating whom and for what purpose”(McDonough 2014, p44) . There also has been an evolution in the mass media in how the transition from traditional television to digital platforms such as social media has expanded the reach and impact of the spectacle. Where newer observations and critiques have drawn parallels between Debord’s ideas and social media, proposing that platforms such as Facebook reinforce the spectacle by focusing on selected images and superficial interaction (Adams, Debord 2021) (Bunyard 2022) (Fortaleza 2007). The Society of the Spectacle is still very relevant today. Ron Adams notes in his foreword to a 2021 translation of the book that when Debord wrote it in the 1960s advertising was prevalent but now it is ‘dominant’, where the largest media giants such as” Facebook and Google aren’t merely the tech companies driving the economy, but have captured the entire advertising industry, monopolizing it, and built the foundations of a new form of capital on the back of data tracking, profiling, and machine learning: surveillance capitalism. This demonstrates how the spectacle is not only a philosophical work (Bunyard 2023) but it also is a strategic theory, one which “needed to set out a contextually specific analysis capable of orienting and facilitating a project that would involve conflict, and which was intended to affect social and

historical change. Such theory would be more than a means of merely interpreting the world; instead, it would constitute a contribution towards the world's practical transformation." (Bunyard 2022 p106). According to Bunyard, Debord has taken a "strategic approach" to his work where *The Society of the Spectacle* is 'a work of strategy' as it sets out "the nature stakes, and challenges of an impending social conflict and , like any piece of strategy, its value." which in this case as a contribution to the project of 'social transformation' in terms of time, history and social life. (Bunyard 2023, p36-37). I have created a strategy for this research project by recognizing and integrating social media as part of the five phases for the praxis part of this PhD where I demonstrate a strategy whose objective is to diversify Mexican advertising, and i illustrate how I structure each phase in order to deal with possible conflicts that could arise with the poster campaign confronting the Mexican Advertising industry. This is covered in chapter 5. p142

Please note that I perform a semiotic analysis of this Palacio billboard campaign in chapter 3.4, to prove the racism and classism are reflected in advertising as a secondary message.

THE SPECTACLE IN MEXICO.

The word often used by the Mexican public to describe a very large outdoor poster or billboard, is 'espectacular' (ATM 2023) which translates into English as 'spectacular.' A word very similar to the root of the word 'spectacle' which according to the online etymology dictionary describes spectacle as a "specially prepared or arranged display," (Etymology 2019). In Mexico outdoor advertising can be considered not only a spectacle, but also a racist spectacle because of what is erased, the 80% of the Mexican population not shown. The effect of erasure creates a feeling of segregating the 80% in a "vicious cycle of isolation' because the branded commodities presented in the 'spectacular system' are ammunition "constantly reinforcing the conditions that engender 'lonely crowds'" (thesis 28). This alienation that the viewer feels is re-enforced because their wants and needs are touched upon through advertising messaging, and because "the less he understands his own life and his own desires" leads the consumer into "not feeling home anywhere, because the spectacle is everywhere" (thesis 30). The spectacle of advertising reflects the social separation and "is inseparable from the modern state" and is seen as "both the chief instrument of class rule and the concentrated expression of all social divisions. (thesis 24) Mexican advertising is not only a racist spectacle but a classist spectacle as well.

As stated in the previous chapter *History of Advertising* 1.2 one of the results of the Mexican revolution was the creation of the Mexican myth, where in 1920 Mexico was defined as being both a

‘traditional’ and at the same time a ‘modern’ country. This was to unite the various races and class systems contained within its borders. The Mexican revolution was a class struggle that was resolved through the creation of the Mexican myth, where the underclass appeared to win over the ruling class. However, this underclass has now become the ruling class, broadcasting their propaganda message through mass media, making them part of the ruling spectacle “thus leading the revolutionary project to become *visibly* what it has always been *in essence*. Revolutionary theory is now the enemy of all revolutionary ideology, *and it knows it*” (Debord thesis 1967b, 123. 24). The spectacle has been supporting the 1920 revolutionary myth by both separating and uniting society, and “when this contradiction merges in the spectacle, it is itself contradicted by a reversal of its meaning: the division it presents is unitary, while the unity it presents is divided” (1967b, 54). In Mexico after the revolution, we have the manifestation of the colonizing Europeans ‘giving’ power to the mestizos and indigenous peoples, appearing to unite the country, where in fact the country is divided along both racial and class lines. According to Debord the class system in countries that are “under colonialism or semi colonialism” (1967b, 56) is reflected in a spectacle that focuses on the differences between the classes. This observation can be applied to Mexico which was under colonialism and a cultural product from the television industry, such as telenovelas’ narratives, often ran parallel to crises in Mexican society (Chávez 2006). Telenovela such as *Los ricos también lloran* (1979–1980) reflected the class differences where “the telenovela chronicled a new period that allowed Mexicans to out themselves as being extremely class conscious” (Benavides 2017) . However, these differences within Mexico that appear to be far apart, are at the end of the day the same. This is because they both are part of a larger arrangement and their ‘fundamental essence lies in the global system that contains them, the single movement that has turned the whole planet into it’s field of operation: capitalism” (Thesis 56). Thus, the Mexican spectacle is one part of the global spectacle.

DEBORD, THE SPECTACLE AND MEXICO

The Mexican ruling class’s narrative has been to erase the history; language; power; of the Mexican indigenous peoples along with Afro-Mexicans, and others through being consciously forgotten through the act of not including them physically within messages, as in the case of advertising. The “invisible Indian” is continually practised on many levels within Mexico where “indigenous voices are excluded from Mexican politics or subordinated in its patronage structures” even though the Mexican government recognized the ‘uses and customs’ of the “indigenous peoples allowed the formation of elite-centred patronage nodes integrated into the PRI structure” the indigenous were still erased and

have no voice. (Robinson 2007, p11). There also has been an evolution in the media in how the transition from traditional television to digital platforms such as social media has expanded the reach and impact of the spectacle (Bunyard 2022) (Fortaleza 2007).

To conclude, the society of the spectacle is the mass media representing a social life and displacing the authentic social life. This spectacle re-enforces commodity fetishism and alienation, dividing society into two groups, the few who control the spectacle, and the many who consume the racist Mexican spectacle that erases people of colour from its narrative. The result is a Mexican spectacle that both divides and unites society and is part of a global spectacle.



Figure 7 – Neon and Headdress Arte Popular exhibit. Museo Franz Mayer. Mexico City. Headdress: Feathers, Bottle tops and fabric. Posters: Black Ink on Neon paper. Photo taken by Carl W Jones December 21st 2023. <https://franzmayer.org.mx/exposiciones/no-por-natural-es-sostenible-experiencias-desde-el-arte-popular/>

PRAXIS

INTRODUCTION

The following chapter introduces the praxis through the theory *Détournement* from the Situationist International (S.I.) which I apply to design and create a response to my research into racism and classism. This is followed by the actual practice part of this PhD research that is structured through Five steps:

- Tools.
- Local perspectives.
- Subversive campaign.
- Online conversation, and
- Outcomes.

Each of these five steps is explained in its own chapter and an overall conclusion reached. This section will include the investigative research methods applied, such as grounded theory, and semiotic theory used to support the decisions made in constructing the practice which takes its final form of a poster campaign. This is a hybrid practice-academic process.

2.1 THEORY BEHIND THE PRACTICE

In this section I examine the artistic practice of the Situationists International (SI) and focus on the tools and techniques of *Détournement* from its use by SI in the late 1950's to modern and contemporary artists appropriation from late 1960's to today. First the theories and the visual expression of SI will be analysed, followed by a review of modern and contemporary visual expressions inspired by *détournement* from 1970's to present day. In Phase one the tools and techniques of *détournement* will then be analysed and in Phase two a decolonised process will be applied to find out which tools and techniques can then be used to create phase three which is the actual practice part of the 2D subversive campaign. The artistic praxis demonstrates that Mexican

advertising can be decolonised by de-linking it from a multi-layered message used to persuade consumers, into one that is ethically designed. My practice will be broadcast in what Fry describes in 2017 *Design for/by the global south* as the 'Borderland' (p8) the space between the 'colonial power' and the 'neo-colonial people' and will be "a synthesizing project drawing from selective appropriations from the North/Western tradition and a recovery/invention from its pre-colonial past and critically reflected colonial experience" (Fry p11) and demonstrates how advertising can be decolonised to create ethically designed messaging through the act of 'delinking.'

THE SITUATIONISTS

Founded in 1957 the Situationists International (SI) was made up of "avant-garde groups" through an alliance with the mostly Paris based organization Lettrist International (LI) merging with other vanguard organizations from Germany, England, and Scandinavia. (1992. 6)(Knabb.2006, p ix). Many ideas the SI were to adopt came first from LI, such as *Psychogeography*, which can be defined as "the study of the specific effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals." (Debord 1955) (Ford. p34). Another idea that was appropriated by SI was the theory of *détournement* which consisted of pre-existing and aesthetic elements. Debord and his associate Gil Wolman wrote the article *A Users Guide to Détournement* published in *Les Levres Nues* 1956 to promote this theory as "involving the transformation of both everyday ephemera, such as advertisement slogans and comic strips, and significant cultural products, such as quotations from Marx and old masters' paintings," and the results would be re-interpreted in a 'new artistic context' (Ford. p36).

The SI launched a journal *Internationale Situationniste* and its first 200 copies were made available in 1958 with Debord as editor. The tactic of *Psychogeography* was represented in the journal through illustrations of maps of Paris and 'flows,' that "challenged the traditional ideas of mapping related to scale, location and fixity" (Ford 59). In 1963 an art exhibition at the Exi Gallery in Denmark, Debord created phrases, drawn onto canvases and designed to "simultaneously ridicule and reversal of that pompous academicism currently in fashion which is trying to base itself on the paintings of incommunicable 'pure signs.'" (Ford 93). Signs, slogans, along with comic strips were a method used alot by the SI, and in 1961 situationist theorist Raoul Vaneigem "had recognized these forms of agit-prop exclamations as a key means of expression for the group", some slogans included "occupy the factories", "Abolish class society" "Terminate the university" and "death to cops", and the broadcasting of these slogans were encouraged by the Occupation Committee. (Ford 2005, p125). I use slogans as part of the poster campaign to diversify Mexican advertising (Chapter 5).

SI ON RACE AND CLASS

Race and class were themes also touched upon by SI in an article titled *The Decline and Fall of the Spectacle-Commodity* (Debord 1965). It covered the Los Angeles Watts riots, where African Americans exploded into a fight next to the “spectacle of Hollywood.” (Knabb 1981, p198) It was not a “racial conflict, the rioters left alone the whites who were in their path, attacking only the white policemen.” this was a class riot. (196). The article states that the police were violent within the legal system so the ‘blacks’ were forced to use subversive methods in their daily lives. (p195-196) The riots were an early indication of the failure of America, not of blacks within America, but the lower socio-economic class, and this anger happened to be expressed in a black community. The rebellion was “against the world of the commodity” where “Los Angeles blacks take modern capitalist propaganda, its publicity of abundance, *literally*.” They wanted to have in their possession the branded products advertised, and this was accomplished through looting. It was a riot questioning the “exchange-value, the commodity reality” and was a “realization of the distorted principal” These rioters destroyed the looted branded products, thereby demonstrating their “superiority over them.” (p197) The article defines SI’s role as a “revolutionary publication” that was not only written to explain why the riots occurred, but also to “help elucidate their perspectives, to explain theoretically the truth for such practical action expresses the search” (p196). The article notes that there exists a black spectacle that is made up of magazines, music, art, and observes that the black spectacle is a colony of the white spectacle. (200) Similar to how the original peoples within Mexico have an Indigenous spectacle, described as “colonial capitalism” by feminist academic Kiran Asher (2017, p524) where indigenous arts and crafts are promoted by the government to tourists, and this spectacle is part of the bigger Mexican spectacle. The situation that the Watts riots expressed was a “revolt against the spectacle” against the alienation of a person “against their separation” from a ruling class “that could fulfil their *true human and social nature* and transcend the spectacle” (p203).

Knabb defined “Situationist” as “an activity aimed at creating situations as opposed to passively recognizing them in academic or other separate terms.” (Knabb 2006. p187). The Watts riots are an example of an activity made up of consumers taking control of their situation. The riots when viewed through the mass media are a piece of *détournement*, with images of them broadcast during the news, followed by TV commercials advertising the very commodities that the angered blacks were looting. If this collection of images is watched together, it can be said that the spectacle created a *détournement*. The collection of images from TV ads broadcast during the Watts riots can be seen as a *détournement*, however it is important to first understand the concept of *détournement* and the relevance of SI and the events of the Watts riots. *Détournement* is defined as “the integration of present or past artistic productions into a superior construction of a milieu. In this sense there can be

no situationist painting or music, but only a situationist use of these means. In a more primitive sense, détournement within the old cultural spheres is a method of propaganda, a method which testifies to the wearing out and loss of importance of those spheres” (Knabb 1981. p45-6). Guy Debord repurposed existing artistic elements to subvert their original meaning and critique societal norms. He did this with posters, which were used in the Paris student riots in 1968. (Trier 2019a) (Gallagher 2010 p5)(Rodgers 2006). This is similar to what I am doing with the practice part of this PhD, taking existing thoughts and ideas in the form of headlines and subverting them using decolonised tools and techniques on posters to criticise the spectacle of the Mexican advertising industry. According to Debord the spectacle is not merely a collection of images but a social relationship mediated by images that serve to alienate and pacify individuals within capitalist society. (Debord 1967b). The SI saw the Watts riots not as racial fighting but as a class struggle against a commodified existence, where individuals felt alienated from their own lives and communities. (Schultz 2018) (Debord 1965). When discussing détournement and the Watts riots I am referring to the combining of TV adverts shown during the news, and TV news stories reporting on the riots. This is détournement because of the following:

- Subversion of Meaning;
- Critique of the spectacle;
- Reclaiming narratives; and
- Reflection on Alienation.

When I refer to ‘Subversion of meaning’ I am referring to the juxtaposing of branded television ads against the reporting images of the riots. The images can be decoded to show contradictions in American capitalist society: such as how consumerism is growing within social unrest. This juxtaposing can reveal how the media can lessen the significance of the riots while making a profit on the serious social issues. The ‘Critique of the Spectacle’ refers to how typical advertising ‘sells’ consumer goods and lifestyle through stereotypes which is in contrast to the news reporting showing the anger of the rioters. These ads shown during the riots present the advertisements not only as a persuasive tool, but also as a tool for critique. (Trier 2019) (Gallagher 2010. p49). The notion of ‘Reclaiming narratives’ can be thought of as applying advertising and subverting it. Advertising can be reclaimed by activists to tell another narrative, as I am doing with this PhD by practice. This method can apply to protest the original intent and also empower marginalised peoples. (Schultz 2018) (Lang 2020). Finally ‘Reflection on Alienation’, the fact that these advertisements appear during the news can demonstrate how consumers are often alienated from their labour and identity within a capitalist system. The Riot was a protest against alienation and not being able to afford expensive commodities and being left out, making the fact that if we think of these ads as being détournements then

repurposing the tv ads that appeared during the news reporting can be seen as an act of solidarity with those rioters fighting against oppression. (Debord 1967b)(Lang 2020 p16-39). Viewing the TV ads shown during the news on the Watts riots can be viewed as détournement as this allows a critical exploration of how the media can be manipulated to focus on injustices of society and dominant narratives. My practice of subverting advertising tools and techniques to diversify Mexican Advertising fits with the Situationist ideology which focuses on subverting the spectacle and recovering agency within a consumer society.

Applying the ideas that the *Situationists International Journal* made of the Watts riots, I ask: could riots erupt in Mexico where the “the richest 20% households have an income ten times higher than the poorest 20%,”? (IMF 2019. p5)

THE SITUATIONIST INTERNATIONAL’S LEGACY

The Situationists International influenced various artists, writers and movements, most notably the punk movement. Some of its pioneers are Malcom McLaren, and designer Jaimie Reid. An example of the détournement style is the 1977 album LP cover of Sex Pistols *Never mind the Bollocks*. Other creative workers influenced by SI were Author Will Self who had a column in the UK newspaper *The Independent* titled *Psychogeography* where he wrote about his travels within the city. (Ford p148.149.152.155.156). American contemporary artist, Richard Prince; Sherry Levine; and Barbara Kruger (Fig 8), created works that “As a form of Detournement these artists re-contextualized pre-existing images, but as career artists they did little to threaten either the institutional context or the commodity status of the work of art” (Ford p155). Also, the advertising industry has been directly commented on through countercultural publications such as *International Time* (IT) in the UK (British Library 2023) who actively used subverting billboards as part of their activist strategies, and the S.I. inspired Canadian magazine *Adbusters*, and their subvertisements, which spoof capitalism and commodity culture. Subvertising has also been used by American academic Michelle Nelson as a technique “to build families’ persuasion knowledge in Jamaica.” (Nelson, etal. 2020) .

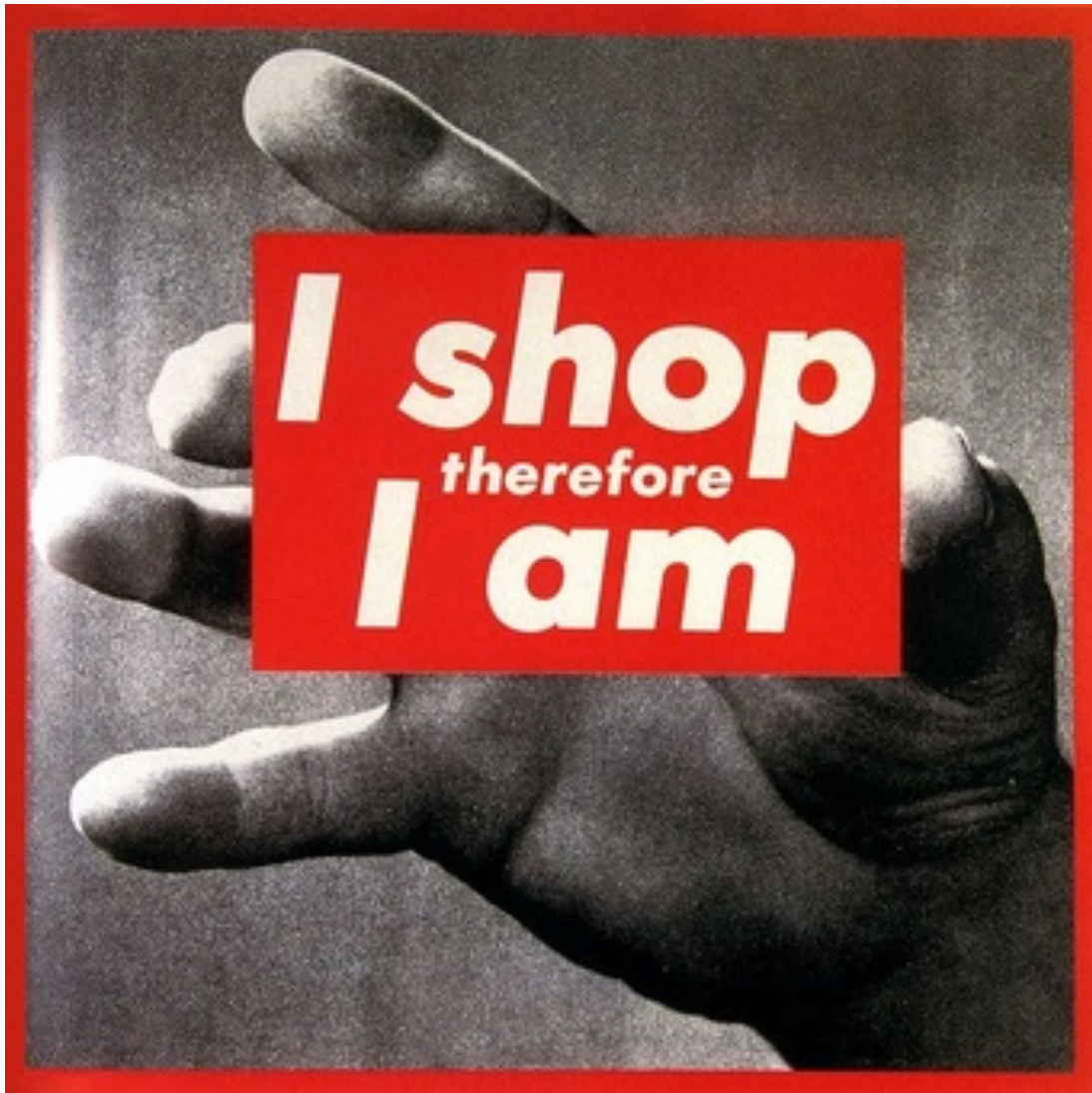


Figure 8 - Barbara Kruger. *Untitled. (I shop therefore I am)* 111" x 113" photographic silkscreen/vinyl 1987

Cultural critic and academic Mark Dery observed in the introduction section of the 2010 reprint of his pivotal 1993 article titled *Culture Jamming: Hacking, Slashing, and Sniping in the Empire of Signs*, that the term 'Cultural Jamming' first appeared in a 1984 audio cassette from group called *Negativland*, whom he says were inspired by the situationists international because of their "sociopolitical satire and media criticism." Dery further explains that "Jamming was the joke-y, trollish practice, then prevalent in the C.B. radio community, of disrupting other users' conversations with obscene or nonsensical interjections; billboard banditry is the neo-Situationist practice of illegally altering billboards to perversely funny, usually political effect in order to critique consumerism, capitalism, representations of race and gender in advertising, or American foreign policy." (1993b).

Dery published various articles on culture jamming in *The New York Times* (Dery 1990) , and what he calls the "Canadian anti-consumerist magazine" *AdBusters* and *The South Atlantic Quarterly* (Dery

1993a) . Dery divides his culture jamming article into two sections, the first describes a 1980's society that is heavily influenced by the spectacle. The second section introduces the concept of 'culture jamming' and asks, "what shape does an engaged politics assume in an empire of signs?" He states that a possible solution could be Umberto Eco's "semiological guerrilla warfare" (1986) where audiences manage and dominate the information that is broadcast to them via mass media. Dery describes the act of culture jamming as to "introduce noise into the signal as it passes from transmitter to receiver, encouraging idiosyncratic, unintended interpretations. Intruding on the intruders, they invest ads, newscasts, and other media artefacts with subversive meanings; simultaneously, they decrypt them, rendering their seductions impotent." Dery observes that the science of semiotics can be applied to culture jamming to understand the world we live in through 'encoding' branded communication. (1993b) Through the technique of "Guerrilla semiotics" where academic methods decode signs and symbols, and these decoded signs can be appropriated to jam messaging, semiotics can be an "essential tool in the all-important undertaking of making sense of the world, its networks of power, the encoded messages that flicker ceaselessly along its communication channels." (Dery 1993b) This method I demonstrated in a 2020 article *Personal branding: 'Encoding a personal brand through semiotics: a case study'* where my pseudonym *El Crayolas'* paintings, reprinted on billboards around Mexico City, were encoded with signs and symbols, demonstrating that the act of encoding messaging can assist a visual activist in generating more precise communication towards their target audience (Jones 2020a)(El Crayolas 2023). I would like to build upon this 'design through research' in the techno praxis section of my PhD where I apply the 'decolonised' tools and techniques of advertising to generate 'Detoured' 2D messaging, through 'Guerrilla Semiotics' and culture is 'jammed.'

DÉRIVE

Guy Debord's 1956 article "Theory of the Dérive" (1956) describes an important concept of the SI that of the practice of 'Dérive' or 'drifting' where an urban environment can be explored. This method allows the participants to interact with their surrounding that is different to how consumers normally walk around a geographical environment. The Dérive is a technique and method which can be considered a "Mode of experimental behaviour linked to the conditions of urban society: a technique of transient passage through varied ambiances. Also used to designate a specific period of continuous deriving." (Coverley 2018. P 121). In describing the Dérive Debord also introduces the concept of *Psychogeography*, which examines how the built environment or geographical environments influence the behaviours of consumers (Debord 1958).

I use the Dérive as a method to collect information on advertising's tools and techniques in three different socio-economic areas. I select a zone and then proceed to 'drift' through by recording information on 2D advertising messages posted and their exact location. This is due to the psychogeographical awareness that I want to uncover to see if advertising messages influence the behaviours of audiences in Mexico city in terms of race and class. By embracing psychogeographical awareness through the Dérive, my experience has been shaped by my visiting the three different socio-economic neighbourhoods searching for how 2D messages are constructed and placed . This then influenced where I place myself and the created poster campaign in the built environment and how in 'psychogeographical contours' (Debord 1958) these posters will evoke specific feelings or reactions in an active or passive audience.

DÉTOURNEMENT

Détournement is the theory I am selecting to explore for the practice part of the PhD. I will be applying the following definitions and list of general rules of détournement from the Debord's and Wolman's paper *A User's Guide to Détournement*, (1958) along with other articles written by or about the Situationists International. Détournement is defined as "the artistic practice of sampling and remixing messages from the mass media and subverting or "détourning" their predetermined meanings so that new, antithetical messages can emerge and divert the package of commercial propaganda that was originally intended for the targeted audience." (Amerika 2011). The Spanish word that is often applied to the term 'advertising' is the term 'propaganda' or 'commercial propaganda.' When translated into Spanish the word 'Advertising' is the same as 'propaganda' and this can be proven when the English word 'advertising' is translated digitally into Spanish and the word propaganda appears (Linguee 2024.). The poster campaign that I am producing can also be seen as a new way of creating 'commercial propaganda' where I am taking de-linked tools to create messages and subverting them and placing the posters where ad agencies are located, like SI did with the posters created for the French student rebellion 1968 by taking them to the streets around the university (Trier 2019a)(Gallagher 2010 p5)(Rodgers 2006). According to Knabb "In a more primitive sense, détournement within the old cultural spheres is a method of propaganda, a method which testifies to the wearing out and loss of importance of those spheres" (Knabb 1981. p45-46) I am taking the ideas and methods of typical 2D advertising and weaponizing them and broadcasting them to the public sphere of the Mexican advertising community by creating messaging that will inspire a more inclusive advertising public sphere that is more diverse. Barnard notes that the Situationists applied détournement as a "strategic , artistic and linguistic intervention against the spectacle...the point is to change artistic and linguistic expression in order to create new avenues of life " (Barnard

2004, p 117) and I am doing just that in the '5 phase' poster campaign #RacismoNeon in chapter 5. Other artist inspired by S.I. include Naomi Klein who has focused their work on branded commodities that have 'introduced some of the worst working practices under the reign of the spectacle (Barnard 2004 p 118) and Naomi Klein' work has tried to bring awareness and create change. Through that of advertising, and culture jamming and 'adbusting' which are contemporary forms of détournement. Through the 5 phase #RacismoNeon poster campaign I am 'culture jamming' through 'hacking' into the tools and techniques used by 'corporate advertising' and creating "alternative messaging" appropriating situationists tools "used, loaned and borrowed and in a much broader political movement against branded life" (Klein 2000, p309), My work has a focus on Mexico where I ..."build a resistance -both high tech and grassroots, both focussed and fragmented—that is as global, and as capable of coordinated action, as the multinationals it seeks to subvert (Klen 2000. p446). In my project I am taking the tools and techniques of advertising to create alternative messaging to build a resistance and create change in Mexican Advertising through subversion.

My practice creates a campaign that generates conversations on how advertising can be made more diverse and start the process of decolonising Advertising industry. The SI method of *Dérive* which is recorded using *Psychogeography* will be appropriated as part of a research method 'grounded theory ethnographic research' to map the process of collecting the advertising tools and techniques chapter 3.1. The campaign consists of 2D messages constructed with delinked tools and techniques, broadcast through earned or unpaid media channels to create conversation online which will be analysed, to investigate if advertising can remove colonial thinking.

METHODS AND TOOLS.

After studying the writings of Wolman, Knabb, and Dery, who have written extensively on détournement and the newer interpretation called *Culture Jamming*, I have concluded that there are several methods and tools of détournement that I will apply to my research through practice.

Dery notes that by using the method of semiotics to create a detoured message such as "semiological guerrilla warfare" as proposed by Umberto Eco. Where "[T]he receiver of the message seems to have a residual freedom: the freedom to read it in a different way...I am proposing an action to urge the audience to control the message and its multiple possibilities of interpretation," this technique can also be called Guerrilla semiotics (Dery. 1993b). This method would require the original

artist to create an interactive message that would involve the audience in helping in the re-interpreting the original message. In my case responding to the original message using social media.

Dery also states that the contemporary version of *détournement* *Cultural jamming* can be used to re-interpret advertising: “The skilfully reworked billboard...directs the public viewer to a consideration of the original corporate strategy. The studio for the cultural jammer is the world at large.” (Dery 1993b). Barnard writes that in the age of the integrated spectacle, the work of the situationist is an essential resource, and part of a subversive current of continuing relevance that opposes the ‘brand’ and tends towards localised, DIY cultural production that interfaces with new creative technologies and has an eye on wider issues (Barnard 2004. p118) (Schwarz & Schwarz 1998) (Watters 2004). I interpret this observation by subverting the tools and techniques used by advertisers and redirecting them and weaponizing them to push the advertising industry into discussing issues such as colonial thinking or racism.

AUDIENCES

It is important that we now explore audiences. This is in relationship to some of the theorists I have been discussing such as Debord, Hall and Kress as they have very different views on audiences however their ideas complement each other. I am writing about audiences both from a theoretical point of view and also in terms of practice, where theory is put into action.

In *Society of The Spectacle* Debord critiques modern societies’ dependence on representations that mediate human relationships. He discusses how the spectacle is made up of media that present visual culture in the form of movies, news, or advertisements etc., and this creates a division between those who control (the few) and those who consume (the many) “The Spectacle presents itself as something enormously positive, indisputable and inaccessible. It demands ... passive acceptance,” and suggests that the audience accepts the spectacle without any critical engagement. (Debord 1967b p12-13) . This passivity occurs because of the commodification of experiences, where individual consumers become detached from authentic interactions and prefer to interact with mediated realities and he goes on to state that “everything that was directly lived has receded into a representation,” resulting in alienation and a superficial understanding of social relations. (Debord 1967b thesis 1. p12-p13). Simon Sadler recognises that this passivity is not just about individuals but it is a systemic issue based within American capitalism which provokes a cycle of consumption that alienates individuals from their authentic selves (Sadler 1999, p3, p16)

Kress, in contrast to Debord's predetermined view, believes that audiences are more active when interpreting messages. In his book *Mulimodality, A semiotic approach to contemporary communication* he states that communication is an interactive process where audiences are not only passive recipients but also active interpreters who are negotiating meaning "an interpretation is a response to a prior prompt," reinforcing the idea of the active consumer role in shaping meaning (Kress 2010 p79) (Kress et al 2021). In the process of communication Kress stresses the importance of social relations, recognizing that "meaning is always negotiated in the semiotic process" (Kress 2003. p12) . What this means is that there are different interpretations of a message based on an individual's experience, and what this does is empower audiences to resist the dominant ideologies, and engage critically with media content.

Halls research underscores the complexity of audience engagement and recognizes that unlike Debord's that it is not passive. Hall states that media texts are encoded by producers with specific meanings that can be decoded differently by different audiences based on their social backgrounds, gender, education, and experiences. (Hall 1980, p128-138.) Hall first started to discuss this theory in 1973 in a Birmingham Centre for Contemporary Studies paper titled *Encoding and Decoding in the Television Discourse*. Hall identifies three decoding positions:

- The dominant-hegemonic position (where audiences accept the intended meaning);
- the negotiated position (where audiences accept some aspects while resisting others); and finally
- the oppositional position (where audiences reject the intended meaning). (Hall 1973) (Hall 1980).

Hall's model reinforces the idea that interpretation by the audience is not fixed, but is influenced by other factors such as culture, age, gender, ideology, education, and personal experience.

The distinct views of Debord, Kress and Hall demonstrate different opinions in audience engagement with media interpretation and consumption. Debord suggests a passive audience that is captured with the spectacle of consumer culture where authentic experiences are replaced by mediated representations, which leads to a form of passivity among consumers, whereas Kress recognizes that audiences have agency in the meaning-making process. Hall's ideas complement Debord's and Kress's theories by emphasizing that interpretation is influenced by both the brands (media) intentions and the consumers (audience) understandings. Debord critiques audience passivity in interpreting the media spectacle; Kress recognizes the active role audiences have in interpreting communication, and Hall realises that consumers have varied interpretations of acceptance or rejection of messages.

For this project I recognize that consumers are part of the spectacle of advertising where authentic experiences are supplanted by mediated representations leading to a form of passivity and the consumers can interpret both primary and secondary messages differently due to contextual factors

such as education, or class. Also I understand that advertising messages can be encoded with signs directed to a specific audience, however different audiences may see the same message that is not intended for them, resulting in a different interpretation. I am designing my posters' messages for specific audiences and realise that other types of consumers may interpret my intended message differently, resulting in various opinions. That is acceptable for me as it will enrich phase four when the 'active' audience is interacting with the original media text. Audience passivity does not imply that the audience is not responding on social media, passivity is where individuals become spectators rather than active participants in their lives, as their desires are shaped by commodified rather than genuine needs.

It is also important to recognize that in social semiotics the field has expanded through the integrating of multimodal approaches and emphasizing the role of social context in meaning-making. A key theory is the 'multimodal social semiotic theory' which emphasizes that communication is not limited to language but also includes other modes such as visual, auditory and spatial elements. These build upon the foundations of Kress and Van Leeuwen, who argue that meaning is constructed through a mixture of these modalities and are influenced by social contexts and practices. (Mohammed Thabet 2024). It is also important to recognize that recent scholars are recognizing the significance of agency among sign makers, who are people that appropriate 'culturally available resources' to create meaning based on their interests and social contexts. This thinking challenges traditional structuralist views by acknowledging that signs are motivated by the specific conditions and interactions with which they are produced. (Mohammed Thabet 2024). Finally, the analysis of social media text that I perform in phase 5 is a growing area in the field of social semiotics combined with social media, which has scholars applying a social semiotic framework to analyze platform mediated interactions. (Rossette-Crake 2024)

SUMMARY.

The visual methods used by SI to express their theories have been appropriated by various artists from 1960 to today. *Psychogeography*, *Dérive*, and *detournement* and the newer *Culture Jamming* are what I am interested in as 2D visual methods to express my research. Debord, Hall and Kress have very different views on audiences however i believe that their ideas complement each other. As I am writing about audiences both from a theoretical point of view and also interms of practice, where theory is put into action. In the following section titled Phase one, I explore *Psychogeography* and *Dérive* and apply them to visualize the 'grounded theory ethnographic research' method used to map the advertising tools and techniques in three different socioeconomic zones located in and around

Mexico City. For phase three of Design-Through-Research on p119 I use *détournement* and *culture jamming* and *Guerrilla semiotics* along with *titles* as methods to inform my 2D practice and create a campaign that will consist of various messages posted on abandoned walls made up of slogans such as “Advertising is racist...” (Fig 49) the campaign will be created using decolonised tools and techniques. To answer the main research question: *How effective are decolonised poster campaigns in disrupting the colonial and racist thinking underlying Mexican advertising?*

FRUTAS



POLLERIA

HUEVO

frutas



FRESCO



VERDURAS

Figure 9 - Handpainted sign in Cuajimalpa, Mexico. (Fruit and Vegetables) June 1st, 2023.

Instagram Rotulos Chidos. Photo by @rodorihezu

2.2 TECHNO PRAXIS: THE PRACTICE

INTRODUCTION.

The artistic practice explores solutions to diversify Mexican Advertising as a way to start the decolonising process of Mexican advertising through a process that Walter Mignolo calls ‘delinking’ knowledge (2007b). I integrate this process into my creation of a 2D subversive advertising campaign that applies *détournement* theory of the Situationists International (SI) along with newer methods inspired by SI termed ‘Culture Jamming’ and Guerrilla semiotics. In addition, the 2D messages will be weaponized using decolonised ‘advertising tools and techniques’ that have been de-linked by removing or rewriting rules and concepts left by colonial-era thinking that still control or influence Mexican society. The process and artistic praxis demonstrate that Mexican advertising messages can be decolonized by ‘de-linking’ it (Mignolo 2007b) from a multi-layered message used to persuade consumers and turned into one that is ethically designed. The campaign weaponizes the same tools advertisers use, to subvert the industry. The word ‘Weaponize’ is defined in the Cambridge dictionary as “to make it *possible* to use something to *attack* a *person* or *group*:” (Cambridge 2023), and the group that I am criticising is the advertising industry.

It is also important to note that to decolonise tools and techniques, I need to engage in understanding my awareness of privilege and how I use privilege to make a change, as my position is a white male, situated in a western institution, having worked in the colonizing practice of advertising for over 25 years. I discuss this in more detail on p127, p210,-212. This process will allow for a more unbiased approach to the act of de-linking and analysis of the results. I work through the act of collaboration using what indigenous scholar Smith calls the decolonising methods of ‘co-production’ and ‘indigenizing’ (2021) and more will be written on this in chapter 4. The following artistic practice process offers the local Mexican population an opportunity to challenge me and the practice of Mexican advertising.

THE PLACE OF PRACTICE WITHIN RESEARCH.

Audre Lorde refers to the coloniser tools that are used by the colonized in her 2018 book *The Master's Tools Will Never Dismantle the master's House*. These tools that Lorde refers to as 'the Masters tools,' are those that structure society, colonialism, and they also structure reality. Lorde suggests that slaves or indigenous people should not only learn how to use the tools, but also invent their own tools to dismantle the world the colonists created to house the colonized. Colonized peoples originally had their own tools, but after colonialism they were mostly forgotten and practiced by very few and replaced by colonial tools. An example of this can be seen with indigenous medicines, which were replaced by western medicines, and the traditional medicinal tools and knowledge have largely been forgotten. This theory is a form of "colonization through knowledge" (Mignolo 2005a, pXX intro).

When selecting the media to display or broadcast the messages, it is important to consider how outdoor 'art' can influence or affect the area where it is placed. Artist Stephen Pritchard in 2018 made famous for his views on 'art washing' where he observed the practice of art being used as a tool to gentrify neighbourhoods and erase physically (but keeping their memory) the very people who created the neighbourhood. He observed "For the Situationist International (S.I.), urban environments offered alternative practices capable of radically transforming and interrupting everyday life. This is Lefebvre's 'everyday utopianism.' We need to rediscover our everyday utopias, our critical utopias, and our spirits of everyday utopianism. Art can become, in the words of the S.I, a truly 'revolutionary praxis' (1961)." (Pritchard 2018). I have chosen areas that the local peoples have already considered places to broadcast their messaging usually located in lower socioeconomic areas in and around Mexico City. These are not sites that large media corporations such as *ATM Espectaculares* have selected to sell space to broadcast corporate advertising messages, but locations next to them such as abandoned buildings or construction sites, where citizens have chosen to place their messages. The practice will be broadcast in both the physical and mental spaces of the 'Borderlands' (Anzaldúa 1987) and the central campaign idea is what design theorist Tony Fry describes as a "locus of reconstituted designing." (Fry 9). Anzaldúa defines the borderlands in the preface of her book of the same name as "the Borderlands are physically present wherever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper classes couch, where the space between two individuals shrinks with intimacy. " (1987) and the zones of Colonia Condesa and Col. Roma are where many of the Design and Advertising agencies in Mexico City are located. Here mestizos, white, indigenous and tourists cross paths in central Mexico City, due to their shops, government offices, parks, clubs, galleries, homes, hotels, offices, generates a mixing of the races and classes. A perfect area to target marketing workers and their consumers with

messages. Design theorist Fry defines the borderlands as more of than a physical place, but one that generates a mental space called border thinking. Where 'colonial thinking' is reflected in advertisements and acted out by the passersby on the streets, with scenes such as businesswomen in expensive cars buy(ing) gum from indigenous sellers at traffic lights and chat about the weather, or men, in designer clothing sit in cafes while having their shoes cleaned, chat about politics . In his 2017 paper *Design for/by the global south* Fry refers to the space between the 'colonial power' and the 'neo-colonial people' as Borderlands and these colonized citizens have 'Border Thinking', and this zone is where "as an intercultural zone of encounter and discussion where information is exchanged, life worlds are translated, solidarity is built and friendships forged," and my practice is designed to "create a rupture with the Eurocentric thought" (Fry 2017. p8). This rupture will be in the form of messages that challenge their 'border thinking' as the citizens transit through the 'borderlands' . The "rupture" will be evaluated through a 'post-broadcast content analysis' of the online reaction to my designed messages displayed in the borderlands chapter 6. These subverted and delinked tools are used to design and build messages created in the coloniser language of Spanish.

FIVE PHASES

My practice is divided into five stages (Table 1) and applies a Hybrid of practice and academic methods. The first phase focuses on one small part of the advertising process, and examines the tools and techniques used to create the cultural codes within 2D 'multimodal' (Kress et al, 2001) advertising messages. Followed by an exploration of how racism is constructed through using semiotic theory to examine the tools and techniques used to create an outdoor campaign for Palacio de Hierro.

Table 1 - Five Phases: Hybrid practice-academic method

<i>Phase number</i>	<i>Description</i>	<i>Academic</i>	<i>Practice</i>
Phase 1	Research. Examine 2D messaging in three different social economic zones in Mexico City. Semiotics and secondary messaging	Grounded Theory Ethnographic Research, Psychogeography (S.I.). Semiotic theory (Barths, Danesi)	Tools & Techniques of 2D Advertising
Phase 2	Working with local peoples	Decolonial Research methods (Smith) - 'co-creation 'indigenizing'(Smith) - Delinking (Mignolo)	
Phase 3	Design: A multimodal subversive campaign is built and broadcast by	- Detournement (S.I.), - Culture Jamming (Dery)	Advertising/PR -Design / typography /colour / hierarchy

	applying 'Design through Research'	- Semiological Guerrilla warfare (Eco) - Multimodal	- Call to action #RacismoNeon -Printing -Broadcasting (Earned/Paid)
Phase 4	Analysis of the online conversation around the campaign's message.	- Content analysis	'Social Listening'
Phase 5	Outcomes: working with Mexican advertising community to uncover solutions into how to decolonize advertising.	- Workshopping - Analysis	- Conferences - Campaign creation #PielNeon - Brainstorming - Artshow - Archive

Five phases: Hybrid practice-academic methods. Chart of five phases in order to decolonize advertising.

The second phase involves working with 'local peoples' which can also be known as what Mexican author Jose Vasconcelos (1948) refers to as 'la Raza Cosmica' (the Cosmic race) and this second phase looks at decolonising tools by de-linking using decolonial research methods (Smith, 2021).

In phase three a subversive multimodal campaign is designed and broadcast by advertising practice such as 'typography' and 'Call-to-action.' Applying Debord's S.I. theories (1967), along with Eco's Semiological guerrilla warfare (1986) and broadcast in the borderland.

Phase four is a 'content analysis' through the practice of 'social listening' of the online conversation around the campaign's message, asking if racism exists in Mexican advertising and searching for solutions.

Finally Phase five is working with the advertising community on how to diversify advertising.

These are the main Hybrid practice-academic methods and theories that are part of the five phases (Table 1) that I employ to decode signs and symbols which are then 'coded' to 'jam' messaging through a weaponized poster campaign directed at the Mexican advertising community through a methodological activism approach which creates a vigorous campaign to bring together stakeholders to search for an industry transformation.

The rationale of this semiotic framework is to investigate if and how can advertising be made more diverse. In the next section each of the phases is discussed in detail.

PHASE ONE: REVIEW

In phase one I asked myself *"How do different economics constraints operating in various areas of social class impact the style and choice of materials used?"*

The tools & techniques applied to design 2D messages which appear on the streets of Mexico City are examined using the qualitative method of 'Grounded theory ethnographic research' and applied to 2D messaging in three different social economic zones in Mexico City, to record the different tools and techniques used to create and broadcast the advertising messages and 'map' their location. The 'mapping' of each of the locations is inspired by the practice of *Psychogeography* which looks at "geographical environment" and how to record it which I discuss in chapter 3. Each of the tools or techniques are defined, using graphic design theory such as Dair (2012), Davis (2012, p21) for typography, or the semiotic theory of Danesi (2002) (2007) (2013) for Brands (Appendix A)

This is followed by a semiotic analysis of secondary messaging and how these 2D messages are designed using tools and techniques Chapter 3.4.

PHASE TWO: WORKSHOP

After understanding the tools and techniques and how they are used to construct 2D messaging, I then worked with local peoples in understanding their view on advertising and decolonise some tools and techniques through 'delinking'. These learnings are applied in Phase three to design and create the visual campaign.

Another aspect of Phase two is that this author realizes that he himself needs to be made more aware of his privilege in order to make a change such as decolonising the tools and techniques. I am decolonising the 'master's tools' (Lorde), and getting work done through the decolonial methods of 'co-production' and 'indigenizing' (Smith 2021) between myself and the colonized, and I am aware of my privilege along the way by thinking about this project *at every moment* to reveal my colonial position.

PHASE THREE: CAMPAIGN

The steps and conclusions of Phase One, and Two are interpreted and inspire the designed messaging campaign in Phase Three. The campaign is created from détournement methods and built using 'decolonised tools & techniques' and broadcast in Mexico City over a two-week period during Summer 2022. The learnings generated in the workshop in October 2020 using decolonised research methods (Smith 2021) are reviewed and considered when creating the poster campaign based on the literature review.

One of the methods I am choosing to use I call 'Design-Through-Research' by creating the practice part of this thesis. "Research through Art and Design" (5) is defined by Christopher Frayling as one of three research methods that artists could select to perform academic research. I reverse the method "research through Art & Design" (1993) to be 'Design & Art through research.' Performed in two phases, the first part is academic research that is followed by phase two which is the artistic expression, hence the term 'Design-through-Research.' I let the research and the new information I am collecting inform my art practice.

The objective of the subverted poster campaign is to create a conversation where the ad industry will decide how they want to respond to the messages created from the workshop and my research. The

author realizes that as a white male born in a coloniser country, he should not expect to go into Mexico and demand that the ad industry decolonise. I will 'plant seeds' within the industry and then analyse the conversations in-order to understand how the industry responds.

PHASE FOUR: ANALYSIS

The Fourth phase is a content analysis of the online reactions to the campaign from various socio-economic groups that make up Mexico City and its surrounding area. The practice method of 'Social Listening' and academic 'Content analysis' is performed online in various platforms to gauge and record the reactions of the different 'publics' to the campaign.

The mediums are:

- a) Mass media (online newspapers, blogs, and magazines)
- b) Social media platforms: Twitter (X); Instagram; Linked-In, and Facebook.

My objectives for phase Four are to see if the Mexican advertising community agrees whether there is an issue with racism in advertising, and search for solutions, starting the process of decolonisation..

Through weaponizing advertising and targeting the people who create messages, my practice generates a conversation on social media, and inspires a social transformation within the community. Social media can be applied both as a negative, and positive tool. As a negative tool it can be used as a method of control to spread disinformation, however, as a positive tool it can also be appropriated to generate a wide discussion with specific publics, and search for community-based solutions.

The digital analysis of the social media campaign is reviewed in Chapter 6. The analogue analysis is performed in workshops chapters 4, 7.3.

PHASE 5: OUTCOMES

For the final phase the objective is to assist advertising agencies in their diversifying process and work with them in the search for solutions. This is through a workshop held with ad agency Tanque and an industry panel [Roast Brief](#) broadcast on Linked-in resulting in the advertising industry discussing openly for the first time the issue of racism in advertising, and deliberate solutions chapter 7.

SUMMARY

What I have demonstrated with these five phases is the structure of the practice part of my PhD, which is a mix of hybrid practice-academic methods (Table 1) that demonstrate how colonial thinking can be removed from Mexican publicity practices to resist the racist spectacle.

Phase One and Phase Two set the groundwork for phase Three, which is the visual practice. This is then followed by Phase Four which is a content analysis of the media coverage of the campaign to observe the public's reaction. Phase Five is working with the Mexican advertising community looking for solutions.

The process and artistic praxis of Phase one, through five (Table 1) demonstrates that instead of the 'colonial method of advertising' being a top-down approach where the ruling class or colonisers dictate to the masses using colonized tools and techniques. Advertising can be weaponized and created from the bottom up. This will be achieved by applying the method of détournement and Culture Jamming through the application of Guerrilla Semiotics. I decoded and then encoded cultural symbols to create the weaponized messages.

By asking *How effective are decolonised poster campaigns in disrupting the colonial and racist thinking underlying Mexican advertising?* My practice is not setting out to solve the process of decolonisation, rather I would propose that it is making a small contribution to this area, through the development of a hybrid practice-academic approach in order to diversify Mexican Advertising.

**CHICHARRONES
PREPARADOS**

*CREMA *AGUACATE
*COL *JITOMATE
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**PAPAS
LOCAS**

*CHAMUY *JUGO M. AGUI
*MIGUELITO *LIMON
*TAINN *SALSA



3. PHASE ONE: MEXICAN VISUAL COMMUNICATIONS REVIEW

3.1 TOOLS & TECHNIQUES OF 2D ADVERTISING MESSAGES

RESEARCH

This chapter *Mexican Visual Communications Review* is part of the research methodology, where I first investigate the ‘advertising tools & techniques’ used to create 2D messaging in three different socio-economic areas of Mexico City. After, a semiotic analysis examines how racist secondary messaging is constructed. The research findings are then delinked in a workshop held in Iguala, Mexico 10/10/2020, and these decolonised tools are then appropriated to create the practice part which takes the form of a poster campaign.

INTRODUCTION

The *Mexican Visual Communications review* research will investigate the current visual practise and printed expression of 2D visual communication in Mexico City, by recording the actual tools and techniques that have been used to create the messages in three different social economic areas. This ‘Grounded theory ethnographic research’ uses the research method of ‘content analysis,’ and will focus on the tools and techniques applied to design and build 2D visual messaging. The 2D message locations will be mapped in a method the Situationist International (SI) called *Psychogeography*, that was created by Guy Debord to explore how different places make us feel and behave (Debord 1955) (Ford 2005 p33).

For over 100 years western advertising agencies have been invading developing countries and promoting their clients’ brands through the appropriation of cultural codes and signs, which are re-interpreted, to seek authenticity with both the consumers and the ruling class. Tools and techniques are used to create cultural codes, defined as “symbols and systems of meaning that are relevant to members of a particular culture (or subculture). These codes can be utilized to facilitate communication within the “inside group” and to obscure the meaning of “outside groups” (Hyatt, J. and Simons, H. 1999.) The goal is to observe the individual tools & techniques used in the ‘practice of

advertising' to construct, and design visual communication in three different socioeconomic areas of Mexico City, including but not limited to: design; typography; colour; hierarchy; gaze; and media placement of each 2D message.

This investigation focuses on 2D media, as it is the original and simplest form of messaging and was arguably one of the first mass mediums of communication, such as an advertisement for a brothel in Pompei around 79 AD which the tourists guides reveal as "the oldest advertisement in the world for the world's oldest profession." (Campaign 2015).

The images that were collected in Mexico are any outdoor 2D image placed or projected upon a surface and include various methods of image transfer: traditional printed media; painted; hand-drawn; or projected electronically, among others, basically messages that can be seen by a consumer walking along the street. Examples of 2D media that were analysed are: graffiti sprayed on walls, stickers placed on street signs, storefront logos, and lost cat posters placed on telephone poles. However, 2D advertisements which appear within magazines or a 30-second advertisement on an electronic monitor such as a TV screen are not. This study only records and analyzes 2D communications that appeared on the streets in the months of July & August 2018 within a 4-block length in three neighborhoods within Mexico City.

RESEARCH METHODS

Modified grounded theory can be defined as searching for and encountering emerging patterns in data and this method allows for the creation of theories from data analysis (Walsh 2015) and its use can "allow an understanding of the phenomenon to emerge through data analysis and a literature search that is performed mainly after data have been collected, a procedure known as grounded theory generation" (Johnson 1990)' (Pettigrew 2000) and grounded theory is "the inductive method of theory building" (Pettigrew 2000). I am using grounded theory to search for patterns in the 'design and construction' of 2D messages through the analysis of the advertising tools and techniques used to build each advertisement. Each tool and technique are defined using current design and/or semiotic theory.

The word "ethnography" signifies the writing of culture (Atkinson 1992), and Ethnographic research can be defined as "a form of naturalistic inquiry that has a specific interest in culture" (Pettigrew 2000) (Sarantakos 1993). Another reason for using ethnography is to explore the inspiration of 'activities' that engage cultural citizens (Triandis 1980). This can be done through mapping, which I am performing through *Psychogeography* applied to Google maps to visualize the data collected.

According to Pettigrew it is important to “acknowledge the subjective, partial, and local nature of the analysis, ethnography claims only to provide one interpretation of the phenomenon of interest: potentially one of many” (Pettigrew 2000). Therefore, I am using Ethnographic research to understand the cultural aspect of how the tools and techniques may assist in building racism and classism within the 2D messages, and as part of the ethnographic research, I will be applying semiotic theory.

I am combining these two methods and calling the research method ‘Grounded theory ethnographic research’ because I am analysing data collected, by looking for patterns and correlations between tools and techniques and social/economic strata. The two methods can be defined separately but do work together as they are very similar. As Pettigrew states “these two methods combined may produce a level of detail and interpretation that is unavailable from other methodologies.” (Pettigrew 2000). Therefore, for this study I am performing ‘Grounded theory ethnographic research.’

RESEARCH QUESTIONS

This investigation into Mexico will explore the following practice-based research questions:

- What are the tools and techniques used to create and design 2D messages?
- How do different economic constraints operating in various areas of social class impact the style and choice of materials used?

OBJECTIVES OF RESEARCH.

- A) Investigate the current visual practise and printed expression of 2D visual communication in Mexico City.
- B) List the tools and techniques of each 2D communication.
- C) Map the media landscape.

LIMITED DATA SET.

Area selection.

Three neighbourhoods were selected to represent three different social economic areas within greater Mexico City and its surrounding area.

- El Country- lower socio-economic zone

- Colonia Condesa – mid socio-economic zone
- Colonia Polanco - mid to High zone

The three areas were selected as they have distinct socio-economic groups of people living within. The best form to describe the habitants that live in each area are based on what the 'Asociación Mexicana de Agencias de Inteligencia de Mercado y Opinión' or AMAI (Mexican association of investigative marketing and opinion agencies) the document they produced is titled *Nivel Socio Económico AMAI 2018* (Social Economic Level) (AMAI 2018).(AMAI 2020) Which is often used to create communication strategies by advertising agencies such as Publicis Mexico. More detail on AMAI and the full research behind this chapter are available in Appendix B.

CODING

Once the advertisements are collected *Open coding* is performed to construct “categories [that] are built, named and have attributes ascribed to them.” (Lindlof et al 2011, p251) “Open coding” is done through the “unrestricted coding of data” after categories are “built and then named” (Lindlof et al 2011 p250-251). The *categories* and *coding* are designed to reveal patterns, if any, between main subject(s) and secondary message; textual vs written vs image; size of reproduced image; and media placement (paid vs appropriated), location, and size of ‘message’ etc. The images of each ad are imported into the software NVivo, and coded tools and techniques are listed in the code book.

As a grounded theory method, I will analyse the content to understand the data. First a *coding framework*, is created which will be considered along with the *coding book*. The analysis will focus on the message construction through listing of the tools & techniques to investigate and ask what the typical tools and techniques are used to create and design the 2D communication.

In the following section I will categorise, list and define the tools and techniques supported through design and semiotic theory. Followed by the research process, and end with the findings and a conclusion.

DEFINITIONS OF TOOLS AND TECHNIQUES

In this section I will define the Advertising Tools & Techniques that form part of the codebook (Appendix A). The first part defines the ‘Tools’ and the second section defines the ‘Techniques’ and ends with a section titled ‘others’ which includes models and skincolour. Where possible I also supply

a definition of each of the terms using academic sources such as design and semiotic theories. The categories are based on my research into advertising processes (Altstiel 2017) (Ambrose 2011) (Barry 2012) (Davis 2012) (Danesi 2002) (Danesi 2011) and my 28 years in the business as a creative worker (Jones 2016) (Jones 2019) (Jones 2020a,2020c). The tools are Typography; Colour system; Dominant colour; Material; Printing; Medium (Media); Size ISO 21; Layout structure; Text; Elements. The Techniques are Brand; Message (Content); Main image (element); Style treatment; Gaze. The final main category is neither a tool nor technique and called Other; and includes Client; Creation (Designed By); and Human Figure (Race).

The section 'others' located at the very end includes 'Human Figures' that uses the globally recognized *Fitzpatrick Phototyping Scale* (2015) (Appendix C) (Fitzpatrick 1975, p33-34) (Hernandez-Zarate 2012, 2015) (Sachdeva 2009) to categorize skin colour (Jones 2019). This scale represents skin tone versus focusing on racial characteristics, which are often socially constructed concepts (Sachdeva 2009) and according to Emilko "The social construct of "race" is an idea, but one that has a material focus on the physicality of people's bodies (e.g. skin colour), geographies and cultural traits associated with specific categories such as negro, indio, blanco, mestizo, etc. It is these physical and material aspects of "race" ideology that make it socially powerful: the perceptual "fixing" of a person's identity and worth in their body and behaviour." (Emilko et al., 2024., p2374) and Figueroa and Wade recognize that biologically races do not exist (Moreno Wade 2022., p178) and this is further evidence of how race is a construct. Also as discussed on page 39-41 In a Mexican context, analysis of skin colour can be seen as a case of colourism instead of racism, where i problematised these two terms in order to refine this analysis as Dixon writes "For example, in Latin America, where both race and colour are often seen as a continuum, colour and colorism are sometimes equivalent to race and racism. In much of Latin America, the word "race" is hardly used today to categorize people, and 'color' is a primary way to describe ethnoracial categorizations (Telles & Paschel 2014)" (Dixon 2017, pg 406). Therefore to analyse 'Human Figures' I selected the Fitzpatrick Phototyping Scale (2015) to categorize models based on skin colour and not on racial characteristics. I understand that categorizing people based on race or skin colour is an issue, however for this part of the analysis I wanted to explore the human figure in 2D advertising and how humans are reflected in order to understand how the Mexican advertising industry presented different types of Mexicans. My PhD research can be thought of as a form of activism and Figueroa and Wade recognize that in order to "understand antiracism activism today needs to consider the realistic possibilities of actions and of organizations and institutions in their particular local contexts." (Moreno Wade 2022., p206) so I need to understand how advertising is reflecting humans in 2D Mexican designed and broadcast messaging.

In addition, in the “2012 Hernandez-Zarate medical study of skin cancer patients, most of the Mexican population moves between Fitzpatrick Type III and IV, with 44% of population being between Fitzpatrick Type III and 34% being Type IV, for a total of 78%. In the dermatological study (Hernández-Zarate 2012: 33-34) and in the CIA ethnic study, they would be classified as “Mestizo & Predominantly Amerindian”, with a total of 83% of the Mexican population. The number in the dermatological study is 78%, and the CIA ethnic study is 83% (table 1) —they are similar enough to justify the percentages of non-white, mixed-blood peoples in the Mexican population. (Jones 2019a). Therefore, I am linking the Fitzpatrick scale to race for the purposes of this study. Please note that the Afro-Mexican population was not recognized for either of the studies, however after the Mexican census in 2020 it was revealed that Afro-Mexicans represent over 2.5 million people through ‘self-recognition’ (INGEGI 2005) (INEGI 2020) (Aguilar 2020), therefore I have included this group as part of the study of the skin tones of the models featured in the advertising (appendix A). . The American CIA (Central Intelligence Agency) work is used for this research into racial statistics because the Mexican state has seldom measured statistics such as race in census, apart from recently, in the case of Afro Mexican peoples. This is because the World Bank asked for nations to have criteria for racial and ethnic identification. (Loveman 2014; Saldívar and Walsh 2015) . However in general the Mexican government ideology and narrative that Mexico’s citizens are of mixed-race rendering racial self-identification apparently irrelevant. While there is evidence that Mexican political, economic, and cultural elites are generally whiter (OXFAM 2019) , the precise racial makeup of Mexico is not accurately known. However there have been analysis of data by CIA and a study performed by PERLA in Mexico. According to the Project for Ethnicity and Race in Latin America PERLA (PERLA 2010) which is a “cross sectional study of various countries in Latin America” including Brazil and Mexico. The results indicate 11.9% of the Mexican population self-identified as Indigenous, 1.8% as Black, 13.2% as White, and 64.3% as Mestizo. For this study, our eligible sample only includes respondents who self-identified as mestizos (n = 643)” (Martínez-Casas et al. 2014) (Silva and Saldívar 2018). This is similar to the CIA where 10% are listed as white, with combined mestizo and Amerindian at 83% (CIA 2023). The difference is that the CIA is based on estimates from 2012 only and PERLA is from 2012 data along with the subjects declaring their ‘classification’ through self-identify. Figueroa in her 2010 article *Distributed Intensities Whiteness* referred to the idea that Mestizo Mexicans tend to identify with their whiter side by marrying people with lighter skin to lighten the race (Moreno 2010, p394) and observed that Mestizaje is a form of Whiteness (p399) Therefore if you ask Mexicans to self-identify they will tend to think of themselves as lighter skinned. Other reasons why there are slight differences between PERLA study and the CIA study are that the CIA has “Differences in methods and protocols (that) can shape the way estimates and projections are made of fertility, mortality, and international migration, and

how these data are integrated with the population data. For example, the US Census Bureau uses a model that projects the population ahead by single years of age, a single year at a time (population statistics used in the Factbook are based on this model), whereas the United Nations model projects five-year age groups forward, five years at a time. ” and data analysis can differ due to “data availability, assessment, and methods and protocols” and that as a methodology “The (CIA) Factbook staff uses many different sources to publish what we (they) judge are the most reliable and consistent data for any particular category” (CIA 2024). Also another issue with any type of analysis of population is that as academic Salvidar notes that when defining and collecting data or judging the results it is important to consider that “The idea of Race should also include ‘Fluid racial identities’ which is another way to look at race identity which is also fixed in specific outcomes such as privilege , upward mobility, social death etc,” (Salvidar 2024.,p2375) and Mexicans can be very fluid in how they self-identify depending on the situation they can ‘identify’ more with their indigenous side or their European side (Salvidar et al 2024) meaning that the PERLA study where Mexicans self-identify means that Mexicans tend to identify with their whiter or more European side. However the results of both studies (CIA & PERLA) are similar enough to demonstrate that whites are between 10%-13.2% of the Mexican Population and “Mestizo & Predominantly Amerindian”, with a total of 83% of the Mexican population vs 76.2% in PERLA (Salvidar et al 2024., p2375) (Martínez-Casas et al. 2014; Silva and Saldívar 2018) . The number of Mestizos & Amerindian in the dermatological study is 78%, and the CIA ethnic study is 83% (table 1) —they are similar enough to justify the percentages of non-white, mixed-blood peoples in the Mexican population. (Jones 2019a). Therefore, I used the CIA 2023 published numbers as part of this table combined with Fitzpatrick scale. (table 2).

Table 2 - Mexico Racial breakdown with Fitzpatrick scale

Racial Skin types in Dermatology Study Hernández-Zárate (2015)	Fitzpatrick scale	CIA definitions	CIA Mexican population %
N/A	Type I and II	“Mostly European”	10%
44% and 34%	Type III and IV	“Mestizo,” “Predominantly Amerindian”	83%
N/A	Type IV	“Amerindian”	7%

Chart presenting the results of the Hernández-Zárate (2012), Fitzpatrick Scale and CIA racial breakdown of Mexican population (2015) Hernandez-Zarate (2015) Fitzpatrick Scale Chart (2015).

In this section I reviewed the definitions of the tools and techniques supported through semiotic and design theory. The following section will review the process of data collection.

3.2 PROCESS

In this section I will analyse the data collected in each of the three neighbourhoods and reach a conclusion after each zone, and a general conclusion combining the results.

DATA COLLECTION

The data was gathered on three specific days during the summer of August 2018, in three different neighbourhoods (Colonias) in Mexico City and its surrounding area.

- El country: July 30th, 2018
- Insurgentes: August 30th, 2018
- Polanco: September 2nd, 2018

LOCATION MAPPING-PSYCHOGEOGRAPHY

Once the geo-tagged images were taken and uploaded into the laptop computer a record of the location was made using google maps to visualize the placement of each 2D advertisement (Fig 4). The mapping is inspired by *Psychogeography*. Defined by Debord as “the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals.” (Debord 1955) (Ford 2005, p34), and can also be referred to as ‘urban wandering’ and less as a ‘product’ of a specific time and area, but rather as a “meeting point of a number of ideas and traditions with interwoven histories” (Coverley 2018, p15). According to Covertly in his analysis of *Psychogeography* Debord used this method to ‘transform urban life’ as a way to ‘calibrate the behavioural impact of place’ and even Debord recognized that the ‘adjective psychogeographical as retaining a ‘pleasing vagueness’” . (Coverley 2018, p14) . Langomasino describes psychogeography as a way of walking “meant to break capitalism’s” monotony by introducing new experiences. (Langomasino 2020. p1) . Debord recorded his urban wanderings through Paris by using the technologies of pen and paper and also created a map using collage effect of buildings placed together (Debord 1955) as seen on the cover of this book (Sadler 1999). I am applying the contemporary technology of a digital cellphone to record images of advertising and pinning that location onto a digital map. I am doing this by the ‘urban affair’ of ‘walking’ or being a ‘flaneur’ and this is to “uncover the true nature of that which lies beneath the flux of the everyday” (Coverley 2018. p16) I am uncovering the way advertising is constructed by analysing the tools and techniques applied to generate the 2D advertising, in order to understand how the various messaging broadcast by each ad is constructed, I am wandering collecting data as “the figure of the urban

wanderer moving aimlessly across the city before reporting back with his observations , has since become a crucial part of psychogeographical practice” (Coverley 2018. p17-19).

In my interpretation of *Psychogeography* I visually record the walking journey and the ‘geographical environment’ by mapping it digitally using google maps to pin the advertisement at its exact location. (Fig 11). My interpretation of Psychogeography is a contemporary one and according to Coverley contemporary psychogeography “closely resembles a form of local history as it does a geographical exploration” (Coverley 2018. p17) as I record messaging broadcast on a specific time and day and its geographic location, while I wander in a four-block area in three different socio-economic neighbourhoods in Mexico City.

Psychogeography has now entered the ‘cultural mainstream’ and is found on many websites on this theme and is “once again grounded in a primarily literary response to our modern technological landscape” (Coverley 2018. p28). Author Peter Ackroyd in his book *London: the Biography* 2000 is recognized as “when psychography entered the mainstream” (Coverley 2018. p159) where he recognizes that the city ‘itself’ generates the ‘conditions of its own growth’ and the city doesn’t shape “the lives of its inhabitants as dictates them” (Coverley 2018. p162) just as the advertising dictates to the citizen of Mexico city what service or products to buy, and how their skin colour and class represents how they are to act and be treated in Mexico City society.

I am using the method of Psychogeography to transform advertising by first understanding advertising 2D idea construction and placement in three different ‘meeting points’ in order to ‘transform urban life’ with the objective of transforming advertising messaging by creating more diversity within the advertising industry.

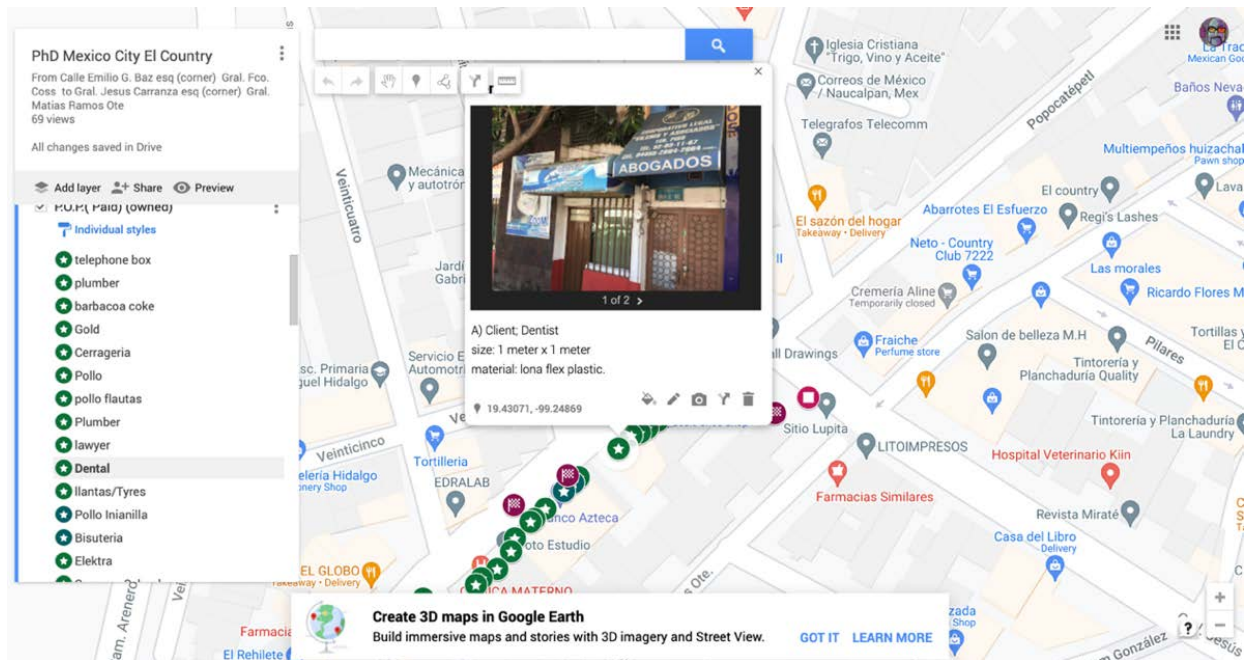


Figure 11 - Mapping of El Country on Google maps software demonstrating the image, exact location, along with details of each 2D message including: client; size; materials used etc.

The links to the *Psychogeography* google maps pages used to record the 2D advertisements and their exact location and can be seen by clicking on the hyperlinks below. Please let me know if it asks for a password at carl.jones@network.rca.ac.uk or carlwi@mac.com

(Google 2018a) : El Country (Fig 11)

<https://www.google.com/maps/d/edit?mid=1oLwRoLoSLChmo0C10z8OoqO6IP4&ll=19.431266104932206%2C-99.24808440740969&z=19>

(Google 2018b). Insurgentes sur

https://www.google.com/maps/d/viewer?mid=1zbUDmoK8HQAaQ3g_kQbN44nSoqM&ll=19.421787163380326%2C-99.16278475541844&z=18

(Google 2018c) Polanco

<https://www.google.com/maps/d/edit?mid=1mC0G-h7h7yVyz6VegNJ-nMu5c&ll=19.43240181705039%2C-99.19160444724616&z=19>

NVivo

After creating the Psychogeography of the three locations on google maps, the images were then uploaded into the NVivo software version 11 for Mac. (fig 16),

LIMITATIONS WITH RESEARCH

Some weaknesses of my research include the following points. In terms of grounded theory, it “fails to recognize the embeddedness of the researcher and thus obscures the researcher's considerable agency in data construction and interpretation.” (Bryant and Charmaz eds. 2021), and the grounded theory method often produces a lot of data that is hard to handle, and there are no ‘standard rules’ to guide the “identification of categories” (Temple 2021)

Issues with ethnographic research include that it can be seen as “unreliable and lacking in validity and generalizability.” (LeCompte & Goetz 1985) Ethnographic research according to Pettigrew who states that it is important to “acknowledge the subjective, partial, and local nature of the analysis, ethnography claims only to provide one interpretation of the phenomenon of interest; potentially one of many” (Pettigrew 2020). This could be due to the classification and coding of the advertising, which are based on my definitions. So, another researcher may come to a different conclusion as they may interpret my definitions dissimilarly. Also, the ads were collected 5 years ago, so the results may be different due to changes in advertising media and design trends. Also, in the tools and techniques chart (Appendix A, Table 1.) the rating of skin colour using the Fitzpatrick chart, (Fitzpatrick Appendix C) where I feel the chart could be improved through decolonisation, as it puts light skin tones at the top of the scale and the darker tones at the end. A newer version would be reversing the chart with white at the bottom.

The limitations of Psychogeography according to Coverley are that when it was used by Debord to create ‘revolutionary upheaval,’ it was realised by the Situationists that “a great deal of legwork was expended for little reward and for measuring the emotional impact of urban space, Situationist psychogeography must be regarded as an abject failure” (Coverley 2018. p26-27) . However I am only using psychogeography to record and map locations of advertising in a specific time and place and then apply these results to further phases of my research. Therefore psychogeography is used with other research methods in phase 4 such as ‘social listening’ to measure emotional impact in order to diversify Mexican advertising.

The study of outdoor advertising is a part of this application of psychogeography as a research method, and a question to be considered is should psychogeography take into account other considerations around billboard placement like Debord’s “unities of ambiance”? (Thibaud 2015), (Wood 2010) The situationists realized that contemporary architecture was both ideologically and physically restrictive along with cultural influences that force the public to a specific way of interacting with the built environment (Knabb 1995, p50). In response to this idea Debord considered the concept of ‘ambiance’ where he defined two different types. One was ‘soft ambiance’ such as

atmosphere which could include light or sound, and the other is a 'hard ambience' of physical dwellings. Debord wanted to blend the two where the 'hard' was designed with the consideration of the 'soft' "Today the different unities of atmosphere and of dwellings are not precisely marked off," (Debord 1958). Debord himself redefined psychogeography in his 'introduction to a Critique of Urban Geography, written in 1955 published in the Belgian journal *Les Lèvres Nues*. "Psychogeography could set for itself the study of the precise laws and specific effects of the geographical environment consciously organized or not, on the emotions and behaviour of individuals. The adjective psychogeographical retaining a rather pleasing vagueness, can thus be applied to the findings arrived at by this type of investigation, to their influence on human feelings, and even more generally to any situation or conduct that seems to reflect the same spirit of discovery " (Coverley 2018. p115-p116).

Advertising is designed to be presented in a geographical space. Whether it is a billboard, graffiti, or a poster, or a magazine cover sold at newspaper stands, advertising is part of the geography and the built environment. When advertising is designed it is usually designed in an office in one part of Mexico City, and then it is placed into another 'built part' many miles away, so the designer of the ad (or the media buyer) does not look at whether the design of the ad fits into the environment or not. This is because advertising is meant to get attention from the consumer so usually it does not blend with the environment, as by their very nature ads are designed to stand out, to be noticed. There are some outdoor adverts that are designed to recognize the environment and interact with it, however by its very nature most advertising messaging are meant to attract attention and to be looked at. Also advertising is not always created by large brands that can afford expensive billboards or printed posters. Messages are created by small businesses that are not part of the ruling class and need to compete against the large corporate messages and that is why there are ads placed in unique spaces such as the borderlands. Also messages are created like sprayed graffiti to comment on or interact with the large advertising messages. When a building is constructed it is often surrounded by 2 meter high walls and on these walls advertisements or graffiti or layman messages are placed as they are free spaces, both in terms of cost and availability. All these messages become part of the built environment and part of the city. Therefore 'yes' billboard placement should be considered as part of psychogeographical considerations as it can be part of the built environment and seen as part of the wanderings, however when buildings are architecturally designed there should be considered spaces where the public can express their own messaging for free, along with areas that allow corporations to broadcast their messages by paying to be on large screens (paid media) that are integrated into building facades. Debord would also want areas for the layperson to legally be able to display their messaging, rather than it being illegal. Therefore the way I have applied psychogeography has taken into account considerations around billboard placement like Debord's "unities of ambience" .

I recognize that Debord wanted to blend the two 'ambience' where the hard was designed with the consideration of the soft 'ambience'. This has been accomplished in new buildings that are constructed such as the new Mexico City airport Felipe Angeles, or the contained shopping/office building Reforma 222, however in the three areas where I 'wandered' only one of the advertising analysed is on a billboard, most of the advertising is small ads placed in the 'borderlands' on wooden walls around construction sites creating a world where soft ambience invades the soon to be hard ambience. Advertising in Mexico City is not only a message from a corporation through buying expensive media space, it can also be from the everyday person who wants to express their way of thinking by placing a message for 'free' in the borderland. This is not something new, this has always occurred with graffiti or lost dog posters placed within the built environment for free. There is graffiti in Pompeii etched over 2,000 years ago (Milnor 2014). The only thing that changes is not the message but the technology to express the message.

In this section called 'Process' we have reviewed how data was collected; explored the visual method of *Psychogeography* by using google map's location mapping; and examined the weaknesses of the research methods. The following section will review the findings to understand the tools and techniques, and how they are appropriated in the construction of 2D advertising. This will be followed by a chapter 3.4 where the same tools and techniques definitions are applied to a semiotic analysis of an advertising campaign. This is to understand how they participate in the construction of racism and classism. It is important to remember that the goal of this investigation is to observe and analyse the individual tools & techniques used to construct 2D visual communication in three different social economic areas of Mexico.

3.3 THE FINDINGS.

This section is an individual analysis of the ads within each of the three neighbourhoods using NVivo software data and followed by a general conclusion.

1-EL COUNTRY

This small neighbourhood or 'colonia' in Spanish is a small village called *El Country*, is sandwiched between a wealthy area called *Bosques de la Herradura* and a vast suburb called *Naucaipan* and is a lower socio-economic zone. I arrived at 9am on July 31st and took approx. 100 digital images of 2D

messages in total within 4 blocks on the right-hand side of a street called 'C. Emilio G. Baz' that cuts right through this neighbourhood. For the *Psychogeography* I added the precise location of each image to *google maps*. Etc (Fig 12). The images I collected included street Point-Of-Purchase (P.O.P.) (fig 13), graffiti (Fig 14), and even a store logo.

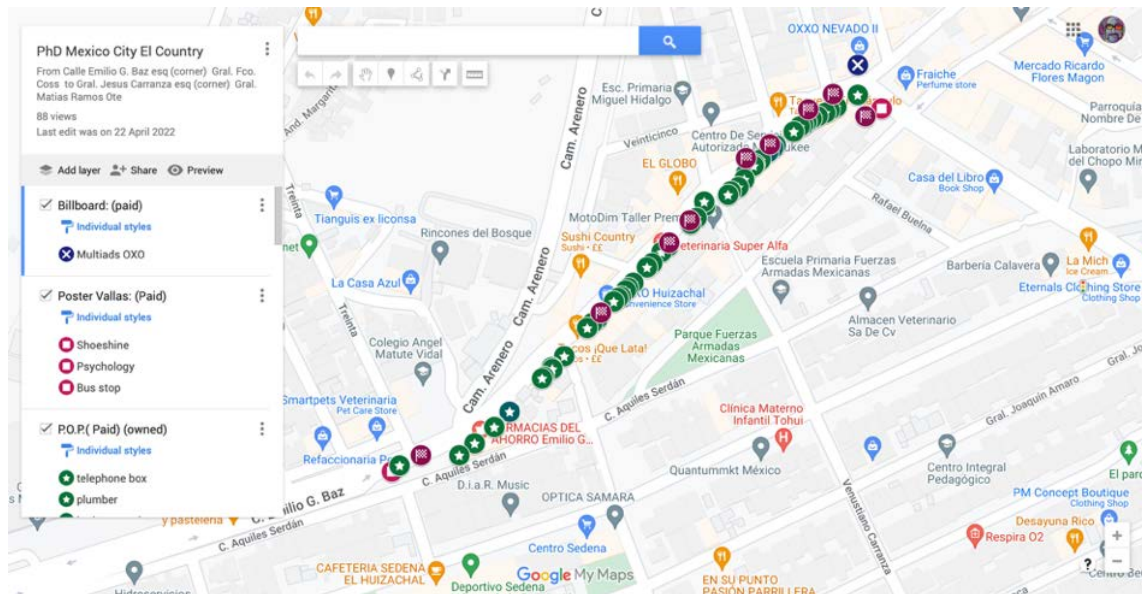


Figure 12 - 'El Country'. Green and Purple dots represent the different locations of the images studied. (Google maps 2018a)



Figure 13 - example of hand-lettering black-pen on neon card. (Cherries for \$50 pesos a kilo) Photo CJ 2018.



Figure 14 - example of 'one' word. Spray paint on metal. Photo CJ 2018.



Figure 15- Example of 'lay-designer' artwork handpainted and printed. Photo 2018 CJ.

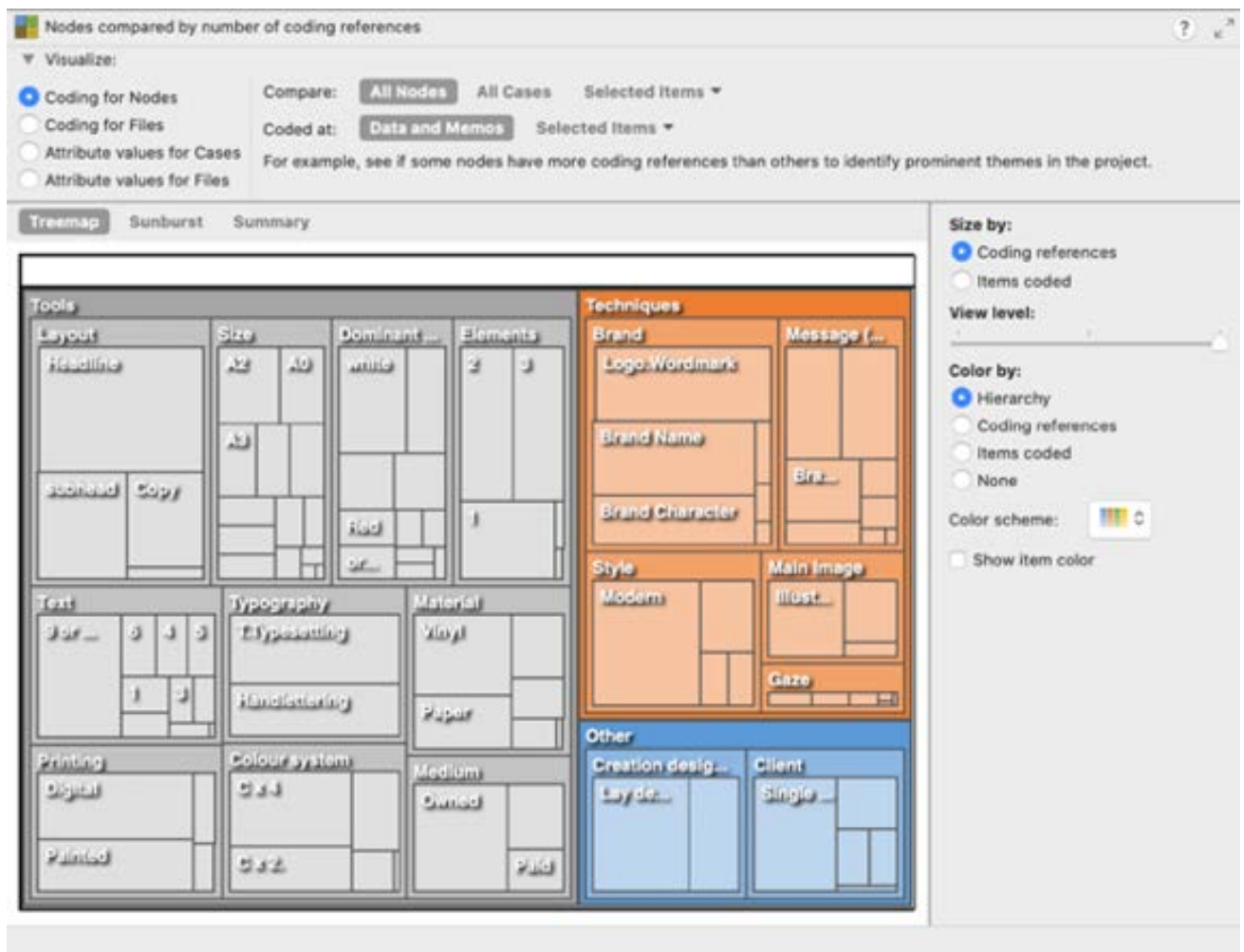


Figure 16 - Hierarchy chart from NVivo that shows the different tools and techniques in size and sub-codes. All same codebook.

2- COLONIA CONDESA.

In total 92 messages were studied on August 30th, 2018, where I started to take images at the roundabout called Metro Insurgentes. I walked down the street called 'Insurgentes sur' on the left-hand side for 4 blocks recording the advertisements broadcast on this busy thoroughfare (Fig 18,19), passing consumers on their way to work (Fig 17). As a final note, in area of Colonia Condesa has the socio-economic level of C to C+ 19.

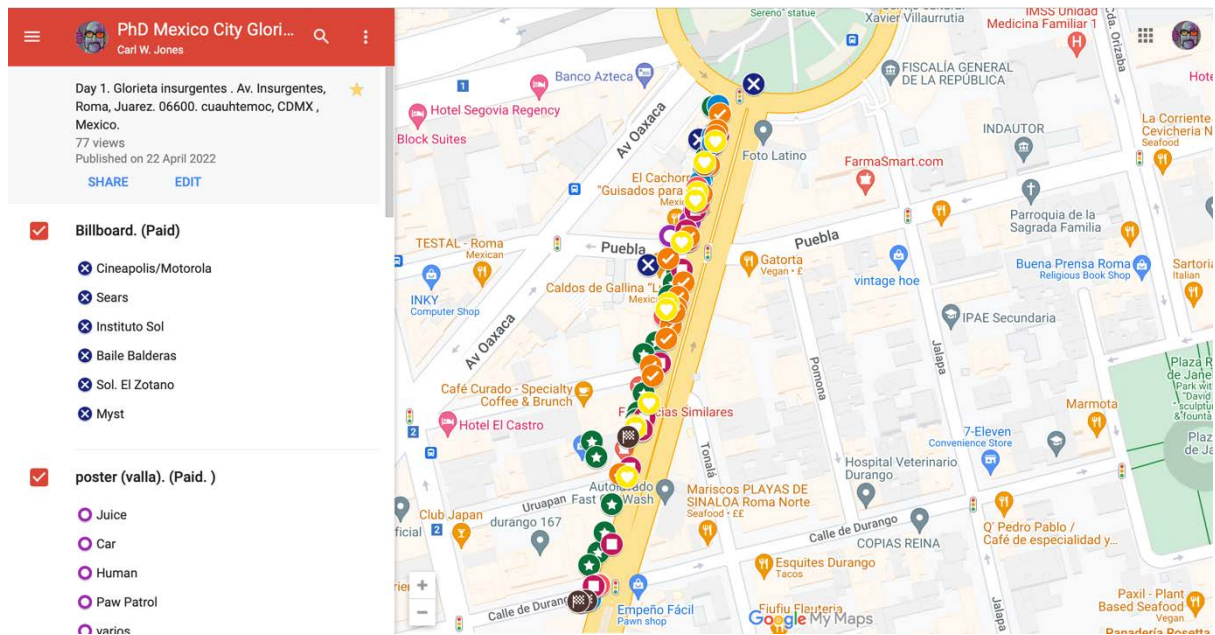


Figure 17 - Condesa green and yellow dots represent different locations of the images studied. (Google maps 2018b)



Figure 18 - Black Hand-lettering on neon card for tostadas. Photo CJ 2018..



Figure 19 - Example of 'Hero' technique , where model is pictured from a lower angle .Digital printing on plastic. Photo 2018 CJ

3-POLANCO,

In total 60 messages were collected on September 2nd, 2018, on the street *Arquimedes* where I walked on the right-hand side of the street (Fig 21,22,23,24). The Polanco neighbourhood has a high socio-economic level of C+ and A/B and is a mix of people who live in the area and office workers. (Fig 20)

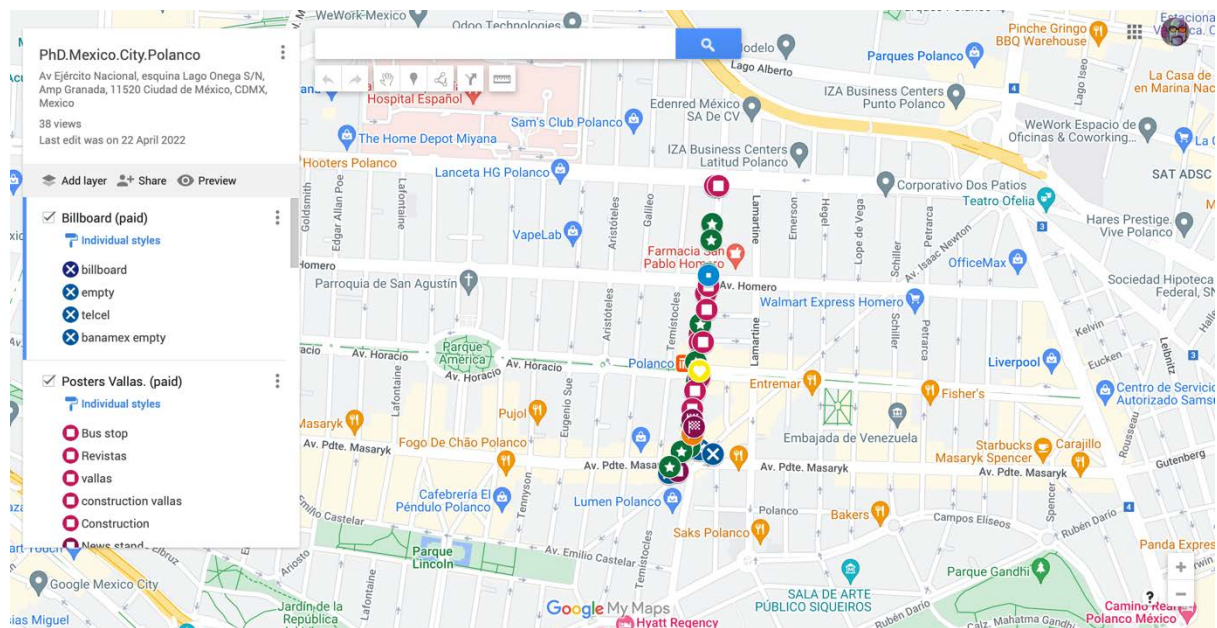


Figure 20 - Polanco. Green and purple dots represent the different locations of the images studied. (Google maps 2018 c)



Figure 21 - Example of handlettering style as applied by a designer. Ink on paper. Photo CJ 2018

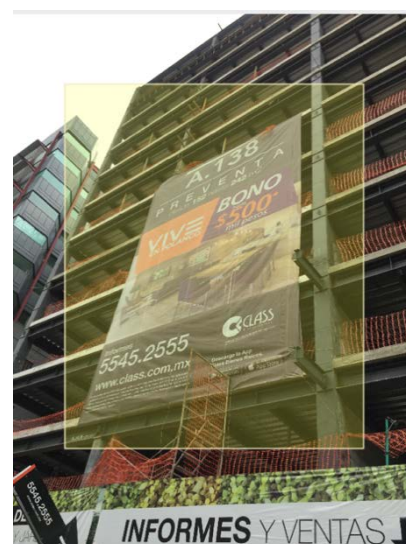


Figure 22 - Example of Digital printing on a plastic sheet (Iona). Photo CJ.



Figure 23 - Example of sophisticated photography using a light skinned model and Male Gaze. Printed plastic (lona). photo CJ.



Figure 24 - example of light skinned models. TV Azteca show. Photo CJ

SUMMARY

To conclude this chapter, I reviewed the data and searched for similarities and differences between the three different socio-economic neighbourhoods.

One of the most glaring differences between the 2D advertising captured in the three different colonias is that in the lower socio economic area *El Country*, hand lettering and painting on walls is the preferred method to construct and display an advertisement along with limited use of the human figure (fig 13,14, 15) Digital and traditional printing is the preferred method in wealthier area of *Polanco* with 95% ads (fig 22,23) vs only 5% advertisements were hand painted. Confirming that the costly method of mechanical printing is preferred in the wealthiest zone (fig 19, 22,23), vs 44% of the ads having hand lettering in *El country* which mostly is on neon card (Fig 13,15,18).

Lay designers created 62% ads in *El country* (fig 13) vs 28% lay workers in *Polanco* which could be why hand lettering is preferred in *El country* and its popularity could be related to budget and cost (Fig 13). Based on my 25 years of working in advertising agencies, professional creative workers use computers and do not typically paint their work. Revealing that brands and businesses in middle to high income

neighbourhoods have the money to hire professionals to design their ads vs lower income areas, which use the traditional and cost-effective methods of 'lay' designer and painting. Another interesting fact is the abundant use of neon card with black or coloured ink used to inscribe the message. This technique of neon coloured paper and black ink was used in each of the three socio-economic areas; however, it was more prevalent in the lower socio-economic area. Leading to the conclusion that one of the preferred tools & techniques applied by the layperson is to use the colonial tool of a pen on paper to generate a message.

Analysing the clients, we see that in *Polanco* 10% ads were from government organizations, and 4% in *Condesa* vs El Country where there were 0% messages from the government, revealing that the Mexican government spends more money in wealthy areas vs lower income.

In two neighbourhoods that are in the higher socio-economic zones of Polanco and Condesa, more images of 'humans' are appropriated with 25% and 21% respectively revealing that when models are used, they are usually light skinned (Fitzpatrick 1,2) (Fig 19) (fig 23) (fig 24) However in El Country even though only 14% included human figures the majority were 52% Moreno (Fitzpatrick) vs 17 or 39% light skinned or white models Fitzpatrick scale 1,2 In addition, in Polanco the neighbourhood inhabited by the socio-economic level of C+ and A/B, more models are used in the advertising than in the other two neighbourhoods' and when they are used, they are white (Fitzpatrick 1,2) at 55%. Interestingly when there are images of darker skinned subjects, it was for a 'wanted' poster put in a bank to alert people to look for thieves, and all the people featured are mid to darker skin tones (fig 25). These findings reinforce the myth of the white superiority in the ruling class and the negative stereotype of darker skin being associated with something bad such as robbery.



Figure 25 - 'Wanted poster in a bank.' Photo CJ

Overall, we see that the costs involved in each ad's design and construction, the lower socio-economic areas use hand painting and lettering to build their messages vs the higher economic zones who use digital technology. Neon card and hand lettering is a preferred method of laypersons. Also, the human figure is not considered in ads in the lower economic neighbourhoods' vs higher income areas, but when they do appear they are light-skinned. This insight reinforces "The social and cultural values created over 500 years ago are now so ingrained in Mexican society that they are not questioned and are part of the construction of modern Mexico. The power representations of Mexico's political economy that are presented through advertising is the cultivated myth of the light-skinned ruling class." (Jones 2019a)

Also, the lack of human figures in the lower economic zones reveals the lack of expensive narrative techniques such as photography and celebrities so the lay worker depends more on design and doesn't create messaging that reflects the racism and classism seen in higher income zones. This leads to questions such as: Does the absence of economic resources influence the lack of racist and classist messaging? Is relying on hand painted advertising the solution to eliminate the white myth of the ruling class?

In the next chapter an outdoor campaign from Palacio de Hierro is examined to interrogate how through secondary messaging, racism and classism exists in Mexican advertising. This will be done through the lens of ethnographic research where the tools and techniques are put through a semiotic analysis to understand if they can influence culture. By asking How and why are advertising tools and techniques part of the process that create racist and classist advertising?



Figure 26 – Billboard of whites, and family from lower social economic strata in Mexico City. Photo Roberto Aguilera.

3.4 VISUAL SEMIOTIC ANALYSIS

THE RHETORIC OF THE IMAGE AND MYTH CREATION THROUGH OUTDOOR ADVERTISING

INTRODUCTION:

In this chapter I will perform a semiotic analysis to explore how 2D messages are constructed and analyse the secondary messaging. Semiotics as a research method has been applied to understand advertising messaging and how it broadcasts ideologies (Avraham 2003). This *Mexican Visual Communications Review* investigates the current visual practise and printed expression of 2D visual communication in Mexico City by focusing on a billboard campaign that was published early 2018 from the luxury department store Palacio de Hierro. First the 2D advertising is deconstructed through the analysis of advertising tools & techniques supported through semiotic & design theory. This is followed by a semiotic analysis influenced by various semioticians such as Roland Barthes's

application of Saussure's semiotic theory applied to popular visual culture in *Rhetoric of the Image* (1977) (1999); Danesi's observations on media semiotics (1999, 2013); Harrison (2003) Jewitt & Rumiko (2001) on Visual Social Semiotics, and Stuart Hall's observations on audiences through encoding and decoding (1980) and Kress (1988) (2010) and Van Leeuwen & Kress (1996, 2021) . This is collaborated through Photo Elicitation with members of the Mexican public. The objective of this analysis is to discover the primary and secondary messaging broadcast by the advertisements to the consumer and map how the messaging is constructed through the application of advertising tools and techniques.

MEDIA SEMIOTICS

The branded sponsored messages that are produced and broadcast by the ruling families in Mexico and large international corporations are texts composed of signs and codes blended through the combination of words and images and expressed in one of the most accessible mass mediums: outdoor. Semiotic Professor Marcel Danesi believes that "brands are one of the most important modes of communication in the modern media environment" (Danesi 2006, p3). Most consumers gaze at 2D messaging and allow the information and knowledge they contain to enter the brain to be decoded (Hall. 1980). Over time "people are affected by media images mainly because they reflect or reinforce already established trends within the culture" (Danesi 2006. p151), and since the Spanish invasion the local population first under control of the Vice-Royalty of New Spain, and followed by Mexico as an independent country. The citizens of this land have been receiving messages reflecting class structure, and preferences for lighter skin since the 1500's through 2D images such as *Pinturas de Castas*, I propose that advertising messages reinforce these social and cultural values through myth creation. As Barthes notes *The Myth Today* (1972) "a myth is a type of speech" (pg. 109) and myth is history in form and concept. (p137) 'Form' in this case are images of race & class, and the 'concept' is the way race & class is constructed through the manipulation of elements such as: image, text, and a brand logo, to create a mythical visual narrative.

A large outdoor billboard (*espectacular* in Spanish) is designed by creative knowledge workers to control the eye of the consumer, and each element is placed in a hierarchy. This is a way to persuade the direction of the gaze of the viewer to construct a specific narrative (Jones 2016) creating what Barthes calls a historical reality. (1972, p142) The hierarchy of elements used to design billboards are like the construction of mural paintings where the eye is directed to various 'scenes' that together build a story. The individual scenes tell a narrative through the combination of signs and codes, and together they tell a complete story that the viewer pieces together. This method of storytelling

through murals is a propaganda technique appropriated by the Mexican government in the early 1900's, who hired muralists such as Diego Rivera to recreate important moments in Mexican history. Barthes refers to the citizens who observe propaganda myth narratives as viewers who "do not have with myth a relationship based on truth but on use" (1972 p 144) meaning that how and what the myth presents then becomes the truth. Mexican socialist history reflected in the murals of Diego Rivera at the Palacio Nacional in Mexico City are often narratives based on oppression and the colonised, and as Barthes notes this storytelling is a myth of the left. (1972 p148).

It is important to note that "advertising agencies mediate the communicative exchange between consumers and marketing institutions as "cultural intermediaries" who generate symbolic meanings for commodities (Featherstone 1991) (Kelly et al 2005) but according to Kelly (2005) the process of how agencies "encode meaning" into messages remains "under-explored", and that is why my research is valuable to understand the process of the tools and techniques used to construct these sponsored mythical messages.

SEMIOTICS: MYTHS, SIGNS & RECEIVERS

Umberto Eco states "semiotics is concerned with everything that can be taken as a sign" (Eco 1979 p7) and suggests that signs are everywhere, and consist of: slogans, typography, body language, clothes, slang etc. They can be interpreted from many perspectives: how signs work; where the messages come from; what kind of message is being conveyed; how the message is framed, where the message is situated, how the message is communicated, and how the message is understood. A sign can consist of symbols, words, images, or sounds and "is used in semiotics to encompass anything that stands for something other than itself" (Danesi 2013, p590).

Semiotic theories can be applied to visual communication. With many media channels broadcasting over 10,000 messages a day to the typical urban consumer (Weed 2019) (Forbes 2017), the observations of Roland Barthes are very important when applied to messaging that is broadcast through mass media. Barthes' application of the Saussurian model of 'signifier + signified = sign' to advertising can bring insights such as 'myth creation' into symbolic messaging applied to global brands such as Marlborough, (1972 Barthes p115) that are instrumental in exporting capitalism to non-western nation states through globalization. For example, he observes that the colonial myth for the consumer brand Marlborough cigarettes whose 'brand character' was designed through the creation of a 'positive sign' such as a male cowboy (Fig 27). This American icon is usually associated with the history of the European occupation of the American west. This representation of maleness is

a sign that has been removed from its original context --that of the Amerindian genocide--, into one that represents hyper American masculinity sold to consumers around the world through the branding of a pack of cigarettes.

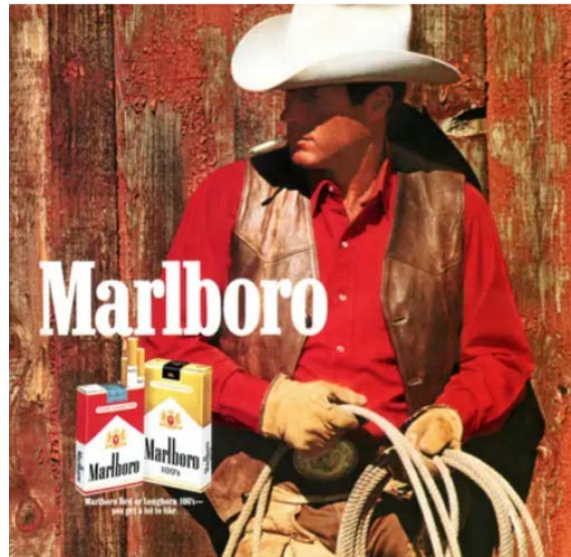


Figure 27 - Marlboro magazine advertisement. Medium print.

Source <https://www.businessinsider.com/marlboro-man-cigarette-brand-history-vintage-ads-2020-2?r=MX&IR=T> (accessed January 3 2024)

It is important to note that advertising messages are created by art directors who are visual communicators, and these designers have power and control over the signs and how they are combined to create unique messages that can change the original intent of the signs used. As Harrison states in her 2003 article on *Visual Social Semiotics: Understanding how Images make meaning*, this manipulation of signs can “therefore, affect and even alter meanings” (Harrison 2003, p40). In semiotics it is believed that all people view the world through signs, and as Chandler (1994) points out “Although things may exist independently of signs, we know them only through the mediation of signs. We see only what our sign systems allow us to see.” He explains further, “semioticians argue that signs are related to the signified by social conventions in our use of various media that they seem ‘natural,’ and it can be difficult for us to realize the conventional nature of such relationships.” (1994). It is also important to look at the audience and the different theories on how signs can be received. On pages 63,64,65 I discuss Audiences and how the distinct views of Debord, Kress and Hall demonstrate different opinions on audience engagement with media interpretation and consumption. Debord suggests a passive audience that is captured with the spectacle of consumer culture; Kress recognizes that audiences have agency in the meaning-making process. Hall’s ideas complement Debord’s and Kress’s theories by emphasizing that interpretation is influenced

through both the brands (media) intentions and the consumers (audience) understandings. Debord critiques audience passivity [in] interpreting the media spectacle; Kress recognizes the active role audiences have in interpreting communication, and Hall realizes that consumers have varied interpretations of acceptance or rejection of messages. For this research into the Palacio de Hierro billboard ad campaign, I am applying Stuart Hall's observations on how messages are constructed to understand the different interpretations Mexican audiences have of the outdoor billboard campaign.

In addition to how messages are constructed through decoding signs it is also important to understand how audiences perceive messages. In his paper *Encoding/Decoding* (1980) Stuart Hall describes three different positions for audiences (receivers) to be able to decode the meanings within cultural texts. They are the:

- dominant-hegemonic position:
- negotiated position.
- oppositional position.

Within the dominant-hegemonic position there is little misunderstanding and miscommunication, as both sender and receiver are working under the same rule set, assumptions and cultural biases. For the purposes of this study, I examine Hall's first position - dominant-hegemonic- to decode the receivers identified by Hall, with the objective of decoding the outdoor advertising of El Palacio de Hierro.

Hall also constructed a four-stage model of communication that considers the construction and distribution of messages (1980):

- production,
- circulation,
- use,
- reproduction of media messages.

My focus is on the 'use' stage where the de-coding of the message occurs, using linguistic and visual signs that together create a coded message directed to support the dominant-hegemonic position. Even though Hall wrote his essay *Encoding and Decoding* on the Television Discourse, I am applying his theory to non-moving printed outdoor advertising messages, as they are also composed of image and text, but do not include sound.

When looking at Postcolonial semiotics which examines how sign, symbols and meanings are constructed in a postcolonial context I am trying to understand the continuing influence colonial legacies have on cultural identities and the ways in which these identities negotiate and resist colonial narratives.

Some key concepts are:

- Semiotic Processes;
- Cultural identity and representation;
- Hybridity and Resistance; and
- Strategic Essentialism, and I explain in more detail in the next paragraphs;

Semiotic processes: Angela Reyes discusses how linguistic and non-linguistic signs are linked to colonial hierarchies and identity formation. Reyes writes about how these processes reveal how colonial hierarchies continually occur through the production of 'divisible interior alterities' which create complex categories of identity among peoples who were formerly colonized. (Reyes 2021 p291-307) .

Cultural identity and representation: this area investigates how cultural knowledge created during colonial times still shapes identities in Postcolonial societies. An example of this is Edward Said's theory of Orientalism which shows how western codes that represent the East created a binary 'otherness' where western culture was often raised above colonized Eastern cultures. This investigation is important to understand concepts of power and identity in postcolonial theory (Said 1978).

Hybridity and Resistance: Homi K. Bhabha writes about Hybridity referring to blending of cultural elements from both the coloniser and the colonised, and how this blending creates new identities that challenge traditional views. Bhabha argues that these hybrid identities can subvert colonial authority . (Bhabha 1992, 2020). A Mexican example would be chicano/a identity in the USA.

Strategic Essentialism : recognizes the need for collective action against oppressive structures and is introduced by Gayatri Chakravorty Spivak where marginalised groups temporarily adopt identities for political or social change. The oppressed need to search for ways to be heard. Such as in the Chakravorty essay *Can the Subaltern speak?* When this essay uses a feminist lens to investigate history and ideology that prevented the oppressed from having a voice. (Chakravorty 1988).

Another theorist exploring race; identity and communication through a multimodal lens is Gordon Blaine West and his recent paper "“Everybody is 1% of everything”: Youth ethnoracial positioning and constructing a semiotics of race”. His analysis is based on social semiotics and West emphasises the role of various ways of communicating : Language; visuals; and gestures in order to convey meaning

(West 2023) . In his research West examines how youth navigate their ethnoracial identities in diverse social contexts. He states that youth identities are actively constructed through interactions and the use of various semiotic communicative modes such as Linguistic modes; Visual modes; Gesture modes; and Digital communication modes , and by integrating these semiotic modes West creates a framework to understand race as constructed by youth in contemporary diverse settings. West's work applies multimodal theory , combined with race, which can also be termed as 'the semiotics of race'. According to West "Race is particularly salient then in how social mediation of meaning making occurs as youth explore and construct their own identities and understand that of others. For Weheliye (2014), race is first of all visible, as inscribed in flesh (drawing on Spillers' concept of the hieroglyphics of the flesh). Others have termed this the semiotics of race or the semiotics of skin tone (Chun, 2022); (Pua and Hiramoto, 2020); (Wissinger, 2011). (West 2023. p258)". West concludes that by fostering an environment that values multiple modes of expression, educators can better support students in articulating theory identities. He does this by showing how young people tell small stories to "position themselves and others in relation to ethnoracial identities" concluding that "stories that emerge are polyphonic, transmodally composed, and work to ultimately position the youth as having a shared ethnoracial identity. In this, they challenge narratives that position them monoracially" (West 2023 p256). West's research reveals that by combining multimodal theory along with Postcolonial semiotics, these two areas can unify different themes in order to understand communication in a deeper way.

In this section we have considered postcolonial semiotics and foundational accounts of how meaning is made and re-made in Postcolonial contexts through looking at a brief introduction to semiotics and how semiotics is applied in a Postcolonial world by looking at how Postcolonial semiotics provides a rich lens for understanding how meaning is constructed in contexts shaped by colonial histories by examining signs, cultural identities and power, and revealing the semiotics of Race which is constructed of several semiotic communication modes: linguistic; visual; gesture and digital communication and West's research reveals that these 'modes' contribute to understanding how youth construct and interpret race.

PALACIO DE HIERRO CASE STUDY.



Figure 28 - Freckles 'pecas' Palacio de Hierro ad first published (6-03-2018) Billboard. Mexico City. Ink on paper (Excelsior 2018)

DATA COLLECTION

I reviewed the press and performed social media listening searching for a campaign from one of the ruling Mexican families owned brands and selected the upscale department store Palacio de Hierro. The five 2D printed images were placed in various media in Mexico City and other major centres where Palacio de Hierro has stores. The five images (Fig 28 to Fig 31).were obtained from a news article based on a press release from El Palacio de Hierro (Excelsior 2018)

COMPANY

Palacio de Hierro is a department store that sells luxury brands in major urban centres in Mexico, coded in the advertising industry as A and A+. A 2015 description on its website: “El Palacio de Hierro is the most prestigious department store in Mexico, offering customers products and services of the most prestigious brands”. The owner, Alberto Baillères, is a man with many passions, including

architecture, design and advertising. Alberto Baillères Gonzalez's family is Mexico's third richest family, worth over \$9.3 billion, as it owns one of the world's largest silver mines (Forbes 2021). In 1967, his father passed away and he inherited stocks in 11 companies and ownership in 15 businesses including *Palacio de Hierro* (Patterson 2007. p104). He was personally involved in the store's advertising campaigns and selected the "aspirational concept for Palacio de Hierro, I am totally Palacio"; the campaign has always consisted of "beautiful blonde, white women" (Patterson p125).

CAMPAIGN

The Palacio Campaign was first broadcast in March 2018 and attempts to make the brand appear 'diverse.' A press article describes it as "...a campaign that breaks stereotypes" (SDP) (Fig 35). The ads feature models who have European features that represent the following stereotypes: marked skin (fig 28); Old age (fig 29); androgyny (fig 30); and, full figured (fig 31).



Figure 29 - Old Age. "My youth helps beat the years". (Excelsior 2018)



Figure 30 - Androgyny. "My gender, has no gender"



Figure 31 - Full figure "I am the perfect size". 2018.

TOOLS & TECHNIQUES

In this section I will explore the advertising tools and techniques used to create the Palacio ads.

Knowledge workers in the advertising industry who create, and design advertising messages (Kelly 2005) are not usually fully trained in semiotics, and do not consciously construct the advertising using a series of semiotic signs to encode the message (Jones 2020a) (Kelly 2005). Known as art directors they consciously design 2D advertisements through appropriating popular culture (Soar 2000) and applying their own life experiences (Kelly 2005). This process is complemented through the application of tools & techniques such as: typography, text and images(s) around a central idea. I will now map the construction of the Palacio advertisements (Table 3), by examining the tools and techniques used to create Freckles (fig 28). These tools and techniques and a full glossary of terms are covered in the chapter: Tools & Techniques 3.1 and listed in appendix A. This analysis can be applied to the other ads in the campaign (fig 28-31) and the results will be similar, what will change is the main image and headline text in each billboard.

Table 3 - Advertising Tools & Techniques applied to 'Belleza" (Freckles) billboard

TOOL	TYPE. denotative	DESCRIPTION. connotative
Typography	Typesetting: <i>Typography that is mechanically reproduced through computer typographic, software e.g., or handset, linotype etc. It is not produced through the act of drawing.</i>	Bold, condensed, all-capitals (highly editorial style). San serif typeface for headline, and script for logo
Colour system	Cx4. 4 colour: <i>4 colour printing. The ad is made up of 4-colour printing. All the colours plus black.</i>	Both billboards and posters are printed using this method.
Medium	Med.Paid.: <i>any message that is paid for to get it broadcast.</i>	Billboard and Valla (street poster) in Polanco area of Mexico City

Dominant Colour	(Dominant colour of ad): <i>Image Colour Summarizer</i> (Altstiel 152) http://mkweb.bcgsc.ca/color-summarizer/	Grey.
Material	Paper	
Printing:	P. Digital: <i>printed using laser or inkjet printer (paper or vinyl).</i>	
Size:	Billboard	Billboards in Mexico are not standard sizes as there are different suppliers. The 'Vallas' are one company, and these are standard.
Layout (Structure):	<p>Headline: <i>The largest typographical element on the page. Designed to be 'read' first. Largest typographical element in visual hierarchy.</i></p> <p>Subhead: <i>The second largest typographical element in visual hierarchy.</i></p> <p>Logo: <i>a graphic mark, symbol used to represent a brand or service.</i></p> <p>Tag. Strapline. slogan: <i>short text usually put next to a logo or unite campaign same message in various medias.</i></p> <p>Image: <i>Illustration or Photograph</i></p>	<p>Mi Belleza no tiene nada que seconder.</p> <p>Collecciones totalmente palacio.</p> <p>Palacio del Hierro</p> <p>Elpalaciodehierro.com</p>
Text	7	Mi Belleza no tiene nada que seconder.

		<p>Collecciones totalmente palacio.</p> <p>Palacio del Hierro.</p> <p>Elpalaciodehierro.com</p>
Elements.	3	Photo. Text. background.
TECHNIQUES: CONCEPTUAL		
Brand	<p>Brand name: <i>a symbol or trademark is created to represent the uniqueness of the commodity product to the consumer, so that it's differentiated from other similar products.</i></p> <p>-Logo. wordmark: <i>visual and/or linguistic signs that represent a brand.</i></p> <p>-Narrative: <i>Storytelling.</i> (Davis 22)</p>	<p>El Palacio de Hierro.</p> <p>El Palacio de Hierro</p> <p>Story of the female with freckles.</p>
Message (Content):	Branded commodity:	Collecciones totalmente palacio
Gaze:	Colonial	
Main Image (Element):	M.I. Photo	Female model wearing designer fashion on grey background
Style: treatment	Contemporary	
OTHER: NOT A TOOL OR TECHNIQUE		
Client:	Chain Business:	El Palacio de Hierro department stores.

Creation: Designed by.	Professionally designed	Designed by agency TBWA in Mexico City.
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Table 1. Chart representing the tools & Techniques applied to Belleza ad. Part of Palacio de Hierro outdoor billboard campaign 2018. Mexico City

The following section will analyze each of the tools & techniques as applied to the Palacio de Hierro Billboard (fig 28) through the support of design and semiotic theory.

TOOLS:

Here is a descriptive analysis of the campaign's tools, followed by a separate analysis of the techniques Table 3).

Typography assists the brand name in projecting an image that the consumer will not confuse with another. This is formed through; typeface selection and the arrangement of the letters; and then applying two of Canadian typographers Carl Dair's (2012) theories; contrast of size; and contrast of colour.

The font selected in the (fig 28) close up (fig 32) for the headline text on the billboard is a Sans Serif. This typeface used on the ad is Franklin Gothic Extra Condensed and was a very popular font in the 1950s, and again in the digital age because the sans serif fonts are easier to read on digital screens. Its lack of serifs creates a clean line around the font, it appears uncomplicated without any thick or thin strokes. All letters are uppercase which brings authority. The typeface appears very contemporary and fashion forward, which reinforces the launch of a new clothing line in 2018.



Figure 32 - Close-up of headline "Freckles."

With Diar's "Contrast of colour" (Dair, 2012, p69-73), the letters that are coloured in yellow visually "move towards" the consumer, bringing the most important concept of beauty directly at the consumers eye, and the "use of a second colour for contrast" which is white on the billboard, complements the black lettering of the logo making it the main focal point on the package. The yellow used is the official yellow that is applied to their company packaging and has been used previously in their advertising campaigns.

The logo (Fig 33) typography *El Palacio de Hierro* is made up of a serif script in black. This reminds a classic image that appears to be hand drawn, giving a calligraphic sense as if it was written with a quill. The art of calligraphy was practiced by the ruling class in new Spain when creating and signing documents. The letters are italic in shape in upper and lower case, and it is not easy to read unless the reader is highly-literate. The logo is 'recognized' as a familiar brand with heritage.



Figure 33 - close-up of Palacio de Hierro logo.

There are four different typefaces, used in the ad as well as different sizes of type in the headlines, subhead and strapline. The contrast of the rigid and bold headline where the word Belleza (beauty) is

highlighted in yellow. This emphasises the concept of beauty that can't be hidden. The headline is written in capital letters, however different sizes are used to create impact, and the smallest words in the headline "nada que" are constructed using a smaller point size. This allows the headline to be read as 'My beauty isn't hidden' instead of 'My Beauty has nothing to hide,' when quickly scanned by a consumer.

DOMINANT COLOUR

Using the online software *color summarizer*, the main colour of the ad campaign is grey at 81.69% of the total ad (Fig 34).

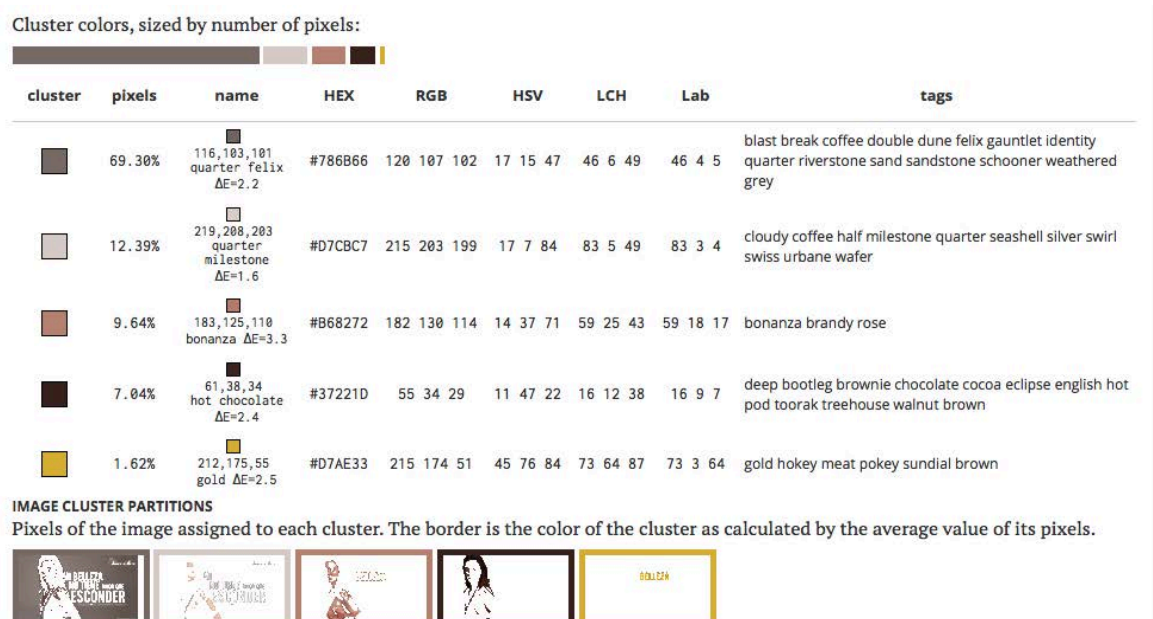


Figure 34 - Image colour summarizer as applied to the Palacio de Hierro "Belleza" (freckles) billboard. <http://mkweb.bcgsc.ca/color-summarizer/> (2021)

Colour according to Van-Leewen is used to convey an 'interpersonal' meaning, (Van-Leewen 2011) and I feel that in advertising, colour is used to broadcast meaning. Grey is the predominant colour used in the background and has no real significance in Mexico except to be a colour that has no personality or symbolism. In contemporary culture grey signifies modernity, comfort, and urban living. In design terms grey acts neutrally allowing the other colours of yellow, pink, white and black to complement these brighter ones. Yellow is used to highlight the word Belleza and reflects one of the 'official' colours that are used by the El Palacio de Hierro brand. It is also reinforcing the word Belleza (Beauty) and draws the eyes attention against the grey background colour it, because it is warm. In Mexico yellow is associated with the sun and warmth as many signs and codes within the upper social

economic class are adopted from the USA or Europe, however amongst the lower social economic levels in Latin America it can mean death or mourning, but the brand is aiming to speak to the consumer that has money. White is considered to represent purity in the upper social economic levels and is often associated with innocence, it also means peace.

LAYOUT (STRUCTURE):

Headline reads as MI BELLEZA NO TIENE NADA QUE ESCONDER. (MY BEAUTY HAS NOTHING TO HIDE)

Applying typographer Dair's theory "Contrast of size", one can notice how all the letters on the headline and subhead are upper case. The size difference between some of the words reinforces the hierarchy that the word Belleza is more important than the rest of the text. The largest word is Belleza, which "creates a focal point around which it is easy to organize the subordinate material" (Dair, 2012, p55).

Subhead: Reads as; COLECCIONES TOTALMENT PALACIO (TOTALLY PALACIO COLLECTIONS). This is 70% or more smaller than the headline, which indicates that after the logo, it is the third most important typographical element on the page. It appears below the last word in the headline ESCONDER, running from the model's arm, and nearly stretches the word's length. Visually together the image; headline and subhead create one visual.

Tag/strapline/slogan: In this case the company's web address appears in what usually would be a space reserved for a sentence that would reflect its brand character. This is the fourth and least important part of the ads message. It will be the last message read, and it is designed to persuade the viewer to use a digital device to find out more on this brand and its offerings, or a 'call-to-action.' This also limits the access a viewer has to see the digital content, since owning a digital device is extremely expensive and out of most of the population's reach.

Elements: There are 3 elements in the billboard: Image; typographical; and the background. 1) The image: of a female that is cropped just below the chest. Is integrated with the 2) headline with details such as the hair flowing over the first letter of the headline "M." This directs the viewers eye from the image and leads them to read the headline after seeing the face. The background in the colour grey holds the elements together and creates a frame for them to sit in.

When designing ads for a specific medium such as billboards it is important to apply the Keep It Simple principle. (KIS). Created by aviator Kelly Johnson in 1960 this design principle states that simplicity should be a goal in design (Rich 1994). It is applied to graphic design and advertising

because the consumer usually has only 2 seconds to read a billboard. When the consumers' eyes are on the billboard it is important to control their eye and have few elements so that the eye knows exactly where to gaze. In this case the grey (Fig 28) background allows the white typographic elements to be read, and the integrated female image leads the eye into the headline. Allowing the viewer to understand the idea in as little time as possible.

Text: There are seven words in the headline, in addition to the subhead of three words; logo; and strapline made up of five words. Barry discusses that for a headline to be effective it should be made up of eight words, or less, so in this case there are many individual words for a viewer to read in a small space of time (2012).

Size: Billboard and Vallas (large posters on streets) are spaces paid for by the client to broadcast their message. They can be rented for one week or many months. The idea is that specific medias are bought to target consumers. The fact that the billboard is seen on the street is a semiotic sign demonstrating a larger-than-life image of a human that contrasts with the smaller bodies walking in front of the billboard creating scale. The large size of the image emphasises the impressive scale of the printed human figure to the passers-by below.

TECHNIQUES:

Here is a descriptive analysis of the campaign's techniques including support of semiotic and design theories.

Brand name: is a strategy "designed to convey conceptual images associated with products through a suggestive name" (Danesi 2013, p82). Therefore, the word 'El' (the) evokes something important. The word 'Palacio' (Palace) evokes the concepts: royalty, power, tradition, longitude, dominance. The 'Hierro' (iron) signifies metal; hardness, solid; unbreakable. Therefore, the name El Palacio de Hierro conveys the linguistic signs of: Importance, royalty, power, dominance, and unbreakability.

Logo: The wordmark of El Palacio de Hierro can be interpreted as a sign. Applying Barthes' theory of "signifier + signified = sign" (Barthes, 1972, p115) to this logo, can bring insights into the symbolic messaging. Therefore: El Palacio de Hierro (signifier) + Elegance and tradition of the typographic imagery (signified) = Palacio de Hierro is elegance and tradition (sign), and this is part of the strategic messaging that the Baillères family together with their advertising agency Teran TBWA wanted to transmit to the consumer.

Main Image. The principal image is a photograph of a freckled female. In *Rhetoric of the Image* Barthes refers to a photograph as a “recording” (1977, p158). In this case the ad has captured a young female whose gaze is fixated on camera against a grey background. Barthes defines the root of an image as being close to the word “imitari”: which is an imitation or representation. A copy. (Barthes 1977, p199) So this photograph is a “recording” of a moment and is a reality that gives the idea of “having-been-there” (p158). Barthes also defines that a photograph reinforces the myth of natural representation even though framing, focus, lighting, speed belong to the plane of connotation. Meaning that even though the photographic image represents a moment that can be considered a denotation, because it is a construction that needs to be interpreted.

Narratives. As the brand character of El Palacio de Hierro evolved since the first store was opened in Mexico City in 1891, the narratives created around empowering white people through fashion contribute to the brand's longevity. El Palacio de Hierro's story is expressed through advertising transmitted by way of mass and digital media. In *The Quest for Semiotic Meaning* 2007 Danesi defines a narrative as a “story that is put together to portray reality in a specific way.” The reality being white empowerment reflected through aspirationality.

The billboard can also be considered a “text”. In semiotic terms the phrase ‘text’ is the bringing together of signifying elements that encode to produce a message (Danesi, 2004 p15-16). The text created in the El Palacio de Hierro logo reflects the brand positioning of a traditional Palace made of iron that can make a person feel European, and appear from the higher classes, because of the branded myth. This is reflected through the combination of: solid and bold typography; elegant logo; colour white in the typeface; light skinned model; white and light coloured designer clothing; and the addition of a headline emphasizing beauty.

Thomas Carlyle's *Hero Theory* appropriated the concept of Visuality to create and justify the hero, and this is done to maintain power over the population and maintain the status quo (Carlyle 1869) (Carlyle 1966) (Mirzoeff, 2006). Carlyle's concept of creating a hero by appropriating visuality has been a technique used by advertisers for many years (Carlyle 1966). With Carlyle the viewer reads the main protagonist as a hero through such techniques as: gaze, scale, and semiotic signs such as clothing (Fig 19, 28). In the case of the Palacio ads, the image not only creates a hero out of the model through sheer scale of the billboard forcing the consumer to look up, but it also suggests that the consumer can be turned into someone important through persuading them to wear imported European or American fashion.

Style: The category of fashion advertising is usually 'on trend' reflecting the next seasons' styles and colours in their branded messaging, which in a North American capitalist-dominated economy change at least four times a year: winter/spring/summer/fall. In this case it is a summer outfit as the campaign was released in March of 2018. This 'style' reflects the commodity *Coleccion Totalmente Palacio* positioning as a fashion forward brand accessible for people with money.

Gaze: The male gaze was theorised by Laura Mulvey in her essay *Visual Pleasure and Narrative Cinema* (1975), where she discusses the "Male gaze" and how the female body has been objectified in narrative movies. This theory can be applied to print advertising and specifically contemporary 2D advertising messaging where the gaze of the message is from a colonial point of view, a colonial gaze where the dominant hegemonic position of white superiority is reflected in the designed messaging using signs that are culturally coded. Like the Marlboro campaign that reflects a colonial gaze by highlighting a positive aspect of the cowboy and ignoring the Amerigenocide, thereby creating a cleansed myth. The print advertising from El Palacio de Hierro features only white models (Jones 2019a, b), even though according to the CIA "mostly European" represent only 10% of the Mexican population (CIA 2023). This creates a colonial gaze of featuring only white models in superior positions in the advertising, like the pinturas de castas, that represented whiteness as the superior race. The Palacio billboards are a new form of pinturas de castas reinforcing white superiority using 2D visual communication I call it casta-vertising using a branded gaze. The photographic image (fig 28) also reflects a violent male gaze due to the freckles ad where they appear as blood splattered across her face and her arms appear to be tied behind her back. The photographer and creative director of this campaign at TBWA along with 3 members of his team were male, (Latinspots 2018) again the ad is reflecting a male gaze. Please note that on page 82,83 I explain why I selected the CIA ethnic study as to justify the percentages of non-white, mixed-blooded peoples in the Mexican population.



Figure 35 - Tools and techniques are shown how they apply to the different elements used to construct the message.

In this section I have just explored the tools and techniques (Fig 35) --supported by design theory and semiotic theory-- used to create the Palacio billboard campaign (Table 3) (Fig 28-31). The tools and techniques of: Gaze; Main Image; narratives; typography, text, logo, colour, etc. reveal how a branded myth can be constructed. Repeated over time in various media to support what Barthes states as 'how the denoted message naturalizes the connoted message" (1977, p162)

In the next section I will use visual semiotic analysis to explore how advertising projects two messages. The one the client pays for, and a secondary message that supports branded cultural and historical myths.

SEMIOTIC ANALYSIS: TWO LEVELS OF MESSAGING.

Advertising messages are designed to broadcast a specific message; however, many contain a second level of communication often promoting racial inequality, ideology, or gender bias. (Jones 2015. 2019a) The following semiotic analysis is of the primary and secondary messaging that appears within this campaign. It is important to note that in *Rhetoric of the Image*, Barthes states that a photograph offers 'three messages:' (1977. 1999).

- a linguistic message,
- a coded iconic message,
- non-coded iconic message.

However, for this research I am saying that advertisements have two main messages: one from the client e.g., Palacio has a new clothing collection, and the secondary messages that reflect the cultural and societal norms when the ad was created e.g., rich white people wear this product. This second message(s) incorporates what Barthes refers to with the 'three messages.' So, when I refer to the ads message, I will refer to either the main message, or the secondary message, and not the three that Barthes is referring too.

The main messages delivered by the client to the audience when looking at the billboard campaign is that the *Totally Palacio Collections* are available at the 'diverse' Palacio de Hierro. This message is supported through the central idea of the campaign that represents 'diversity' by featuring a different 'stereotype' in each ad: old age; unconventional beauty; androgyny; and overweight (Fig 27-30). As reported in the Mexican press at the launch of this campaign "Palacio de Hierro wants to break stereotypes" and promote "diversity" and this message is what the brand and the ad agency want to be 'interpreted' by the viewers of the campaign (Fig 36) (SPD 2018). Unfortunately, the main issue of diversity is not reflected in the ads by the fact that all the models are light skinned and do not feature anyone who represents 90% of the Mexican population (CIA 2023). The ads show only white models representing 10% of the total population, and no racial diversity is presented. (Jones 2019 a, b). I interviewed one of the heads of marketing in 2018, and I asked her about not having people of colour in their ads. She said that in their catalogues they do use some people of colour. However, when I reviewed the 2018 fall catalogue, the models were international in image, meaning black, or Asian models, and not Indigenous, nor *moreno/a*.

El Palacio de Hierro lanza campaña que busca romper con estereotipos

REDACCIÓN SDPNOTICIAS.COM

mar 06 mar 2018 19:23



Figure 36 - Online news article describing the campaign. (SDP 2018)

The secondary messaging reveals a more complicated relationship between the brand and the Mexican population. This analysis is performed using Semiotic theory including Visual Social Semiotics, defined by Jewitt and Oyama in 2001 as “the description of semiotic resources. What can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted” (p136), and this method can be applied to discover the secondary meanings (Jones 2020a) in the billboard campaign as this is a “useful tool for analyzing images and their relationship to text” (Harrison p49).

SECONDARY MESSAGE.

In the Palacio billboards, the intended audience will interpret the message as the advertising agency and its client intended it. In this case the ad is directed to people from a high socio-economic class with a disposable income that enables them to buy the products advertised by Palacio de Hierro.

These receivers will interpret the ad from a dominant-hegemonic position meaning El Palacio de Hierro challenges stereotypes of gender; beauty; age; and weight, but they all must be encased in a white skin. According to Hall there are audiences who will decode the message differently than how it was intended, this is a negotiated position. Hall defines it as the audience that understands the text's codes and mostly accepts the general meaning, but at the same time resisting and modifying the message so that it reflects their own life experiences and cultural background. However, Hall's third position called 'oppositional' would be seen by a lower socio-economic audience that cannot afford these types of clothes or accessories. They will interpret the message as these clothes are for 'richer white people.' This is because people with coloured skin are not featured in the advertisements, so there is no one for the target to identify with. This form of omitting or erasure is discussed by Boaventura de Sousa Santos in his 2018 book *The End of the Cognitive Empire* with the concept of 'sociology of absences,' and is touched upon by Audrey Lorde in their influential 2018 article *The Master's Tools Will Never Dismantle the Master's House*.

PHOTO ELICITATION

I have used two methods to analyze the campaign. This is to understand how the ads are constructed and, to understand how the consumer reacts to the advertising. However, this is just my opinion as a white male from a country that colonizes, who is applying theory to practice. What about the Mexican consumer and what do they think? Do Mexicans have the same opinion as the findings that my research revealed?

To answer that question, I performed photo elicitation research (*Harper Faccioli 2000*) (*Harper 2002*) with 10 members of the Mexican public of various economic levels.

The definition of "Photo elicitation is using photographs or other visual mediums in an interview to generate verbal discussion to create data and knowledge. Different layers of meaning can be discovered as this method evokes deep emotions, memories, and ideas." (*Glaw 2017*)

During the Pandemic in 2020 it was hard to get people to participate in interviews. However, I performed 1 hr semi-structured interviews with 8 different Mexicans from various social economic backgrounds, gender (1 female, 8 males), education levels, and race. I showed them the Palacio campaign and had a list of prepared questions. (Appendix D). Comments made by the participants included "Models do not look Mexican, (but could be) but look like they are Nordic" (person G) or that the freckles billboard " supports violence against women, as I see blood spattered across her face" (person H) and Person C female who identifies as from lower socio-economic level said "People

from the country such as Farmer do not have European features” and “If you put a Moreno in elegant clothing they may not look right” Through ‘photo elicitation’ the thoughts of Mexican consumers reinforce many of the findings from the two previous analysis.

SUMMARY.

The anti-stereotypes billboard campaign from El Palacio de Hierro is a constructed visual communication, designed through the application of various advertising tools and techniques. This advertising campaign also broadcast two messages: a main message, and secondary messaging. The second level of messaging confronts the economically challenged viewer with the harsh realities of life in Mexico, by presenting designer commodities that only the wealthy can afford. Even though the ads celebrate diversity, it is only white diversity, and does not recognize the diversity of the other 90% of the population. The advertisements also are important through what they don’t show, which are people of colour, this reinforces the concept of erasure, where what is not shown is forgotten.

The ads can also be considered a contemporary version of *Las Pinturas de Castas* (*Casta paintings*) I call it *Casta-vertising* that is publicity that still classifies Mexicans with the whiter ruling class presented in a position of power. In this case we have a constructed 2D visual communication depicting wealthy white citizens wearing luxury goods, and this continues as we see in their recent campaign (Forbes 2023).

The brutality that is touched upon in the responses to the Freckles billboard reveals the violence that is directed towards women in Mexico with “homicide is the leading cause of death for Mexican women between the ages of 15 and 24.” (Farfan-Mendez. 2022). This observation was also captured by photo elicitation interviews.

By applying advertising tools and techniques to encode brands, we can observe how and why brand meaning is constructed to create a brand (Table 3) (Fig 35). Revealing that the tools and techniques of: Gaze; Main Image; Narratives and others, demonstrating how a branded myth can be constructed (Jones 2020a) to develop “strategies of power” (Kelly 2005) (Foucault 1980, 1995) and how “cultural meanings are filtered and encoded through the advertising process” (Kelly). This encoding process demonstrates advertising’s ideological power, where “Advertising agencies are institutions where cultural creativity and commercial business objectives co-exist and collide and the discourses of capitalism and culture become enmeshed and intertwined” (Kelly).

These facts revealed from the semiotic analysis led to the conclusion that the cultural history cultivated by the ruling families is unconsciously maintained through messages that portray values that indirectly reinforce their class power (Jones 2019a) (Kelly 2005). In this case a myth that is defined by the way it utters its message (Barthes 1972. p109). where the message is broadcast through paid mass media. Reflecting the social and cultural values created over 500 years ago that are now so ingrained in Mexican society that they are not questioned and are part of the construction of modern Mexico. The power representations that are presented through 2D advertising is the cultivated myth of the light-skinned ruling class (Jones 2019a) This translates into advertising that mostly features light skinned actors, creating a myth that white is better, and therefore aspirational to consumers.

OVERALL SUMMARY PHASE 1

To conclude this section *Mexican Visual Communications Review* which is part of the research methodology of phase one, we investigated the 'advertising tools & techniques' used to create 2D messaging in three different socio-economic areas of Mexico City. After we performed a semiotic analysis to examine how racist secondary messaging is constructed in contemporary Mexico. In the next section -phase two- the research findings are decolonised in a workshop held in Iguala in October 2020, and these decolonised tools are appropriated to create a poster campaign.



4. PHASE TWO: IGUALA MISCELENIA WORKSHOP

INTRO

This chapter includes an ethics statement concerning myself as a white male going into a Mexican community to obtain research on how locals think of advertising and explore their thoughts on the tools and techniques of advertising and advertising itself. This section covers the research ethics process, and how I selected the town and place of research, and how participants were chosen. RCA Ethics approval is appendix E.a Approval p246.

First let me introduce my ethics position statement.

ETHICS POSITION STATEMENT

I am taking my power of white privilege and asking questions relating to making advertising more diverse in order to subvert Mexican advertising. I am working with a local Mexican community by using what Decolonising Methodologies author Linda Tuhiwai Smith defines as “co-production” methodology (Smith 208) and “indigenizing” (Smith 2021, pp167) to investigate ‘locals’ thoughts on Mexican advertising, and its tools and techniques to inform the creation and production of 2D messages that will be broadcast in Mexico July 2022. This will be an act of subverting Mexican advertising to catalyse discussion within the advertising community regarding diversity and eventually leading to decolonisation, by using race as a focus. I am using this position to challenge “the spectacle” of advertising (Debord 1967a, b) to create dialogue and eventually make change, with the objective of creating greater diversity in Mexican advertising with the ultimate aim of decolonising advertising in Mexico. I realize with this project I will not decolonize advertising, but #RacismoNeon will be the catalyst to create conversations on diversity, which will grow and eventually decolonise advertising.

Through the concept of what Stephanie Irlbacher-Fox calls “co-existence through co-resistance” (2012) I work with local communities in removing colonial thinking from advertising such as racism. “Making change in our own systems” as well as in ourselves is important to the process of decolonisation (Irlbacher-Fox)., I also believe it is beneficial to include the advertising community as part of the conversation (as I do with a workshop with Tanque Publicidad July 2022) because by

“having a place to land relationally creates a stronger rationale for unsettling established systems” (Irlbacher-Fox) such as the \$885 billion-dollar global advertising industry (Statista 2023b) which is an established system that maintains racism and classism in Mexican advertising (Jones 2019a). Also, decolonising is as much a process as it is a goal (Walia 2012) therefore to decolonise advertising, I first need to create a conversation on one of the main issues of decolonisation, which is lack of diversity.

Decolonisation is people speaking for themselves (UN). I am going to be the subverting catalyst, to create greater diversity and eventually this conversation will cause other conversations and decolonise advertising. I will appropriate my privilege as a former Vice President Creative Director to create a way to speak to the advertising industry to produce change and reform. The only way I can do this is to become the subject and not have the people I am co-producing with be the subject. This is a critique of whiteness, whiteness in advertising, and the whiteness of the advertising process.

There have been examples of people using their power of privilege to help the disadvantaged such as Brazilian academic Andrea Medrado who recommends we perform a “critical self-examination of our privileges as well as our limitations and vulnerabilities” (Medrado 2023, p73). Also, Sasha Costanza-Chock who speaks about their role as an American white trans woman from an upper-class background who channel their privileges to benefit marginalised groups in their book *Design Justice* (2020) “I work to leverage my race, class, gender and educational privilege to amplify the voices of communities that have been systematically excluded from the public sphere.” (p5) I believe I have privilege and influence within the Mexican advertising industry so I will appropriate and subvert my privilege for this project to challenge the creative industries in order to start the process of decolonising publicity.

Mexican advertising has and does currently reflect racist, and classist thinking (Jones 2019b) and demonstrates an unwillingness to fully change. My strategy is to work with the local populations in Mexico and through what the author of the book *Decolonising Methodologies* (2021), Linda Tuhiwai Smith, calls two of the 21 decolonising methods of research. The first one is named ‘co-production’ (p208) “by working with indigenous knowledge and indigenous knowledge holders” to understand issues with 2D communication. The second method is ‘indigenizing’ (Smith p167) where the 2D campaign will create an awareness of racism within the Mexican advertising community of the need to “disconnect many of the cultural ties between the settler society” and the original peoples (p167). With the objective of generating discussion and some form of decolonisation to the processes of creating and designing advertising.

I realize that during the workshop and throughout the production of the campaign I need to navigate the process and power balances, showing respect to the peoples and their ideas. I realize that decolonising “telling our (original peoples) stories from the past, giving testimony to the injustices of the past struggling for justice” (Smith p38) is an important part of the message creation. Also, with the analytical methods of ‘close reading’ (Bucks 2021) (Allen) and ‘close listening’ (Worthington, Bodie 2017) I will guide a campaign throughout its journey from creation to production, considering the voices, thoughts and actions of the people I am working with.

This is my methodology, and it is not about me, but them, the local Mexicans of colour who are currently removed from most advertising messages, but with myself delivering their message through co-working with local peoples and preparing a 2D campaign, and presentations, and interviews with the mass media. I am empathetic to their message on racism, and the power of tradition, and will use that understanding of the local peoples combined with my privileged advertising skills to deliver messages about diversifying Mexican advertising.

Also, it is important to note that during the workshop I gave the participants a ‘safe space’ in which to explore ideas and designed the workshop to inspire them in idea creation through the co-creation process. The ideas were co-produced, and I realize that this would not have happened if I had not participated, nor would the ideas have been generated without the participants. This is how I am supporting the co-production. This co-production is informing my research so I can understand how advertising affects society, from the very people that live in society. The information gained through ‘co-production’ informs and complements the knowledge gained in the empirical literature review.

The methodological process I am looking at is that the local Mexicans subvert the practice of advertising by participating in the research. Then I subvert the messages through the design process and placement. Subverting the world of Mexican advertising. Resulting in a conversation on removing racism and ‘colonial thinking’ from the Mexican advertising industry.

THE PREPARATION FOR THE RESEARCH

This section is a summary of the RCA ethics approval process which can be read in full Appendix E. We will review how i selected the place of research, and how participants were chosen, and their consent obtained, along with the objectives of the research and detail of the ethics process. Followed by reviewing the process of the research, ethics approval, and ending with the exercises to delink tools, gain opinions on advertising and conclusions.

- A 3-hr workshop was held October 10th, 2020, at the [Miscelanea Cultural Yohuala](#) (cultural centre) in the Mexican city of Iguala located in central Mexico.
- The Miscelánea Cultural Yohuala was under the direction of M.C. Marlenis Ocampo Nogueta, who was also the 'Director of Culture' for the City of Iguala, which is in the same city as the cultural centre.
- It is important to note that the Miscelánea Cultural Yohual respects the same strategic and code of ethics as the Direction of Culture, and both are under the direction of M.C. Marlenis Ocampo Nogueta's control. She was my main contact for the workshop, and we communicated via WhatsApp, and in-person both before and during the workshop.

For the workshop I was operating under the auspices of the Miscelánea Cultural Yohuala and abiding by their policies.

THE DAY OF THE WORKSHOP AT MISCELENA CULTURAL YOHUALA.

RESEARCH METHODOLOGY AND INTRODUCTION

I am exploring a qualitative analysis that uses the grounded theory of analysis and coding, (Lindlof et al 2010) Lindlof et al 2011, p250) I define the analytic terms and illustrate them with examples in the charts below. The objectives of this research workshop are to investigate the following questions:

- What are the tools and techniques to create 2D messaging that are used by the locals?
- What tools do the participants prefer to use now to create simple messages?
- Can advertising tools and techniques be delinked?
- What type of messages can the locals create (visual and/or words) to reveal Discrimination & Colonialism in Mexico.

Since my sample size is small and as Cobern and Adams (2020) state "An observer collecting data in one particular situation is in a position to appraise a practice or proposition in that setting, observing effects in context" (p74) I am reviewing this data in the context of investigating people who do not live in the city of Mexico and I am obtaining their reactions to inform my research in general, and examples used in a future workshop held in an advertising agency in Mexico City in 2022. Their opinion does not necessarily represent all of Mexico but is valuable in discovering what non-Mexico City residents think.

It is important to note that the 2021 book *Decolonising Methodologies* by Linda Tuhiwai Smith was used to guide and inform the workshop, and the research performed. I applied the decolonial

methods to my research into removing colonial thinking from Mexican advertising. I understand what colonialism is like because I am of Welsh heritage, and I have lived it. This is because English culture has oppressed the Welsh culture for over 800 years (Price 2009) (Clark 1989) from English language being imposed at school, to having an English born royal titled the Prince of Wales. As Smith recognizes that “While the Welsh people are not formally part of the indigenous people’s movements their programmes are often studied as indigenous achievement” (p169)

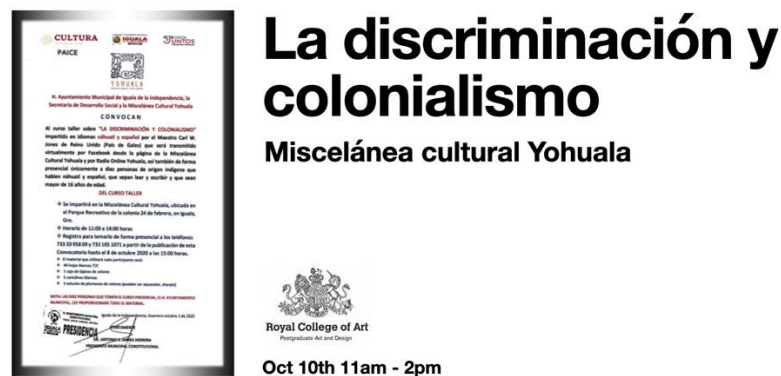


Figure 38 - Cover of PowerPoint used in workshop. (Discrimination and colonialism).

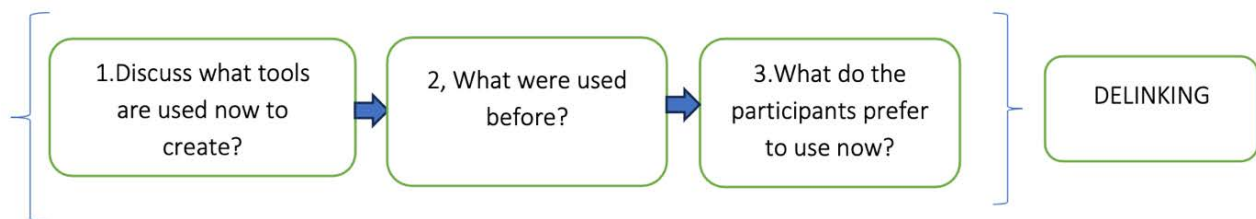
On October 10th, 2020, the workshop started at 11am and the session finished at 2pm. After the participants had signed in, the Centre’s head *Señora Marlenis Ocampo* introduced the workshop. It was important that the participants understood that the workshop was a ‘safe space’ a place free from discrimination and intimidation (Stengel 2010) and Marlenis was there to ensure that. I then introduced myself and my previous art projects *ElCrayolas.com* (2013) followed with the research process and methodologies (Fig 38). As Smith states “...methodology and method – is highly important... processes are expected to be respectful, to enable people, to heal and educate” (Smith 149). Because of the town’s history, I wanted this community to understand that we “respect the place of everyone” (Smith 136), in addition to comprehending the reasons for this research.

FIRST SESSION 11AM TO 11:45AM

The first session in the morning was to examine the tools and techniques used to create messages by lay people. The objective was to explore what Mignolo (2007b) calls *delinking* with “the idea that

knowledge is also colonized and, therefore, it needs to be decolonised” (p450) or delinked (Mignolo). This is to remove the colonial links to objects or certain types of thinking. Therefore, the structure of the first session was to discuss ‘What tools are used nowadays to create messages/artwork’ by laypeople, followed by ‘What tools were used before,’ and finally ‘What tools do the participants prefer to use now to create simple messages’. The structure shown in table 4 is my interpretation of Mignolo’s *delinking* process that I applied to decolonise some tools and techniques proposed by laypersons (table 4).

Table 4 -Delinking process applied to advertising tools and techniques



After introductions, the first exercise was to write a list of tools and techniques that the ‘participants’ would use locally to create ‘messages.’ This was recorded on a white board (figure 38) and broadcast live on Facebook (Appendix E) (Iguala 2020). The list included a mixture of modern implements such as acrylic, aerosol, brushes, spray-paint, to more traditional items such as a maguey cactus leaf, wood, papel amate, and cloth.

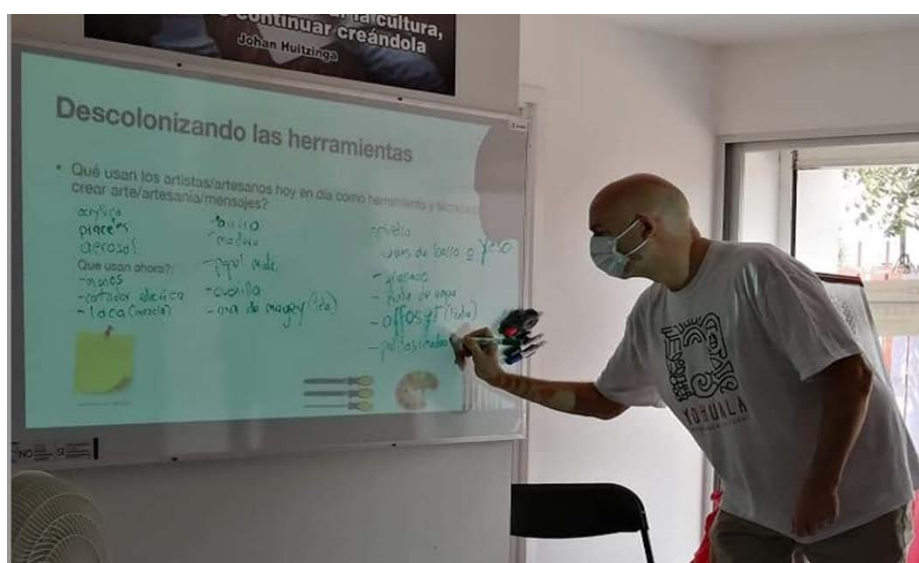


Figure 39- CWJ writing on white board participants suggestions of tools and techniques

This was followed by the questions “*What tools and techniques were used before the Spanish arrived?*” (table 5) (Fig 39). If you would like to see the video recording of the Facebook live session, please ask me for a copy carl.jones@network.rca.ac.uk

Table 5 - Tools & Techniques used before Spanish arrived

<p>Que herramientas y tecnicas uso tu cultura antes de que llegaran los espanoles. Como pintaron? Que tintas? Como crearon las tintas? Que pinceles/brocha)</p> <p><i>What tools and techniques did cultures use before the Spanish came?</i></p> <p><i>How did they paint? What inks? How did they create the colours? What brushes?</i></p>	
<p>Pintura Natural. conchinchilla insectos, caracol, flores, tierra, piedra, minerals, oxido (<i>conchinchilla insect, snail shell, flowers, soil, rock, minerals oxido</i>)</p>	<p>Planta – baya, arrandano</p> <p>Brazil saptree</p> <p>(<i>Plants, berries, cranberry, saptree brazil, amate paper from cactus</i>)</p>
<p>Animal pello, whiskas, conejo pello, (<i>animal hair, whiskas, rabbi fur</i>),</p>	<p>Oxydiana piedra para cortar.</p> <p>Papel amate (<i>oxidian rock to cut, amate paper from the pulp of the fig and mulberry trees</i>)</p>
<p>Pincel, magey</p>	<p>Plumas de los aves – (<i>turkey feathers</i>)</p>
<p>Semilla, maglar.</p>	<p>Laca (<i>lacquer</i>)</p>

In response very traditional colours and painting implements were discussed such as the *conchinchilla insect* that produces a strong red colour, or the feathers of a turkey to paint onto a surface such as Papel Amate that is made from the pulp of the fig and mulberry trees. In total this question revealed a mixture of unique traditional implements not widely used today, and others that are currently used by artists such as *papel amate*.

During the break at the end of the first session participants were asked *What tools of any that we have discussed this morning would you prefer to use to create a message?* (table 6). It was stated by

participant 5 that using a “pen and paper are easier” because “we can just go to the store.” Participant 4 talked about convenience and said “we do not need to make the inks or paper, buying is quicker” this was referring to the *conchinchilla insect* which is an elaborate process to create the red dye. Leading to the conclusion that even though the participants respect the tools and techniques used before the Spanish arrived, however, to create a contemporary message, they prefer using ‘quicker’ tools such as pen and paper.

Table 6 - If you were to create a message today, what tools would you prefer to use?

<p>Si fueras a crear mensajes hoy. ¿Qué herramientas de las que hemos discutido preferirías usar?</p> <p><i>If you were to create messages today. What tools of any that we have discussed would you prefer to use?</i></p>	
Pluma, lapiz, (pen, pencil) Sharpie. Espray (aerosol)	Papel (<i>paper</i>)
Impresión (<i>printing</i>)	Fotocopia (<i>photocopy</i>)

When working with vulnerable populations it was important to use decolonised research methods. First, I worked with the participants and discussed which tools they preferred to use when creating messages and why they selected these specific tools. This research method was the act of ‘indigenizing,’ which is defined as being “...grounded in the alternative conceptions of world view and value systems” (Smith, p168) so, I argue that we ‘indigenized’ the advertising tools by looking at them from a local people’s perspective. The popular tools and techniques of paper and ink used in the three areas of Mexico City, were corroborated in the workshop. When the participants were asked about their preferred visual methods, they stated “pen” and “paper.” They mentioned that paper in Mexico was known as “amaté” which is made from cactus plant, and existed before the Spanish arrived in Mexico and so it is not considered by the locals to be an imported tool. However, in contrast the locals mentioned that they do consider the pen as an imported tool, but also as a convenient tool that is quicker to use than the traditional methods such as paint created out of ground insects, or a brush made of rabbit fur (Gomez, 2016). Therefore, the participants elected to use ‘pens and ‘paper’ to create messaging in 2D. Therefore, I propose that these two tools have been ‘de-linked’ or ‘decolonised,’ as it is the local peoples who have decided to use these tools. Walter

Mignolo defines the act of 'de-linking' as "if knowledge is colonized one of the tasks ahead is to de-colonize knowledge" (Mignolo 2007b, p451). I have applied this thought by discussing with the 'local' peoples the 'tools' that they themselves have decided to use after looking at the various implements available to them from pre-colonial to post-colonial tools. With the local peoples taking the decision on which tools they prefer to use. I will use these 'decolonised tools' to create the practice part of my research, which in phase three is designing subversive messages.

To conclude, in this first session one of the objectives was to Delink (table 4). After exploring the different methods of creating a message, the participants decided the tools that they preferred (table 6). As Fanon "states, decolonisation is a double operation that includes both the colonized and colonizer" (1965, p458). In this first session the participants are the colonized, and I represented the coloniser, and by discussing together we had 'delinked' the tools and techniques. Where, after debating the various tools used "before and after" the invasion the participants arrived at what they preferred to use, which was contemporary items such as the pen and paper (table 6).

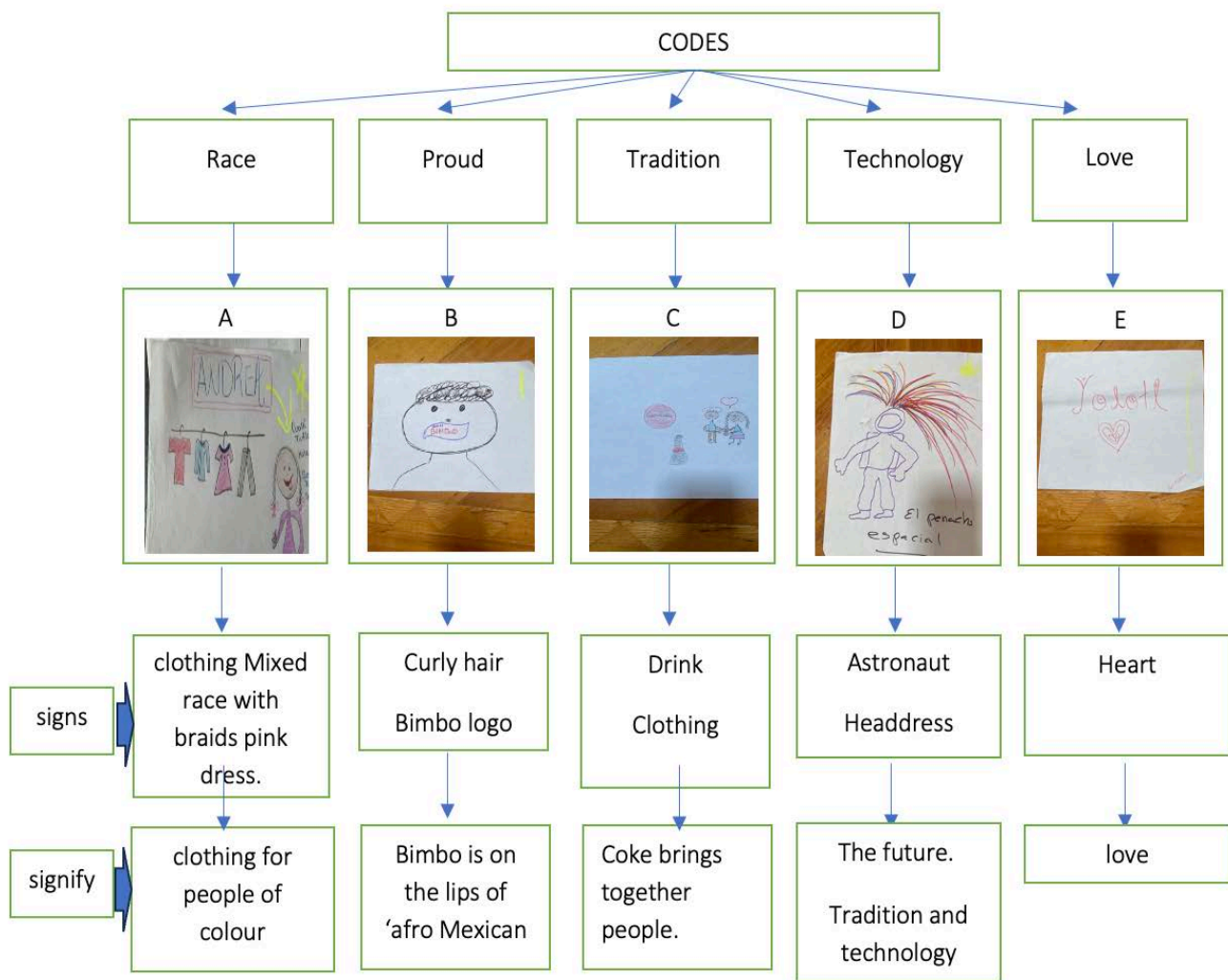
THE FINAL THREE EXERCISES 12:00PM TO 2PM

For the rest of the three exercises, we applied the method of what Smith calls 'co-creation.' Where the session was designed to first have a discussion that inspired the participants to put their thoughts down in response to questions directed at them by using tools that the centre supplied such as paints, post-its, board, or the ones I supplied such as paper, water colour, acrylic, markers, pencils, charcoal, and pens. This exercise was to understand what the people outside of Mexico City thought of advertising messages. The presentation and questions were supported by using *Pew Research Centre* guidance for 'question construction' and their 'translation' from 'English to Spanish' & 'Nahuatl to Spanish' to English, as it was important to create a safe space so the participants would not feel "... uncomfortable or not free to express their opinions..." (Pew 2023). The participants were asked questions to inspire thoughts or reactions using tools of their choosing. Just as advertisements are made up of images or words, or a combination of both, some participants wrote words and others drew images, and others combined both images and words.

I analysed each message and the results were recorded in a word document one for each session, one for each of the three exercises, an example of the first exercise can be seen in (Appendix F). The messages were categorized into "in vivo codes' such as 'Race;' 'Proud;' 'Tradition';' Technology;' 'Love' 'Food' etc. that code the "terms used by social actors to characterize their own scene." (Lindlof

et al 2011, p251). Followed by the application of semiotic terms 'sign' and 'signified', which uncovered themes within the participant's hand-drawn messages (table 7).

Table 7 - Codes and themes from drawing exercises 2, 3, 4



I will now present the resulting 'messages' designed by the participants in response to the discussions held and some questions asked during the next 3 sessions of the workshop.

SECOND SESSION 12:00PM TO 12:45PM

In the discussion preceding the exercise we talked about pride in being Mexican. During the following exercise 2 the participants were asked *How can you express visually or with words how one could be proud being Moreno, Afro-Mexican or indigenous origin?* Traditional objects were drawn such as the maguey plant, or a typical indigenous headdress that was combined with an astronaut suit as seen in Table 7 image D. A younger member of the group drew a human head resembling a famous Olmec statue (Cohen p40) wearing Bluetooth headphones (fig 40). This was complemented by another participant who drew a traditional object of an elongated canoe combined with the act of crossing the Atlantic. Another had a church that was crossed out being compared to a pyramid, implying old religion is superior to the 'imposed' Catholic religion. A female wrote in Nahuatl about the superior values of indigenous people vs 'prepared' wealthy class citizens (fig 40), and how *being an indigenous women I am very proud of being able to speak Nahuatl and it is important for our culture and regional traditions*. Also Female empowerment was further touched upon with an image of women with braids, sowing seeds in a field of maize (corn) and written in Nahuatl and Spanish *Women sewing with their hearts* (Appendix F-exercise 2). Many of these various images highlight the mixing of the two cultures of Mexico 'traditional' and 'contemporary' as discussed in chapter 1.2. The results of this exercise further suggest the myth of Mexico created after the revolution, which is a combination of both the old and new. (Moreno J. 2003, p7,p234)

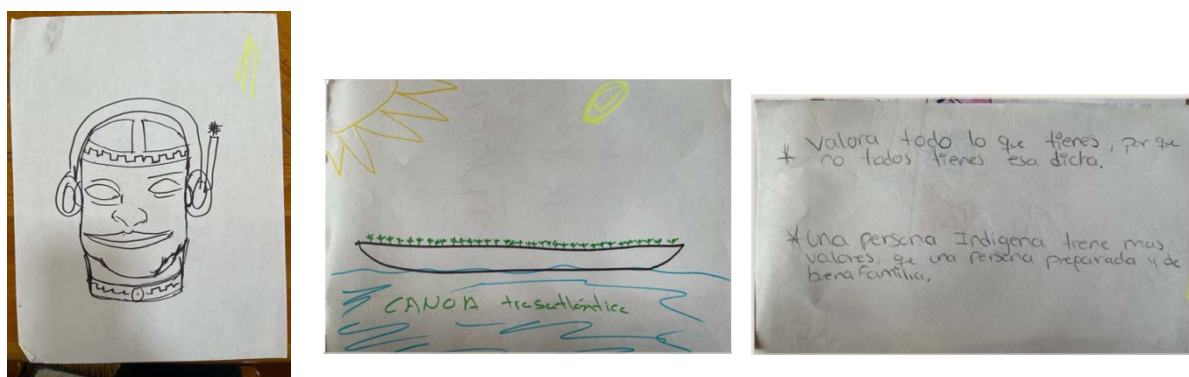


Figure 40 - Exercise two. Examples of drawings by participants.

THIRD SESSION 1:00PM TO 1:30PM

In Exercise 3 we looked at current advertising in Mexico of brands Bimbo, Telcel, Sabritas, and Andrea clothes, and in the discussion, participants mentioned how *'they are not featured in the advertising'*, and how *'white people are always in the ads, not people like us*. In the exercise that followed, we asked participants to imagine people of colour; indigenous, or Mexicans of African descent in the

advertising of the largest bread maker in Mexico called Bimbo. In one reimagined ad, a participant chose to feature a person with curly hair and the logo of Bimbo is in place of the mouth (Table 7 image B). When asked as to what type of person this was the participant answered Afro-Mexican. Interestingly 'Hair' is what has been selected by the participants to identify Afro-Mexicans in their 'drawings' (fig 41. A) and in another drawing a bimbo logo was surrounded by stick figures each with curly hair (Fig 41. B) . Looking back at the history of Mexico, where through the act of interbreeding or “mestizaje” (Cohen 53) it's clear that the wish of the government was to make Mexico more physically European, however consequently this act helped minimize black visual-ness where “black physical characteristics have disappeared” within the borders of Mexico (Cohen 53). Maybe the characteristics presented in the images would have been different had there been workshop participants who identified as Afro-Mexican, however none verbally identified as Afro-Mexican in the group.



Figure 41 - A, B, C, images of exercise three 'Afro-Mexicans' and 43 missing students.

In the same exercise one of the messages features a Sabritas logo with the words written in its mouth “we are missing 43” referring to the kidnapped 43 students (Fig 41-C) (The Guardian 2022) suggesting either that branding can help in finding answers, or the missing 43 are on the lips of everyone including the brand Sabritas.

FOURTH SESSION 1:35PM TO 2:00PM

For the final exercise four the main question that participants responded to was *Write something in Nahuatl that defines your community/Culture*. Pride and tradition were the main themes that arose, but there was also a racial undertone (Fig 42) with headlines such as “500 years, and we are still here.” Referring to the fact that Indigenous people were in Mexico before the Spanish invasion. Another written message was “We cannot be erased” possibly referring to the whitening of the

Mexican population referred to by Figueroa and Tanaka (2016) (Mignolo 2005a. p133) (Carrillo 2009, p27) where the government persuaded European immigrants to move to indigenous areas, (Carrillo 2009, p42-44) where the ‘whitening’ of the Mexican population began (Carrillo 2009: p48-49). Other messages written in Nahuatl referred to the planet being their home “*even though they are not white,*” and a symbol of the heart with the word YOLUTL written above it meaning heart, or love in Nahuatl.



Figure 42 - Messages written in Nahuatl and Spanish

LIMITS OF RESEARCH AND NOTES

There were 10 participants who volunteered to be in the workshop, and their thoughts do not represent all the peoples of Mexico, nor Iguala’s opinion on advertising. In my conclusions i will be using the words “indicative” or “suggest” as recommended by (Cobern & Adams 2020) as I want to “highlight the importance of context” as other researchers performing this exercise may get different answers (75). However, in my “judgement” as a researcher (Cobern & Adams 2020. p79) the thoughts of the 10 participants are valid in that they represent opinions from people outside the megalopolis of Mexico City, where most of the country’s advertising agencies and media are concentrated. Iguala is a town that is far enough away from Mexico City to have its own media and therefore its own opinion. Also, this group of peoples is varied (male, female, indigenous, mixed race, and other) and the participants come from a variety of backgrounds; teachers, retired, student in the local university, office worker, artists, and one who had a PhD in languages, however they do not represent all peoples of Mexico e.g., Afro-Mexicans or Spanish descent. However, this group of people has given me insight into opinions on how Mexican citizens think about advertising and allowed for the opportunity to delink.

One tendency observed during the discussions was that some of the men tended to speak over the women. To manage this, the cultural centre head, Marlenis Ocampo, tried to intervene and repeat what some of the women said; this was also reflected in a few of the messages the women drew

highlighting positives on being female (exercises 2,4 -appendix F). Also, during the breaks (that were not recorded), I would go to speak directly to the women and discuss in more detail some of their thoughts and inquire about the messages in their layouts. Limitations of this study include the small number of participants (fig 43), and how the participants were recruited through an ad on Facebook, and this indicates that the participants had access to digital media however according to Statista in Mexico only 65% had access to Facebook in 2020 (Statista 2020. 2023a). Overall, I realize that due to the location and place of this study within a cultural centre, and that the participants were volunteers, I still feel that if it were reproduced somewhere else within Mexico, similar results would be achieved. As Cobern and Adams indicate “the findings of this study are indicative of what one would find in other situations given similar characteristics” (2020. p75). This opinion is based on my 25 years working and interacting in Mexico, and creating messaging for the local population

SUMMARY

To conclude in the first exercise tools were delinked and it was concluded that the group in Iguala prefer to use modern tools including pens and paper, even though they are aware of other more traditional tools. Suggesting that there is respect for traditions however the newer ways are more convenient and therefore more popular when creating messages. This act of delinking, or decolonising the tools and techniques discussed in Iguala was decided by the participants, and those ideas came from the bottom up.

The Spanish invasion was over 500 years ago, and its effects are still being felt by a people who are still proud to be Mexican as seen with their messages that highlight the mixing of traditional culture blended with Modernity. Race as a theme appears often in the work created, where the participants placed themselves where they do not normally appear, which are in ads for clothing stores, food, or drinks. Female empowerment was reflected in messages written in Nahuatl and was suggested in the workshop where some of the men tried to speak over women. Print Advertising usually relies on ‘signs’ to create a message, and to represent Afro-Mexicans the locals applied the ‘sign’ of ‘curly hair,’ this could be because most other physical characteristics have been ‘bred’ out of the population or erased through historical acts of the Mexican government. Even though in recent times Afro-Mexicans are making a comeback through popular culture, with podcasts such as Afrochingonas which started in April 2020 with themes such as Tokenism, bringing awareness to the younger population. (Afrochingonas 2020)



Figure 43 - Picture participants holding certificates. October 10, 2020. Image CJ

SUMMARY PHASE TWO

To conclude *Mexican Visual Communications Review* which is part of the research methodology of phase one and two, we investigated the ‘advertising tools & techniques’ used to create 2D messaging in three different socio-economic areas of Mexico City. After a semiotic analysis was performed to examine how racist secondary messaging is constructed in contemporary Mexico. The research findings are then decolonised in a workshop held in Iguala, Mexico, (fig 43) and these decolonised tools will now be appropriated to create the practice part of the PhD which takes the form of a poster campaign. In the following Phase 3 the poster campaign is designed.



Figure 44 -. #RacismoNeon posters in the 'Borderland' Colonia Condesa. Mexico City. Photo CJ.

5. PHASE THREE: THE CAMPAIGN

INTRODUCTION

In phase three we explore and apply the theories that inform the practice part of this research. That of Guy Debord and the Situationists International, along with Umberto Eco's "semiological guerrilla warfare."



Figure 45 - Album cover. 'Never mind the bollocks, here's the sex pistols'. Image owned by Virgin records. Fair use copyright. Designed by Jamie Reid. Printed in ink on cardboard. Qualifies as fair use.

Qualifies as [fair use](#) under the [copyright law of the United States](#). Can be found Retrieved from https://en.wikipedia.org/wiki/File:Never_Mind_the_Bollocks,_Here%27s_the_Sex_Pistols.png

The advertising industry has been criticised by S.I. Inspired subvertisements of *Adbusters*, which satirizes commodity culture and capitalism. 'Subvertising' is defined by cultural observer Dery as "the

production and dissemination of anti-ads that deflect Madison Avenue's attempts to turn the consumer's attention in a given direction, is a ubiquitous form of jamming. Often, it takes the form of "sniping" — illegal, late-night sneak attacks on public space by operatives armed with posters, brushes, and buckets of wheatpaste." (Dery, 1993). So, I applied the concept of subvertising to design printed messages directed towards the advertising community. Leading to the question, how can semiotics be applied to subvertising?

Dery (1993) also asks "what shape does an engaged politics assume in an empire of signs?" He says a possibility could be Eco's "semiological guerrilla warfare" (Eco, 1986) where the consumer handles and understands the information that is communicated to them through the mass media. Dery (1993) thinks that semiotics can be applied to 'culture jam' so the consumer can comprehend our world by "encoding" mass media communication, as SI did in the student riots of 1968 (Merrifield 2018). So, this means that the subverted posters need to be encoded through the application of semiotics with messages the intended audience can understand and respond to .

The SI method I used to design the subverted posters is named – *Détournement* and can be described as "using cultural signs and symbols to create a piece of propaganda that re-interprets culture spheres" as written in *Internationale Situationniste #1* (Debord & Wolman, 1958) an example of contemporary *Détournement* is Fig 45 with 'kidnapping ransom' style lettering and bright colours appropriated to reflect the anarchy of the punk movement (Rogers 2006) (Merrifield 2018) .

Therefore, in phase three I am appropriating Eco's "Guerrilla semiotics," (1983) where academic thinking can decipher signs and symbols, and these decoded signs can be reconfigured semiotically to jam messaging (Dery 1993) through appropriating the artistic style of *Détournement* (Debord Woolman 1958). Directed to the intended audience of advertising workers. The audience is an empowered public of advertising workers and consumers of advertising. Social Psychologist William J. McGuire created a framework that can be applied to this project to understand how the audience can be persuaded to respond to the posters messages. This process is discussed in more detail on page 163.

STRATEGY.

A strategy can take the form of long complicated documents or be reduced to fit concisely a one-page format. The template used is one I created when I was Creative Director at BBDO Mexico and I use it now to teach my current UG students at the University of Westminster. A strategy is used to keep the creative work in focus and remind the team what their message needs to reflect. (Fig 46)

As part of the research design, I do not want to offer solutions, as that would be imposing a colonial point of view. I am looking for solutions to come from the Mexicans themselves. This is part of my decolonial resolution. I do not want to be seen as a foreigner coming to Mexico and telling Mexicans that they have a problem, and then telling them how to solve it. I would like to see if Mexicans agree that there are problems related to colonialism, then investigate the solutions offered.

Advertising Creative Strategy

- Brand Name: Racismo Neon
- Basic promise (campaign main message): Remove colonial thinking from Mexican advertising
- Target Market (who is message directed to): Knowledge workers and marketers working in branded communication
- Objective: to create a conversation online about racism and colonial thinking
- Aim: to start the process of Decolonising Mexican Advertising
- Mediums (media): Analogue posters placed in borderlands where ad agencies and their clients are located. Images of posters become digital content on 'owned' social media pages
- Executional considerations: #RacismoNeon to be used on all mediums. Posters have no other text apart from headlines and citations.

Figure 46 - Advertising strategy based on template created by author

What I have experienced in Mexico is that the word and concept of decolonisation is not well known. It is better established in English-speaking countries such as the UK and Australia as there are ongoing discussions in the media and in institutions such as decolonising museums, or decolonising the curriculum etc. However, in Mexico decolonising is not a word that is used colloquially, and in my experience, it takes people a while to understand the concept. Therefore, in order for this project to function I decided not to focus on decolonising, but rather to concentrate on a product of colonialism, such as racism. The idea being that by inferring that racism is a product of colonialism, therefore, we need to remove colonial thinking from advertising. From my life experience this is a logic that people understand in Mexico. I expand more on this on pages 73,127,176,206-208 . Therefore, in Figure 46 we see that the objective is to first present the problem through the #RacismoNeon posters, which inspire online conversations to see if Mexicans feel there are issues such as racism, then observe if solutions are offered that can be applied to decolonise advertising (Fig 46).

DESIGN PROCESS

The design process used to create the posters is to: A) decipher the signs and symbols, and then B) decode the signs and reconfigure semiotically to jam messaging.

The objective of the design process is to A) Reduce the number of elements in the ad, using a process called “*Reductionism*” (Barry 2012. p77) where elements are reduced to their simplest form, and B) create an online conversation.

I looked at my visual explorations through a semiotic lens. Asking myself; What were the primary and secondary messages I was encoding to the intended target market of workers in advertising? What would the ‘interpretation’ of the message be for a person from advertising and marketing?


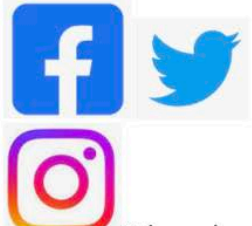

I was designing the posters to deliver a specific thought, or control the interpretation that semiotically is called the ‘transformation’ which is a moment described by social semiotician Gunter Kress to explain ‘sign-making’ where I as an art director was taking elements of popular culture in order to “stretch, change, adapt, and modify all of the elements used, all the time, and thereby change the whole set of representational resources with its internal relations” to create my reconfigured targeted message (Kress, 2000, p155), or in other words I was modifying signs and changing them to create a new language or interpretation of them. I was using ‘multimodality’ and taking different elements in order to change “... the interplay between different representational modes, for instance, between images and written/spoken word” (Kress et al, 2001 p1-2). In my case the popular codes of typography, colour, words, and medium to create a message using the newly selected decolonised tools and techniques.

The signs were reduced to 1) the headline 2) logo 3) colour and 4) medium.

You can see in the table (table 8) how they are defined and then reconfigured, and the result is shown. For example, the ‘delinked’ headline was written by a black pen, which delivers an activist message, however, writing 4,000 posters would take too long. So, I searched for a font that looked handwritten but existed digitally so I could print. I selected Greta Grotesk. If I placed codes of the logos of Facebook and Twitter to let a consumer know that the conversation is online, however, I did not want the posters to appear sophisticated to the media savvy audience, so instead I decoded it and created the hashtag #RacismoNeon. This would indicate to the viewer to converse online. It is known in advertising as a “call-to-action.” The dominant colours selected from the delinked workshop sessions are neon. This was based on the decoded results of phase Two chapter 4. Coloured neon paper is usually appropriated by layworkers and therefore messages using the code of neon colours would appear unsophisticated to the advertising knowledge worker viewing them. Who, when they

read the messages would be impacted by the coded combination of handwritten words constructing the controversial thoughts. Advertising people in the industry make judgements based on the visual codes before they even read the words. I wanted to disarm the reader through the decoded and then coded visuals, so that the message would have its biggest impact. I was weaponizing the signs and symbols.

Table 8 - Reductionism: 2D campaign reduced to 4 elements

Sign	Definition	Sign	decode	Result
Headline	-Headline: <i>The largest typographical element on the page. Designed to be 'read' first. Largest typographical element in visual hierarchy.</i>	 <p>Layworker Headline</p>	Delinking (Mignolo 2007) Black pen on a surface. results of the tools and techniques Chapter 3.3	Greta Grotesk typeface
Logo	-Logo: <i>a graphic mark, symbol used to represent a brand or service.</i> (Danesi 2006) (Appendix A)	 <p>When placed on a poster these logos tell the reader to go online "call to action"</p>	Combination of Racism theme in headlines and neon colour	#RacismoNeon
Dominant colour	"the property <u>possessed</u> by an object of producing different <u>sensations</u> on the eye as a result of the way it reflects or <u>emits</u> light." (oxford languages)	 <p>Layworker neon colour</p>	Results of 'delinking' Chapter 4 Tools and Techniques Chapter 3.3	Neon
Medium	Print	Paper.	Guerrilla advertising Chapter 5 Borderland (Fry 2017)	Poster

Once I had the visual design decided and the headlines translation reviewed by one of my former copywriters Pavel Muñoz, I needed to give the campaign a name. The main theme of the messages was mostly on racism, even though some of the posters touched upon other consequences of colonial thinking. I had made the decision to print the posters with the code of 'neon paper.' This is based on the results of the tools and techniques research where Pen and ink were the 'decolonised tools' that were concluded p105. In a conversation with an artist friend Antonio Ortiz 'Griton', we combined the name 'racism,' and 'neon,' and created 'Racismo Neon' (neon racism) as #RacismoNeon.



Figure 47 - CJ gluing posters in Colonia Roma, Mexico City. July 2022. Photo CJ.

This proposed campaign (fig 47) consists of subverted 2D message encoded through the application of decolonised tools and techniques, then broadcast through the theory of guerrilla semiotics, and reinforced through earned media channels while jamming the culture of advertising, creating a conversation, all to investigate if advertising can be decolonised. (fig 49-55)

THE POSTERS

The printing of the posters was done in Mexico City (fig 48) and the information on the process is below.



Figure 48 - Printing process in Punto Tres Publicidad. Col. Obrera.

The size 57 x 43.5 cm (4 cartas)

Typography: Greta Grotesk regular.

Paper 80g Ligas Leon Lumen. Supplied by printer.

Colours: Neon yellow; Neon green; Neon Rosa Mexicana; Neon Azul Claro.

Printing shop: Punto Tres Publicida.

AV. San Antonio Abad (ave. Tlalpan)

263 local #6. Col. Obrera. Mexico D.F. Tel 7030 2714.

On the following pages each of the seven posters' final design and translation for each headline are presented in situ.

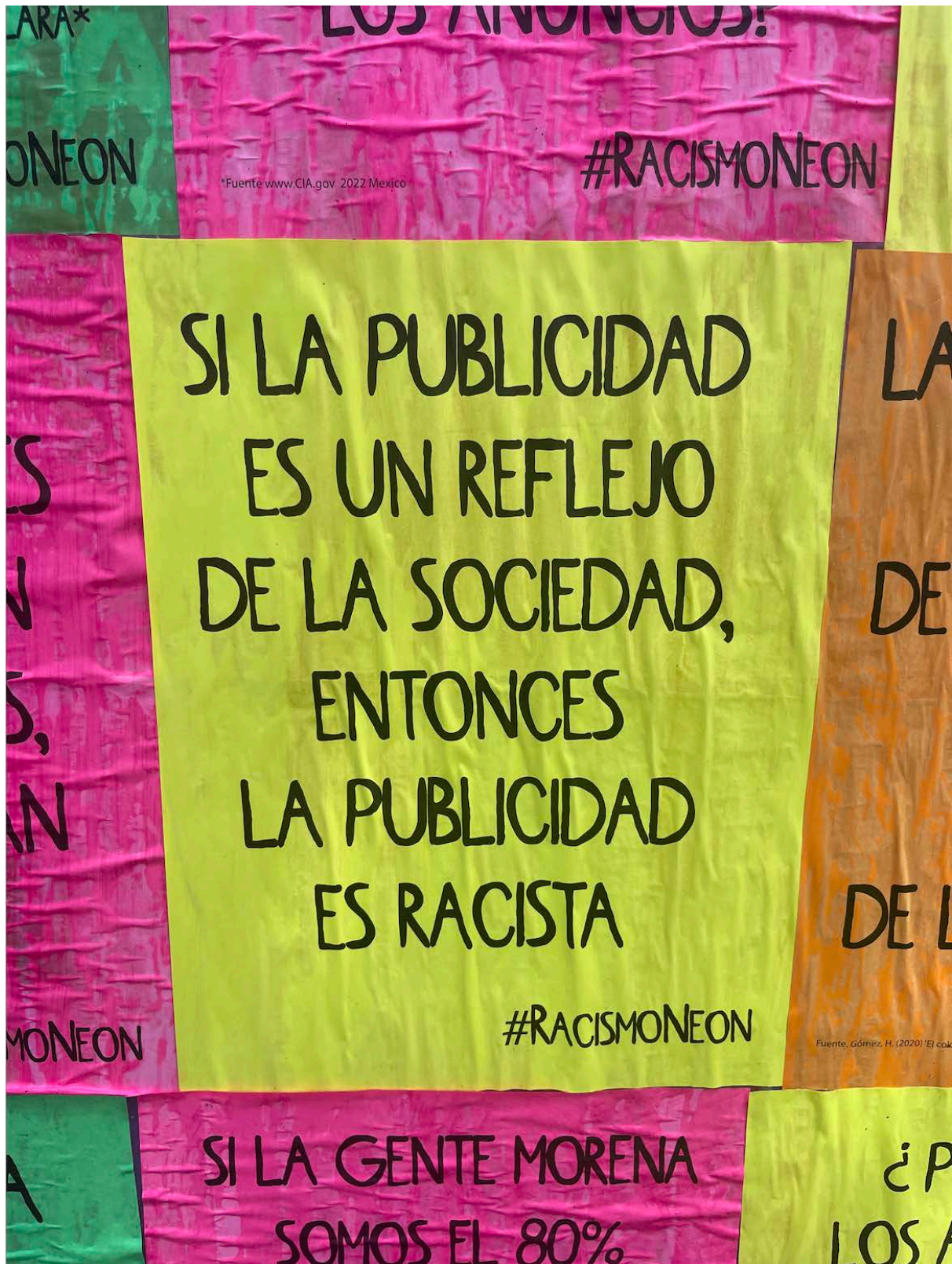


Figure 49 - If advertising reflects society, then advertising is racist.*

Fig 49-55 Posters printed ink on paper. Photo digital iPhone 12. Carl Jones.

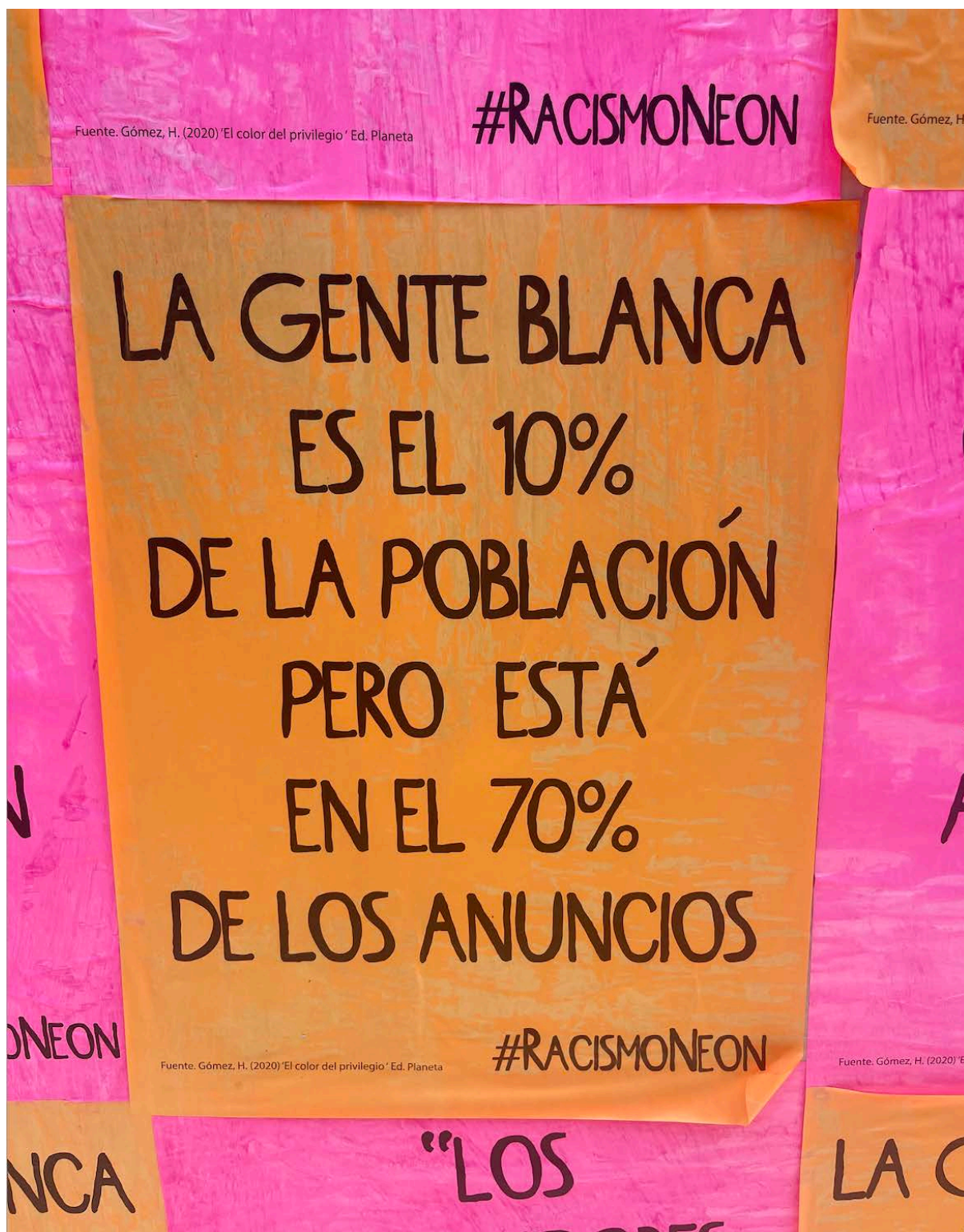


Figure 50 - Whites are 10% of the population but are in 70% of the ads. *

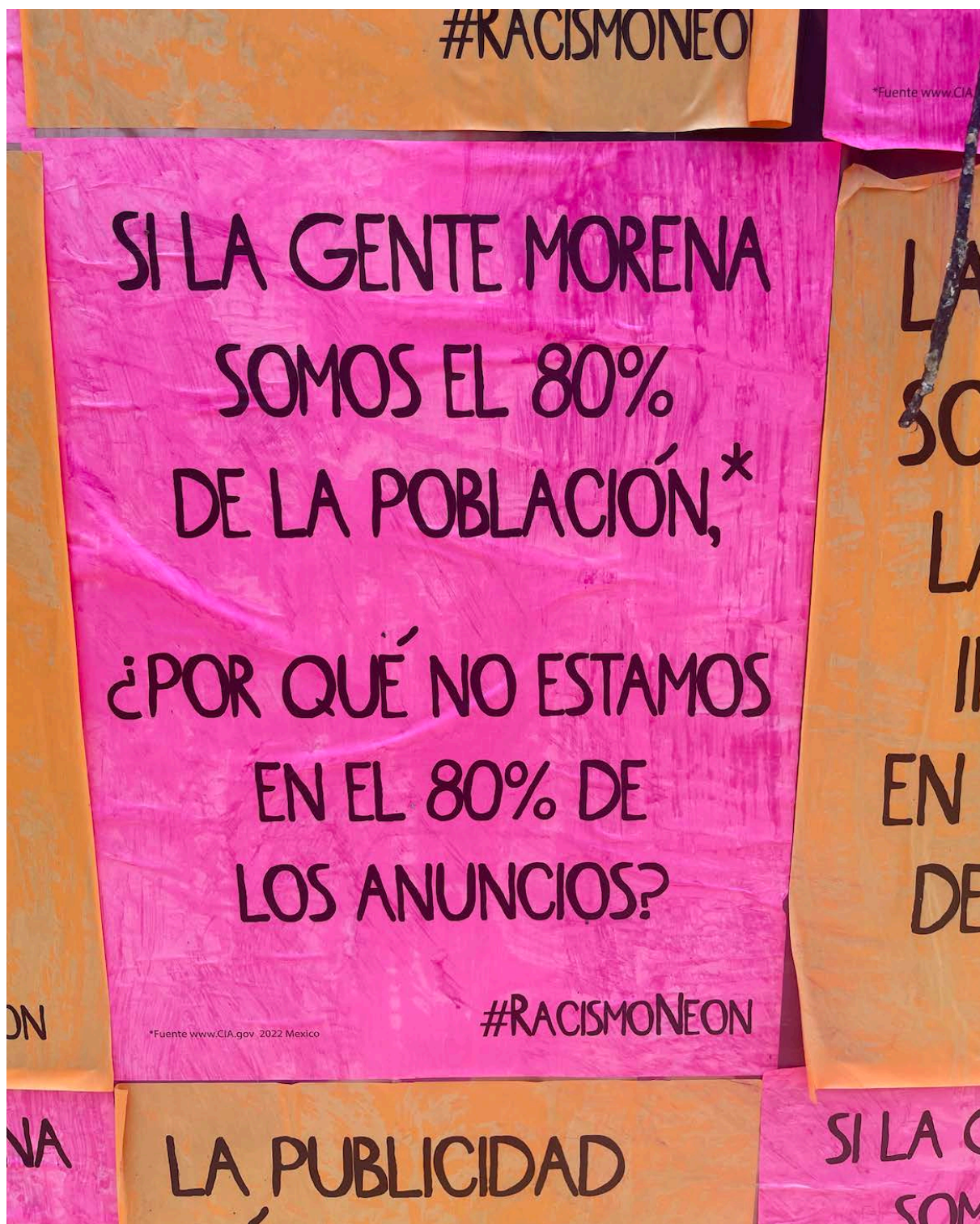


Figure 51 – If Morenos are 80% of the population, why are we not in 80% of the ads? *

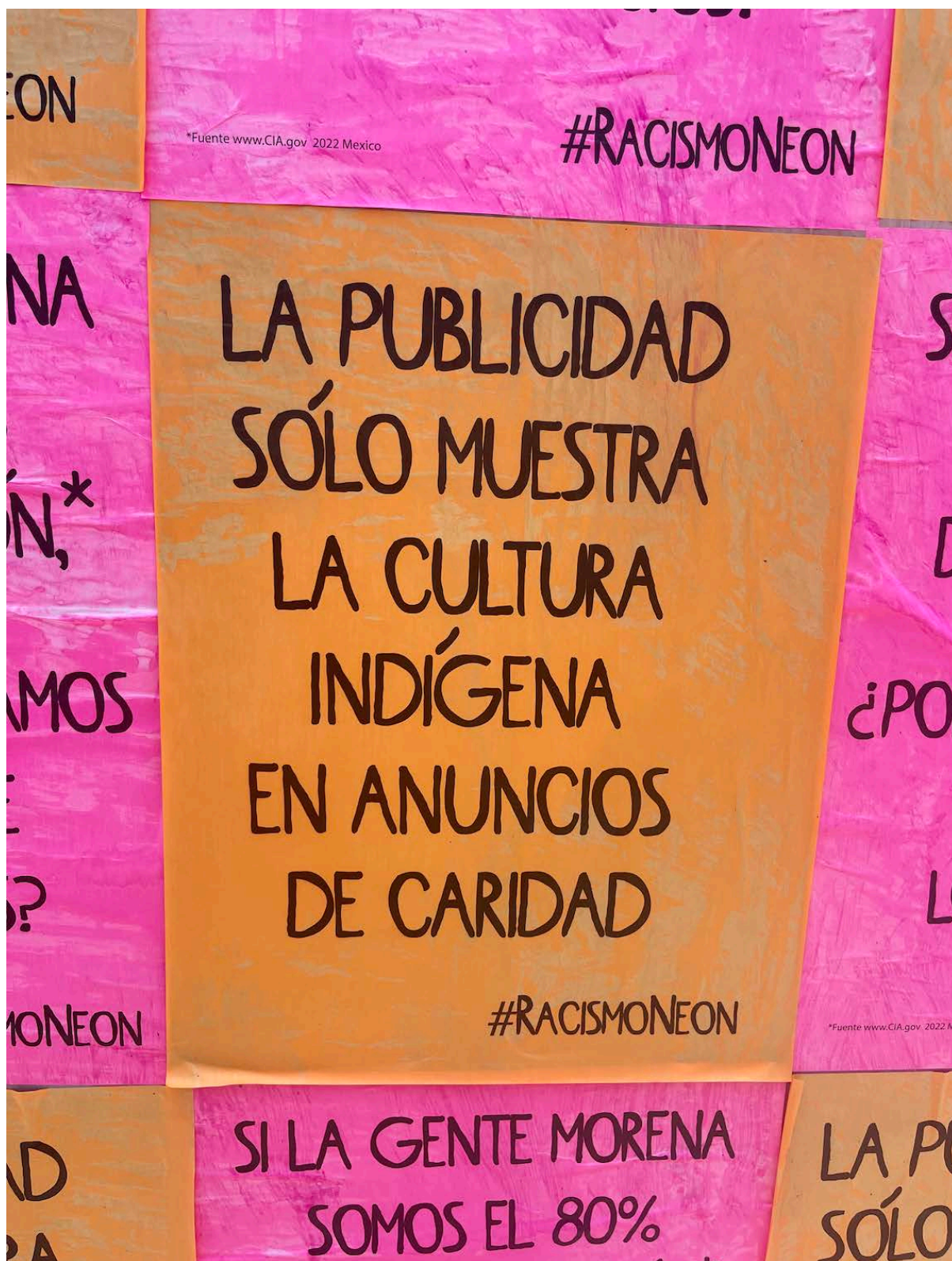


Figure 52 - Advertising only reflects indigenous culture in charity ads. *

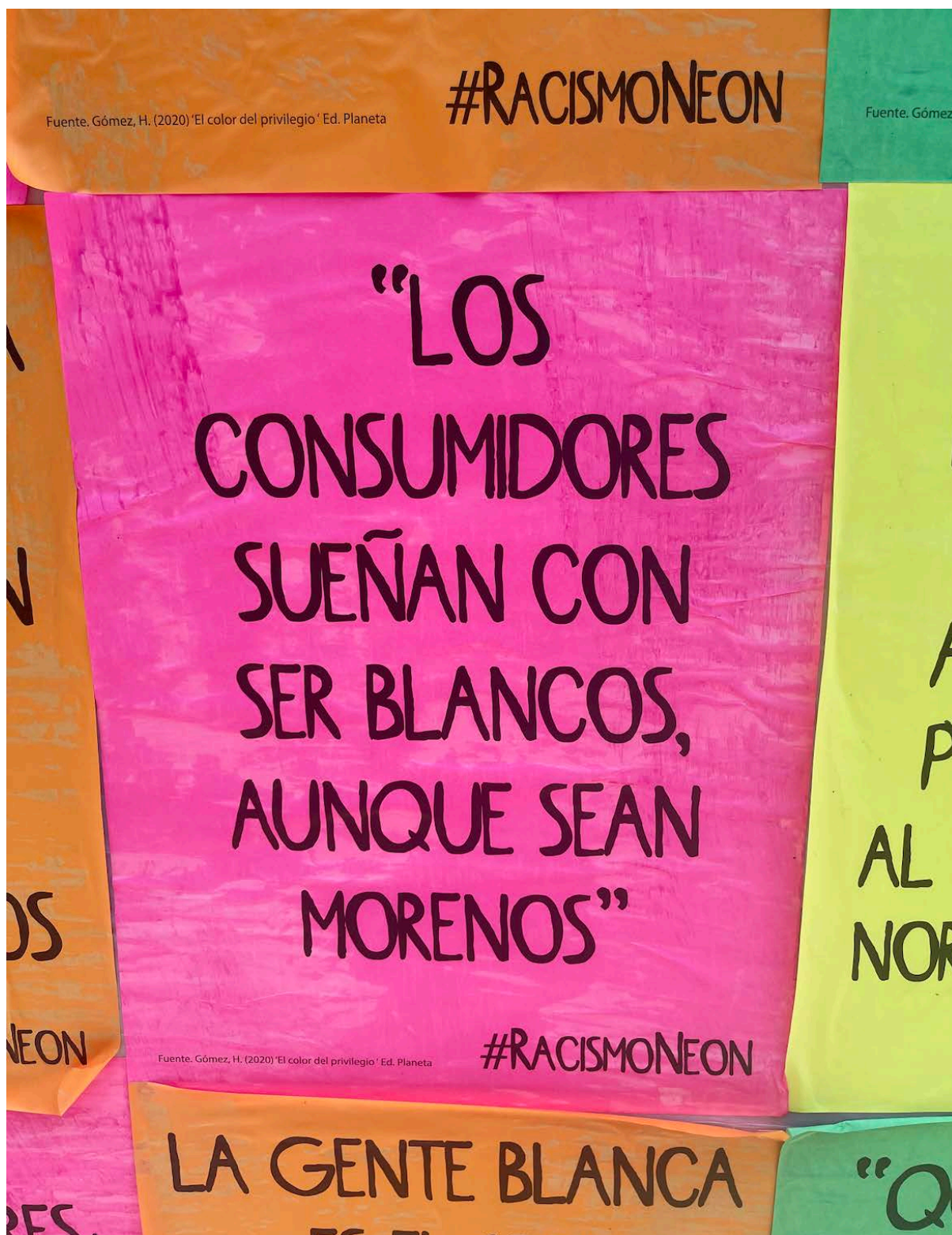


Figure 53 – “Consumers dream of being white even though they are brown.”*

¿POR QUÉ
LOS ANUNCIOS
FAVORECEN
A MODELOS DE
PIEL BLANCA Y
AL ESTILO DE VIDA
NORTEAMERICANO?

#RACISMONEON

"QUIERO OJOS

SI LA
SON

Figure 54 - Why do ads favour white models and the American lifestyle? *

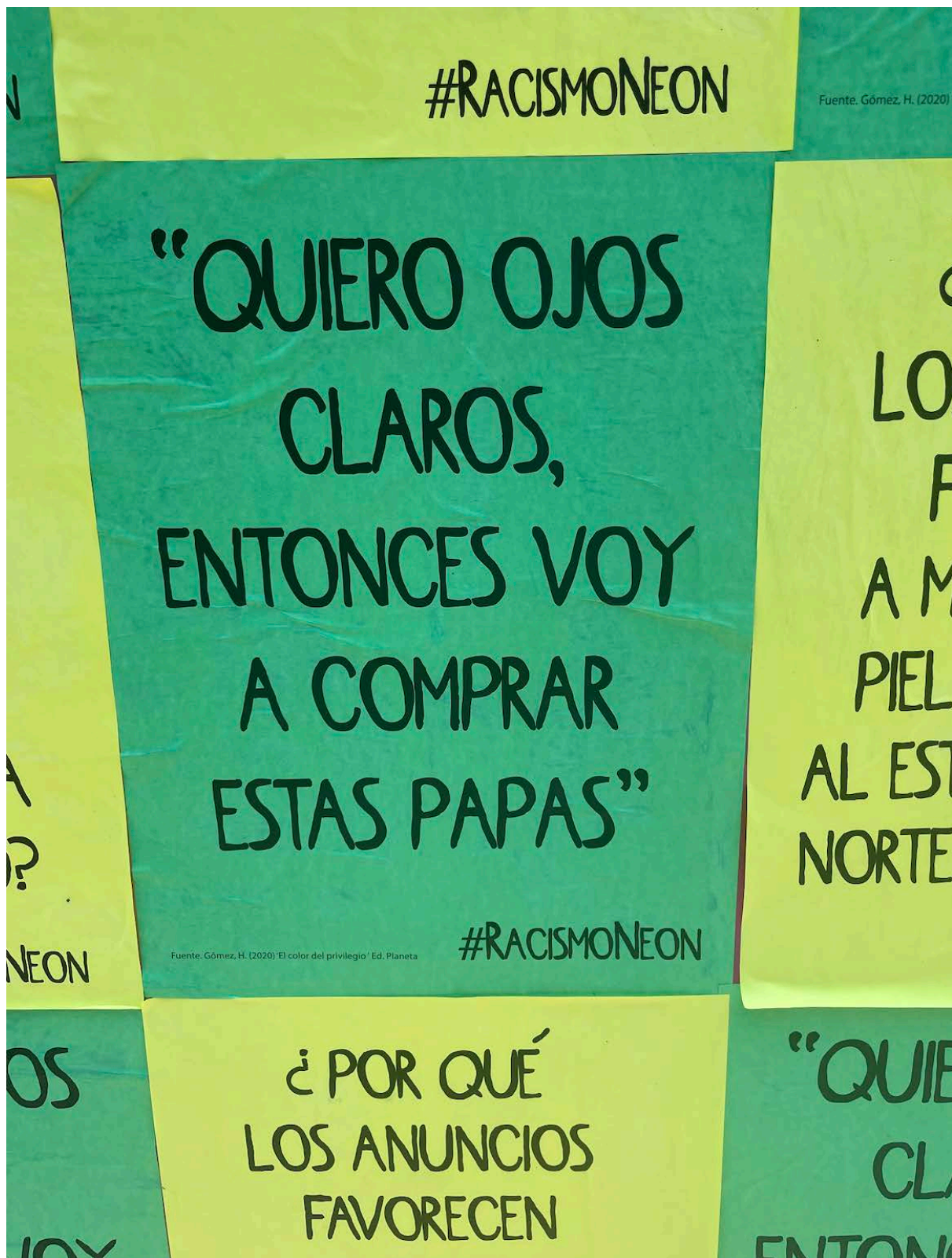


Figure 55 - "I want light eyes, so i will buy these potato crisps"*

*Images of posters in situ are below Fig 59, 60.

MEDIA

The posters were placed in the zones in the *borderlands* (Fry)(Anzaldúa) of Mexico City on abandoned buildings and land close to where many advertising agencies and their clients are located. The media company I approached was called ESPINOSA AND ASSOCIATES (fig 56) The company was paid to put up the posters on abandoned walls around Colonia Condesa and colonia Roma in early July. The company had the 'rights' to the areas and charged a fee of \$38,500 pesos including printing to put them up over a two-week period. We agreed that they would put up 4,000 posters during the weeks of July 15th to 25th and I assisted on day 1 and day 2.



Figure 56 - Leading web page of Media company PowerPoint 'Espinosa and Associates'

Below are the examples of the media placement and locations as provided by the company Espinosa and Associates (Appendix G). The company said that the posters would reach over 1,500,000 people over 2 weeks. The highest viewership was in the locations on Calle Durango with between 500,000 and 800,000 people daily passing by (Fig 57), and the lowest had 6.300 thousand viewers daily (Fig 58) with a further viewership of the ads on social media pages and media covering the campaign. Due to the nature of fly posting the Espinoza team had to go daily in the early morning to re-put up the

posters because during the night competing companies would cover up the work with their own clients.

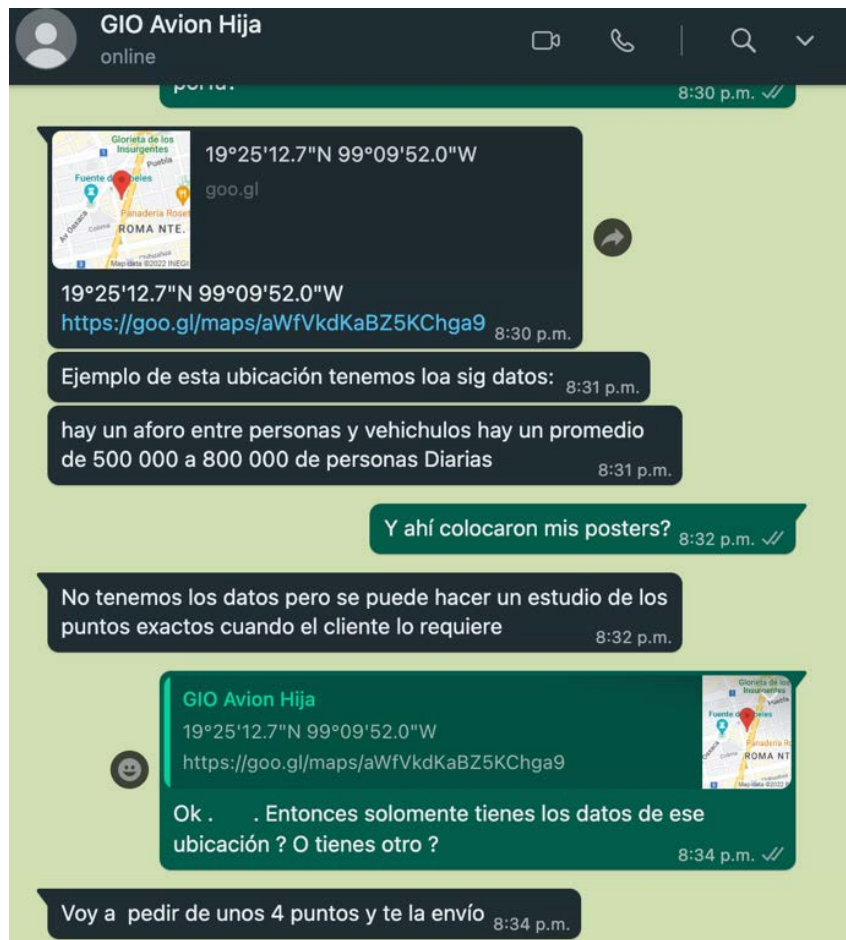


Figure 57-WhatsApp conversation with Espinosa and Associates. Daily viewers on Calle Durango between 500,000 and 800,000

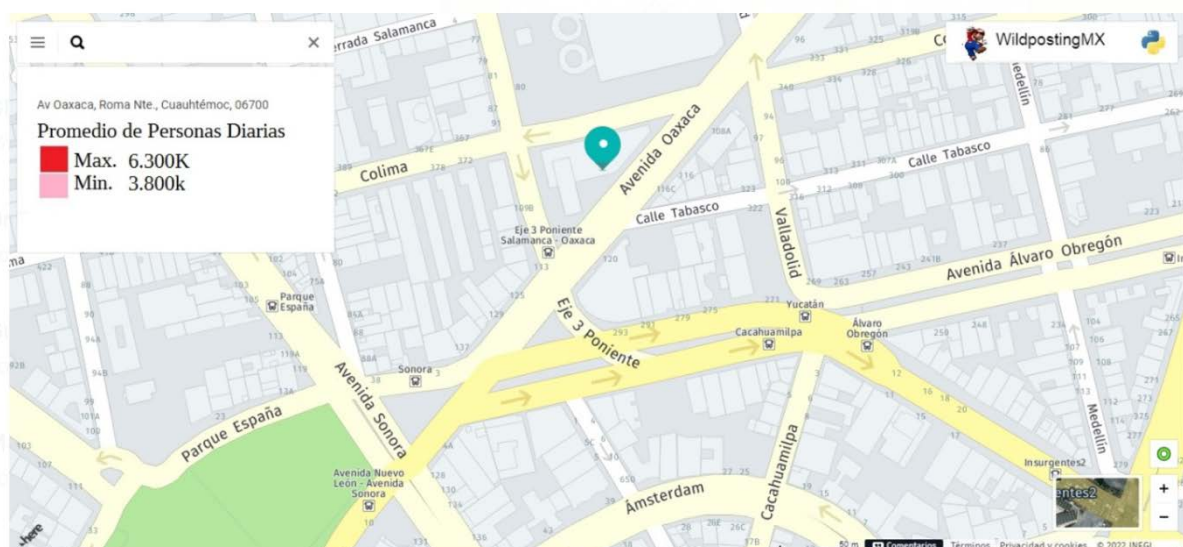


Figure 58 - Avenida Oaxaca has lowest daily viewers of 6.3 thousand daily.

EVIDENCE OF THE POSTERS ON LOCATION.

Below are examples of the media company showing where the posters were placed and their exact co-ordinates (Fig 59,60). More examples can be seen in the appendix G.



Figure 59 - Examples of posters on Avenida Oaxaca 123



Figure 60 - examples of posters on Avenida Durango.

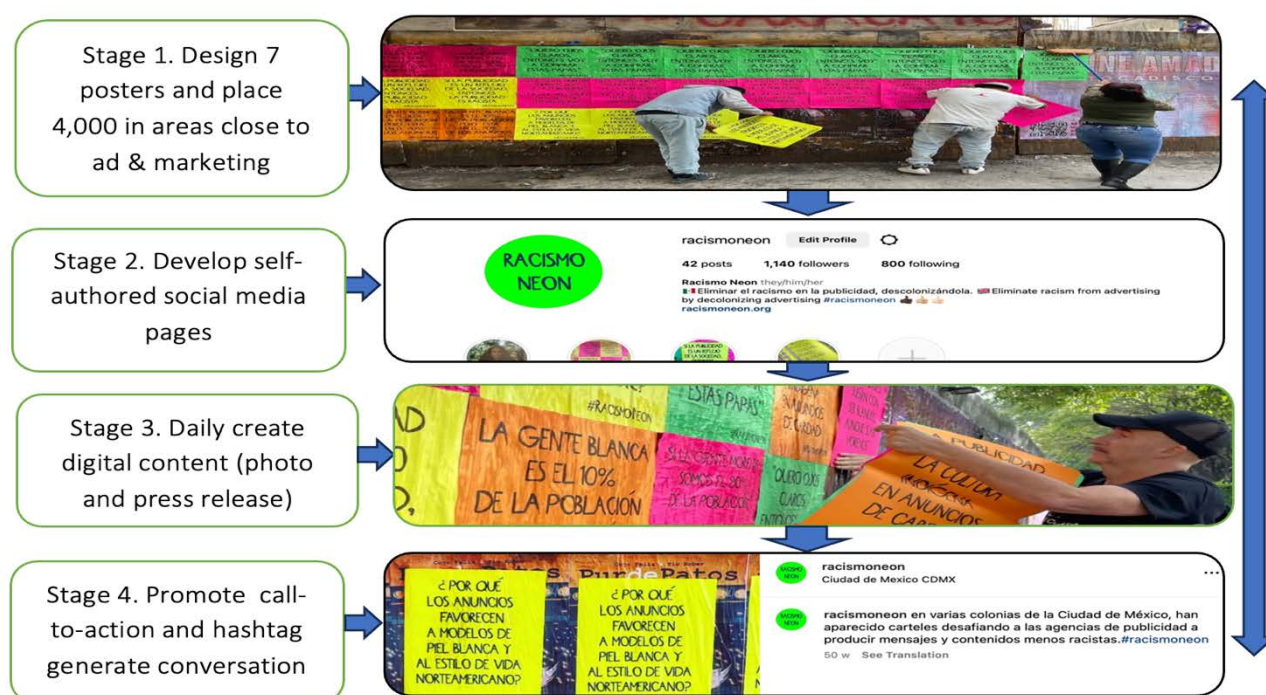
THE PRACTICE STRATEGY.

The 4,000 posters are posted in an analogue format, and the next stage is to record the online digital conversation. The following section explains the process to generate online conversation.

FOUR STAGE CONTENT PRODUCTION STAGES

The 4-stage process: can be seen below (Table 9). In Stage 1 the 7 posters are designed printed and placed in areas where the advertising agencies and media agencies are based. Stage two is building social media pages, to have a forum for the discussion, and have a record of the online conversation.

Table 9 - Social Media Process. Stages Behind Campaign Analysis



Social media pages on [Twitter](#), (Fig 61) [Instagram](#) (fig 62) and [Facebook](#) (fig 63) were created. Stage three was to create digital content in the form of pictures and videos of the analogue 'subverted' posters. This was a second media to get the target to become aware of the campaign. If the targeted consumer was not on the streets walking past the posters, then they could still see them in the social media posts and write their reactions.

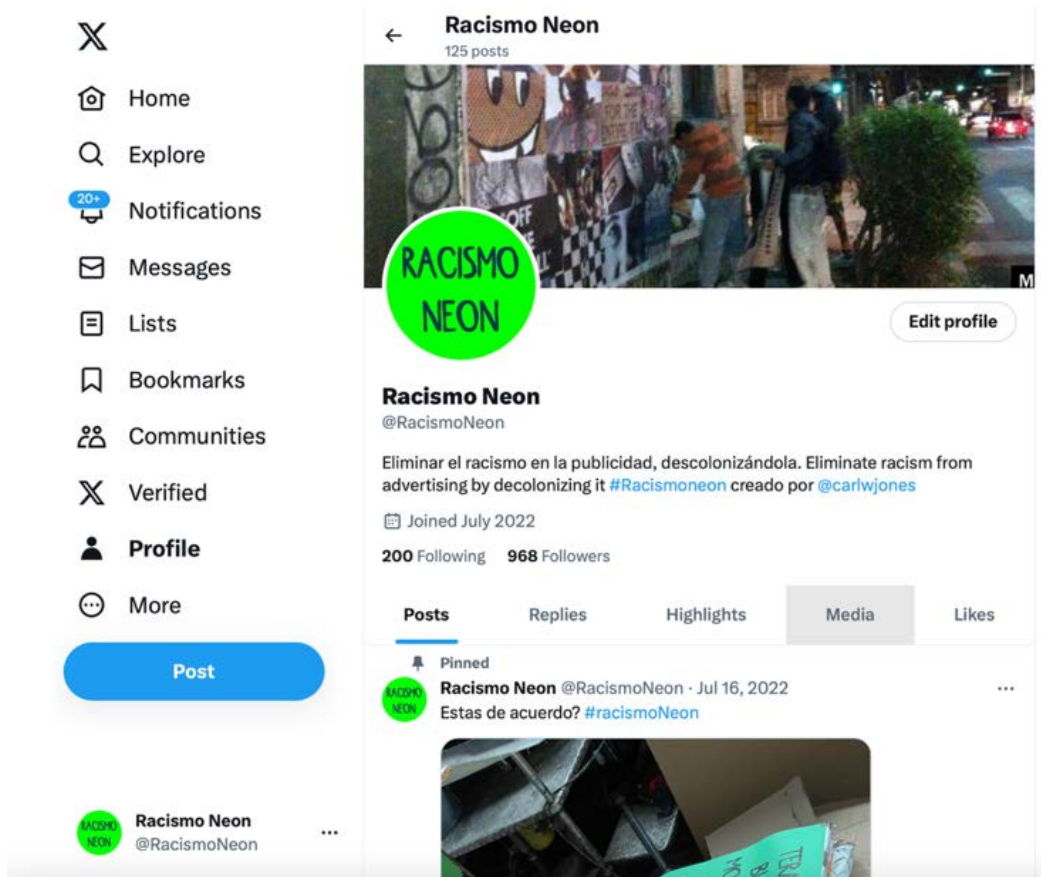


Figure 61 - Twitter landing page. <https://twitter.com/RacismoNeon>

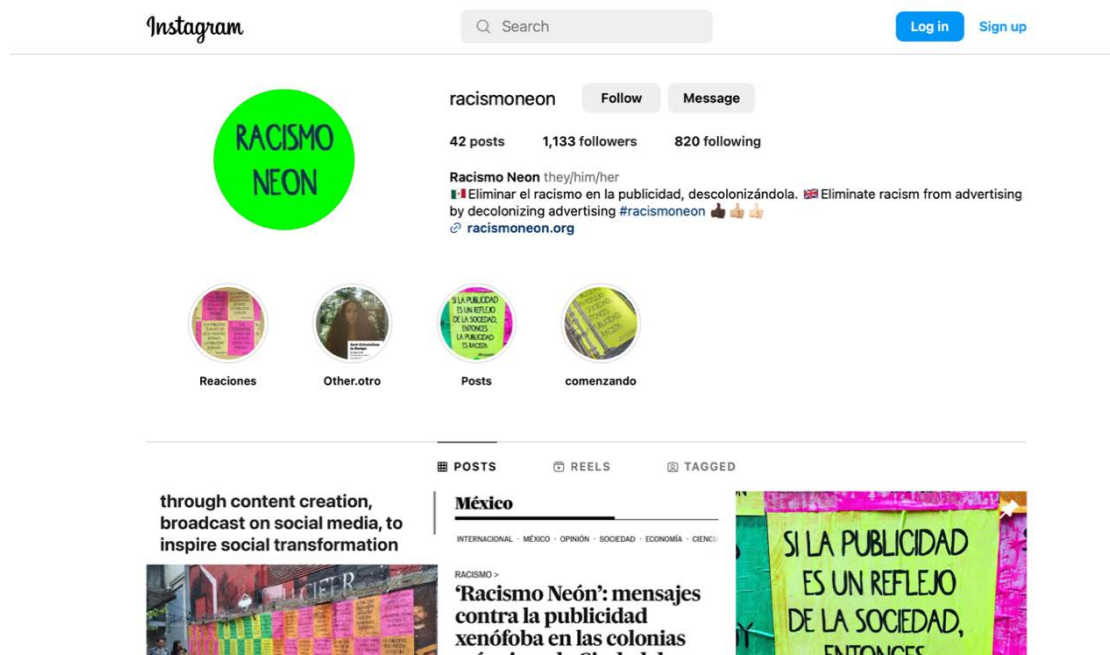


Figure 62 - Instagram landing page. <https://www.instagram.com/racismoneon/>

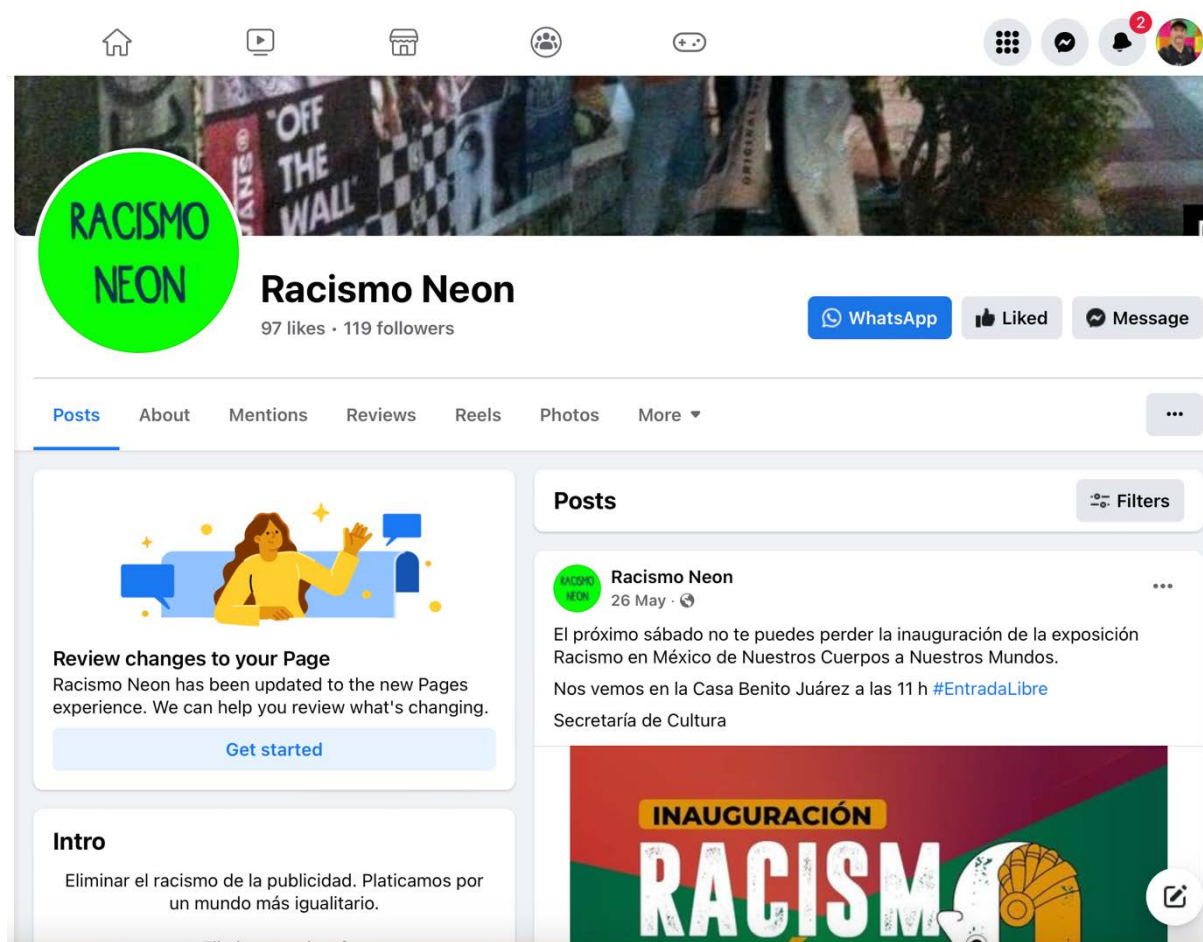


Figure 63 - Facebook landing page. <https://www.facebook.com/CarlWJonesUKMX1/>

Also, another benefit of social media is that it brings the #RacismoNeon message to a larger audience, and it becomes an 'active' media vs the posters which are a 'passive' medium. Active means the consumer can interact with the message, and passive means that they can just see it without physically interacting. New content was uploaded nearly every day to build up viewership and create a viral effect, where the content was 're-shared' by interested parties such as the NGO RacismoMx. The social media pages also gave a point of reference for the press and trade papers that were talking about the campaign on their online presence. Stage 4 uses PR tactics, #hashtags and call-to-action along with the headlines to generate online conversation.

PUBLIC RELATIONS

Part of my strategy was to apply the theories of the practice of Public Relations (Valentini C et al, 2019) (Ferguson, 2018), to get the press and 'publics' talking about the poster campaign. This was for the Racismo Neon message to reach the advertising community from another medium, or in other

words be what Kress defines as “Multimodal” by appropriating different media channels to bring the message to the specified target market. (Kress et al 2001) .

A press release was created based on the launch of the campaign (Appendix H) and sent to the press and trade papers to create other pieces of content and bring awareness of #RacismoNeon to a new audience.

This occurred first with Racismo Neon being discussed across the Latin American advertising trade press in [Mexico](#), [Argentina](#), and [Peru](#) starting in mid-July 2022.

With headlines that said “*If advertising reflects society, then advertising is racist*” which was one of the original poster’s headlines. An analysis of the trade press is discussed in a later chapter 6.1.

A few weeks after this was followed by newspaper articles directed to the wider public. The World’s most popular Spanish newspaper *El Pais* published an article with the headline that read: [‘Neon Racism: messages against xenophobia advertising are shown in the richest areas of Mexico City.’](#)

A few days later [Al-Jazeera](#) covered the story on their social media channels, reaching thousands of subscribers across the Spanish speaking world.

Non-governmental Organizations (NGOs), such as [Racismo.mx](#) presented the posters on their own social media along with the Mexican Zapatista movement that represents the rights of 15 million indigenous Mexicans, this independent website published a news article about RacismoNeon in their [online blog](#).

When discussing multimodal it is important to recognize that Multimodal Social Semiotic Theory that build upon what Kress and Van Leeuwen argue that meaning is constructed through a combination of visual, spatial and auditory elements. The newer thinking is that all forms of discourse are multimodal, that requires an analysis that considers the interplay between different semiotic resources in communicative events. (Mohammed Thabet 2024) . Therefore conversations between workers and consumers can happen face to face at the office, or on the street , or via online interactions. For this phase 5 I will analyse only the digital conversation (written and verbal) , however I do understand that other types of discourse may have occurred but I will not be analysing them.



Figure 64 - #RacismoNeon posters in English. Taken from video Cannes entry 2023. Edited by Tanque Publicidad.

AUDIENCES

To understand how the audiences will respond to the advertising message I have used a framework by social psychologist William McGuire. He identified a six-step process that can influence the audience when looking at advertising (Rice Atkin 2012. p133) . The steps taken are: first presenting the message; the second is the audience paying attention and interpreting it; The audience then needs to understand the message; Then agree with the message ; followed by remembering it; and finally responding to the message (Jones 2024). My main audience are people from the advertising industry (including marketing departments on the client side), and the secondary audience are consumers of advertising messages.

In order to make a message persuasive McGuire notes that messages need to include variables such as 'The structure of the argument' and 'Message style variables' and media placement. Regarding structure of the argument, the headlines in the poster campaign are "salient" (p135) where "...attitudes can be changed not only by presenting new information from an outside source but also by increasing the salience of information already within the audience's own belief system by means of a direct thinking task..." (McGuire 1960) (McGuire & McGuire 1991) . I do this through headlines that are facts that come from an outside source (fig 50 & 51) or headlines that challenge the audience's own belief system such as (Fig 49,52). Message style variables are considered in the campaign through 'forcefulness' of the message tone "another set of messages variables rich in persuasive potential involves the style in which the persuasive material is communicated, for example, the message's clarity, forcefulness, literalness..."(Rice Aitken 2009. p136)(Taylor & Thompson 1982) . These important points I have covered in all 7 headlines and the poster design. Finally the persistence of the persuasive impact is an important part of #RacismoNeon's campaign designed structure where the messages impact can be extended . This can be affected by the target markets "knowledge about a topic, feelings regarding it, and behaviour towards it", and persuasion can be increased due to "two-step flow" (Rice Aitken 2009. p139) such as in #RacismoNeon where the same message reached the target market in another medium or 'step' such as social media or trade media news articles. Here the same message reaches the target market twice or more through being repeated in different mediums (or from another media source), hence the "two-step."

Media use is also of importance where ‘most persuasion campaigns are transmitted via mass media and increasingly through digital and online media (Rice & Atkin 2012)’ and the understanding of target audiences is important in order to recognize preferences of media and which “content at which times” (Webster 2005) such as “word of mouth ...workplaces, and through posters placed where members...meet” (p 136). I used various media, combined with my 28 years of working in advertising I understand the target audience and how to reach them through analogue and digital content.

For this campaign #RacismoNeon the persuasiveness has been examined through the theories of William McGuire where I ‘structured the argument’ and used a multimodal campaign broadcast via posters placed close to workplaces, and through ‘media placement’ reproduced the messages on social media using PR and Advertising tools and techniques in order to persuade.

SUMMARY

In answer to the main research question of *How effective are decolonised poster campaigns in disrupting the colonial and racist thinking underlying Mexican Advertising?* A weaponized campaign consisting of 4,000 posters (Fig 49-55) (fig 64) was placed in the borderland areas of Mexico City where ad agencies and their clients are located. A multimodal media approach was taken where both analogue and digital media were appropriated. Three social media pages were created (Fig 61-63) and the posters were used as digital content along with Public Relations tactics to provoke online conversation for evidence of issues in Advertising and suggest solutions. This research does not look at the whole online conversation, but specifically at the problems or solutions offered within the different comments in the posts or threads. The final product of the poster applies the SI theory of détournement and is a form of subvertising, and through its creation and media placement is a piece of “semiological guerrilla warfare” (Eco) by taking the tools of advertising and subverting them to weaponize the message to create conversation within the advertising industry. (Table 9). McGuire’s observations of how advertising can be designed to be persuasive to audiences are considered in the headline writing and art direction, along with media placement of the various mediums broadcasting the poster campaign.

In the next section we will examine Phase Four which is the online reactions to the campaign on social media platforms, and associated content produced by the mass media.

through content creation,
broadcast on social media, to
inspire social transformation



CARL W. JONES

I argue that Advertising in Mexico is a means



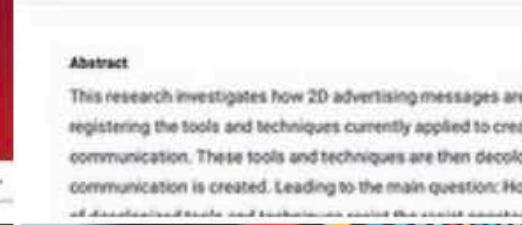
México

INTERNACIONAL · MÉXICO · OPINIÓN · SOCIEDAD · ECONOMÍA · CIENCIA

RACISMO >

‘Racismo Neón’: mensajes contra la publicidad xenófoba en las colonias más ricas de Ciudad de México

Una campaña en las zonas más exclusivas de la capital busca visibilizar cómo el marketing hace uso de estereotipos negativos para representar



En la pasada entrega hablé de la participación de Tenoch Huerta en la película “Black Panther: Wakanda Forever” (2022), activista en contra del racismo. acérrimo defensor de lo que él llama

6. PHASE FOUR: SOCIAL MEDIA ANALYSIS

INTRODUCTION

This chapter reviews the online media conversation in reaction to #RacismoNeon. It will briefly go over the 5-steps of the practice-based content creation, research methodology, and the coding framework and review the analysis and conclusions for each of the online conversations on social media, news media and trade publications.

RESEARCH METHODOLOGY

The online reactions to social media content and news media to #RacismoNeon is explored through a qualitative analysis that uses the grounded theory of “analysing” and “coding” (Lindlof et al 2011, p250). Social media is defined by what it does, which is to “allow individuals, communities, and organizations to interact with one another by providing a service that enables communication and collaboration by creating, modifying, and sharing content” (Nau and McCay-Peet 2022). The first part of this study will look at online responses to posted content from four social media platforms of:

- Twitter: @racismoneon <https://twitter.com/racismoneon>
- Instagram: @racismoNeon <https://www.instagram.com/racismoneon/>
- Facebook: @racismoNeon <https://www.facebook.com/CarlWJonesUKMX1/>
- Linked-In: <https://www.linkedin.com/feed/update/urn:li:activity:6962766701679583232/>

This will be followed by an analysis of the posted online content of three news media and eight trade publications.

- Al Jazeera en Espanol: <https://www.facebook.com/watch/?v=404379155094740>
- CAMINO AL ANDAR: <https://www.caminoalandar.org/post/si-la-publicidad-refleja-la-sociedad-entonces-la-publicidades-racista>
- -EL PAIS: <https://elpais.com/mexico/2022-08-06/racismo-neon-mensajes-contr-la-publicidad-xenofoba-en-las-colonias-mas-ricas-de-la-ciudad-de-mexico.html?ssm=TW> CC

And the advertising/marketing trade publications of.

- ADLATINA. <https://www.adlatina.com/publicidad/si-la-publicidad-refleja-la-sociedad-entonces-la-publicidad-es-racista-anuncia-una-campana-en-las-calles-de-mexico>
- EL PUBLICISTA. - https://www.elpublicista.info/wp-content/uploads/2022/08/El_Publicista_367_Agosto_2022_V2_OK_1_9MB.pdf
- FAVOR DE LO MEJOR (yo creo en un Mexico mayor) - https://open.spotify.com/episode/2NtUJHd30pD5yofjknxAd4?si=3af70b113b494959&fbclid=IwAR0eeffpJX_SKIIUVUNazYbxDDtevkXrH5HlwRY1jQTuy-AROL13qybPzUQ&nd=1
- LATINSPTS.- <https://www.latinspts.com/sp/noticia/carl-jones-si-la-publicidad-refleja-la-sociedad-entonces-la-publicidad-es-racista/62974>
- MARKETING DIRECTO: <https://www.marketingdirecto.com/marketing-general/publicidad/racismo-neon-denuncia-racismo-publicidad-mexicana>
- MERCA2.0, - <https://www.merca20.com/entrevista-racismo-publicidad/>
- MERCADO NEGRO - <https://www.mercadonegro.pe/publicidad/los-blancos-son-el-10-de-la-poblacion-pero-estan-en-el-70-de-los-anuncios-indica-una-campana-en-mexico/>
- REFORMA- <https://www.reforma.com>

The objectives of this data collection are to investigate the following two questions:

- A) Is there an issue of racism in Mexican advertising?
- B) What are the solutions to racism and the general effects of colonialism in advertising and surrounding industries that Mexicans are offering in response to the social media and online content posted in reaction to #RacismoNeon?

SOCIAL MEDIA IN MEXICO

As of July 27th, 2023, the Twitter brand name was changed to X. However, for this research, the word 'twitter' is used instead of the name 'X'. As a background to the social media platform use in terms of popularity in Mexico, Twitter is at number six in terms of usage with 61.1 percent, preceded by Facebook at number 2 (95.3%) and at number 5 Instagram (76.9%). As of January 2021, there were over 115.4 million people with mobile connections, with most living in urban areas, 7.7 % in rural areas and over 100 million on social networks (Alvino 2021) (2023). (IFT 2019) (2023). In Mexico there are 'Federal laws' that protect against discrimination (Avila 2023. 45) however, this is not extended to the digital space and social networks such as Twitter, Facebook or Instagram, who "...use the right to freedom of expression without guidelines that prevent segregation, discrimination, or the incitement to aggression toward specific groups." (Avila 2023, p45). Therefore, for this study the online conversations around racism were not censored by these companies.

SOCIAL LISTENING VS SOCIAL MONITORING

When analyzing social media and associated content, there are two methods that are used in the business of data analysis for the commercial market; ‘Social Listening’ vs ‘Social Monitoring.’ I pondered on which to apply to the process of analysing the online reactions to #RacismoNeon. The difference between the two is that “*Social monitoring explains what people are saying on social media. Social listening explains why people are saying what they are saying.*” (Lutkevich 2023) or in other words “*Monitoring tells you what. Listening tells you why.*” (Social Sprout 2023) (fig 66)

Social monitoring vs. social listening

Monitoring tells you **what**, listening tells you **why**.

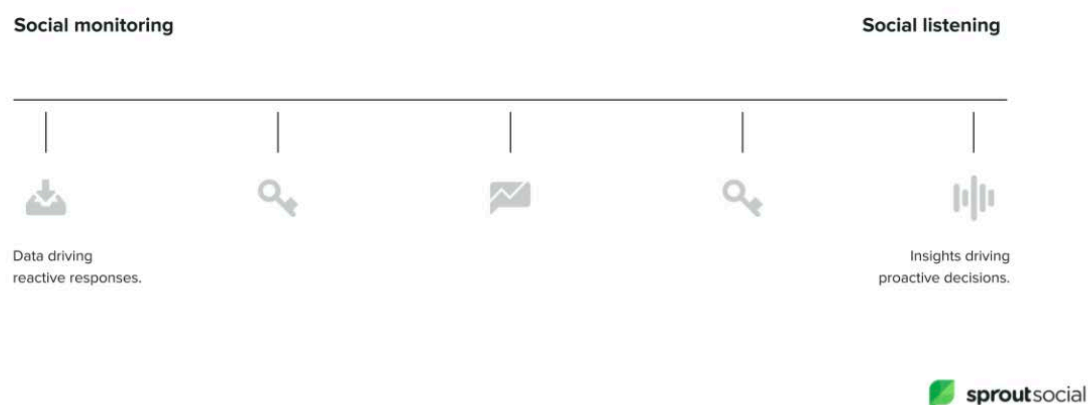


Figure 66 - Social Monitoring vs. Social Listening. Social Sprout 2023.

Therefore, I am using ‘Social Media Listening’ to understand ‘why’ the comments are appearing and connecting them to the literature review.

MANUAL VS DATA COLLECTION SOFTWARE

To prepare for the different steps in how to set up the coding and structure for the collection of data and its subsequent analysis, for guidance the *Sage handbook of Social Media Research Methods* (2017) (2022) (Nau 2022) (Sloan 2017,2022) was used. To understand online conversations, there are various options available including data collection software; vs manually collecting 'by hand' each post. The first option 'software' is used in the communications industry to analyze how consumers feel about brands and called 'sentiment software' which offers both 'social listening' and 'social monitoring' options. Two popular software's are TALKWALKER (2023) and BRANDWATCH (2023), along with Twitters own analytical tools.

When comparing software vs manual, the automated software does not have the deep contextual understanding that researchers have to comprehend popular culture, subtleties and word 'context' and meaning (Puerta et al 2020) (Vidal et al 2015); Software has pre-determined metrics and is not flexible vs manual (Wouter, Mariken & Boukes 2021) (Puerta et al 2020) which allows for adaptation to specific questions; and for small projects with 'limited data volume' manual analysis is cost effective and logical, but is susceptible to potential bias. Even though the act of manual content analysis can be time-consuming, it allows a stronger "interpretation" of Tweets (Puerta et al 2020); therefore, the 'manual' method was selected.

CODING DESIGN AND ANALYSIS

Manual or 'hand coding' is for example that of reading all the posts on a particular social media page, and pulling out ones that discuss problems with race and coding them. This is defined as a mixed methods approach with a focus on 'hand coding' (Murthy 2016). Using this method allows the researcher to "specifically code categories (that) can be emergent, undergoing several stages of reflection and engagement with theory in that domain (e.g. race, gender and moral panics)" I define 'handcoding' as writing codes and physically applying them individually to each post or tweet. Using this method allows the researcher to look for patterns and trends using a 'closed coding system' where "attributes of tweet data (e.g. links, mentions, hashtags and text) are given pre-defined coded categories." And this type of predetermined "coding systems set categories to be studied and research method(s) is/are applied." (Murthy 2016, p559) and can be used as a basis for analyzing other social media platforms.

LIMITATIONS

As part of the limitations of this analysis it is important to be aware of struggles associated with collecting and organizing data (Murthy 2016). Other limitations are “Sampling Bias” where certain groups might be under or overrepresented in the data and that may affect the results (Snee 2017); Privacy and ethics because social media post often contain publicly available information, so ethics need to be considered. As a solution I have screenshot the posts but in my analysis, I have not mentioned the names of post creators to protect their anonymity (Zimmer, 2010); Temporal Validity of the data is another limitation due to the fact that social media content changes one day to the next and the analysis of data from a specific time may not reflect new trends occurring (McGowan, Voight, Johnson 2018); Finally the imitation of language and cultural translation as some of the content comes not just from Mexico, but Peru and other Latin American countries and the researcher may not be considering cultural nuances leading to a misinterpretation of the information due to their own bias, and lack of full “colloquial” or dialects knowledge of the Spanish language in Latin America . (Callison-Burch 2012) (Puerta 2020).

SUMMARY

Below is an example of the coding framework used for the twitter analysis. The dates of the posts and online media are from July 16th 2022, to August 25TH 2022. Please note that this coding framework was used for all online media analysis. The full analysis and copies of each of the comments are in the appendix where every tweet, Facebook post, Instagram post, linked-In comment; online news articles etc., are recorded ‘screen grabbed’ along with their coded analysis for reference.

- Appendix I - Twitter
- Appendix J - Instagram
- Appendix K - Facebook
- Appendix L - Linked-in

Below is the coding framework used for all the analysis. Including an example of the twitter analysis so that the reader can understand the coding, general structure and how it is applied to each post. First the posts that dealt with the problem are recorded and analysed. This is followed by posts that deal with the solution, then a conclusion is reached. This structure is repeated for each of the social media platforms, online news, and trade publications.

CODING FRAMEWORK.

Codes were created to categorize the social media posts that discussed the problem of racism. The codes of: advertising/brand/culture/Mexico/global/people/hyperlink/other were applied manually.

TWITTER

Category: PROBLEM.

Label: Twitter messages

Source: Twitter @racismoneon. <https://twitter.com/racismoneon>

Dates: comments posted between July 16th, 2022, to August 25th, 2022.

Code:

ADVERTISING=A	BRAND/CLIENT=B	CULTURAL=C	MEXICO=M	GLOBAL=G	HYPERLINK=H	OTHER=O
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The collection of tweets was selected based on the ones that directly or indirectly mention racism or a social problem within advertising and related issues.

Once a tweet was coded, a translation was performed into English using Google Translate and then reviewed by the researcher to check for popular culture references and mistranslation. This was followed by identifying ‘signs’ and what they ‘signified’ to answer the question *Is there an issue of racism in Mexican advertising?*

The table 10 below is a snapshot of the actual analysis and shows how the coding was applied.

‘Appendix I.’

Table 10 - Example of Twitter coding

TWEET	CODE	TRANSLATION	IMAGE DESCRIPTION	SIGN	SIGNIFY
<p>1</p> 	A.B.	<i>The most upsetting are the advertisements for toothpaste or soaps... they are like a kick in the gut...</i>	Dr Mckoy character from star trek	Ads. Upsetting. toothpaste. soap.	Specific brand categories are more offensive than others
<p>2</p> 	A.B. M.	<i>Imagine you, you go for Lala milk, you see a white family on the cover, you complain, you make a mess, they put a 'family of color' on the product, you are happy that justice was done.....the milk is expired but hey inclusion.</i>	N/A	Milk. White family. Family of colour. Inclusion. expired	There will be consequences to inclusion
<p>3</p> 	C.	<i>In fact, it is not even 10% of the population, it is less, like 7-8%.</i>		10% v 8% Population. No.	White percentage in Mexico is even less than 10%

TWITTER DATA ANALYSIS AND CONCLUSION

The Twitter analysis of tweets reveals that there is an issue of racism in advertising as 65 out of a total of 149 tweets examined mention that racism exists in advertising either through the ads or in the creation process. Specific product categories are blamed such as toothpaste or soaps (tweet 1) (appendix i) even mescal (tweet 42) (appendix i) and brands such as Lala milk are highlighted for featuring white families in their messaging (tweet 2). Brand managers are also blamed for encouraging the use of light-skinned families in their branded messaging (Tweet 61). Mexican mass media was recognized as part of the issue of racism with mediums such as *“movies, soap operas, programs in general, journalism, artists”* propagating the myth of white superiority (tweet 15) along with educational institutions that teach advertising (tweet 24).

A tweet from a person who works in the communication field stated, *“All of us in this industry know that one of the great evils is racism disguised as ‘aspirational profiles.’ ”* (tweet 62). Aspirationality is a business strategy often used in advertising where a product is made aspirational by having it associated with objects, people or celebrities of the ruling class, thereby making it appealing to members of the other classes (Jones 2019b). People who worked in the ad industry also inferred that image banks were to blame for not having enough images of people of colour (tweet 19)

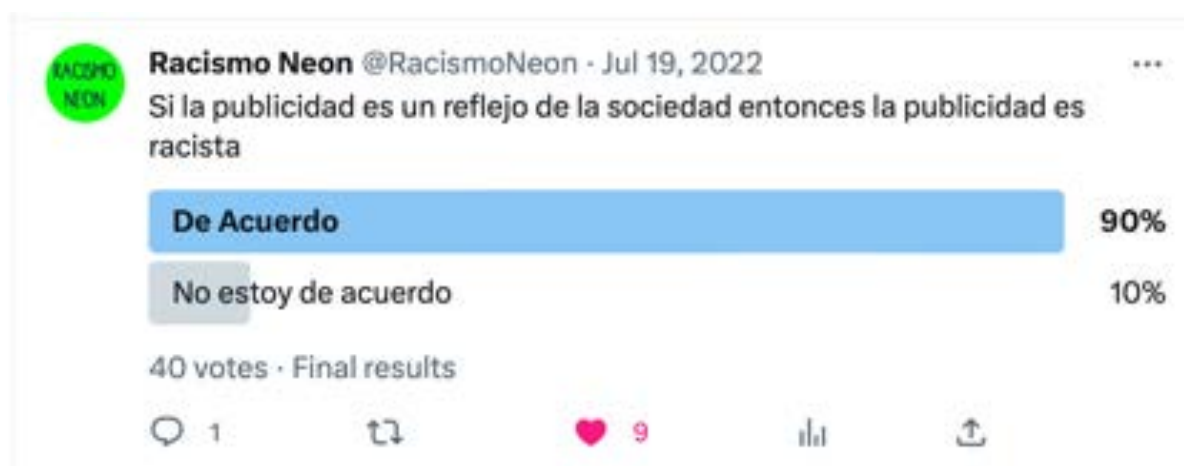


Figure 67 - Twitter poll. "If advertising reflects society, then advertising is racist?" July 19, 2022. (Appendix i)

[@RacismoNeon. https://twitter.com/RacismoNeon/status/1549379406828900353](https://twitter.com/RacismoNeon/status/1549379406828900353)

To further support the question of whether there is racism in Mexican advertising, a twitter poll published on the @RacismoNeon page in July 2022 asked, “If advertising reflects society, then advertising is racist”, and 90% of the respondents answered “yes.” (Tweet 26) (Fig 67).

TWITTER DATA ANALYSIS SOLUTIONS

Exploring the question *What are the solutions to racism and the general effects of colonialism in advertising that Mexicans are offering in response to the social media and online content posted in reaction to #RacismoNeon campaign on twitter?* A total of 29 solutions were offered through the tweets, with 10 referring to ideas that could be implemented ‘now’ such as not buying offensive brands (tweet 17) (appendix i) vs 14 that could be started in the ‘future’ by making changes to the advertising process such as Education (tweet 10), and 14 tweets targeted the Client Branding Process through asking brand managers to not demand white families in their ads (tweet 13).

18 tweets touched upon the Advertising Process, with some tweets recommending that the industry start with changes to Education at 6 mentions. Since undergraduate education is a first step to a career in advertising, new classes on Ethics, Racism, Values were recommended as part of a general education (tweet 1). However, it was noted that schools can be a racist environment “*teachers, management, students, advertising is a world of privileged whites*” (tweet 10) therefore universities and private schools need to self-examine or ‘decolonise the curriculum’ which is something already started in the UK and other countries (Charles 2019) (UAL 2021). Specific shifts to the advertising process within an agency were highlighted with 18 tweets. Starting with ‘casting’ where creative workers are asked to ‘question’ before they make decisions (tweet 11) (Tipa 2020, 2023). Instead of taking their own photographs, art directors often buy existing images from Image banks, (Machin 2004) but it is recommended that they select images of Latin-looking people (tweet 6). However, the problem is raised that image banks do not have many images of Latinos as ‘90%’ are photos with ‘whites or Asians’ in them’ (tweet 6) therefore image banks need to include more Latin models as part of their portfolio. When brands want to have the consumer understand immediately their ads message, one solution is to use stereotypes, however there are sometimes negative stereotypes reflected in ads (tweet 20) such as having a person of colour when a lower paid occupation is shown. Therefore, ad people should question their use of stereotypes because they can have a “Negative influence on others” (Akestam 2017), (Alestan et al 2021). A blogger who is also a creative worker challenged the industry to remove the strategy of “Apirationality” from advertising (tweet 26) (tweet 6) where objects such as crisps, beer or luxury clothing feature wealthy people which are shown as light-skinned and re-enforce the idea of class and status (Jones 2019b).

6.1 OTHER SOCIAL MEDIA ANALYSIS OF PROBLEM/SOLUTION

INSTAGRAM DATA ANALYSIS (APPENDIX J)

Within Instagram the analysis reveals that there is an issue as 32 out of a total of 195 posts examined mention that racism exists in advertising. A visitor to Mexico noted “I travelled to Mexico City this week and was shocked by the amount of racism and separation of our people. How can anyone treat another human like they are less due to the colour of our skin. [#racismoneon](#)” (comment 20) (Appendix J). Comments noted specific product categories such as Liverpool department stores for being the ‘whitest’ (comment 9), Banks (comment 29), Sonora Restaurants for practising ‘segregation’ (comment 11), H&M clothing (comment 28), and baby products where “...in the diaper ads all the babies are white, (but) The brown babies also wear diapers, right?” (comment 2).

Not all the comments agreed with the posted content of #RacismoNeon, reactions where people with white skin felt that they were being ‘cancelled’ through cancel culture (comment 32). The industry was defended “Advertising does not please or denigrate any race, religion, gender or social position” (tweet 18), and that the “objective of advertising is to sell, not to represent 🧑” (comment 24) and increment sales as “Advertising reflects people's beliefs” (comment 30), and “white people” are what consumers want to see (comment 25).

Aspirationality is something that not only occurs in Mexican advertising, a Peruvian student wrote “once asked my advertising professor why there were so many white models in advertising when the average Peruvian is not, and he told me that it was because advertising is aspirational, that is, people aspire to be ‘white’ an argument quite absurd indeed.” (comment 23) An ad can be aspirational without re-enforcing the white lifestyle.

Looking at Solutions a total of 10 were offered through the Instagram captions, with some agreeing with advertising currently being more inclusive than other industries (comment 1a- solution) (appendix J).

The publishing of #RacismoNeon was seen as a first step in the right direction to inspire a ‘debate’ with the opinion group called @marketingplayers stating “In marketing, criticism and debate are fundamental 🙌” (comment 5a-solution).

On Instagram most of the comments reflect the opinion that there is an issue with race in advertising, with branded advertising using lighter skinned models, and clients selecting or asking for whites in castings which re-enforces white superiority (Tipa 2023).

FACEBOOK DATA ANALYSIS (APPENDIX K)

The Facebook analysis reveals that 29% of the comments discussed the issue of racism. “The indication to use ‘European’ people has always come from brands, not agencies. The brands dictate the codes of how they want to be represented” (comment 34) (Appendix K) and that the ads are focused on “whitexicans” (BBC Mundo 2019) (Keiliah 2022) resulting in messages in the unlikeliest of places featuring white models “when you have a school in the jungle and your advertising shows only blond children, I saw it.” (comment 38). Apart from faulting “aspirational” strategies (comment 24,41) and “target markets” (comments 36,37,40) many focussed on racism in advertising is experienced across Latin America (comments 8, 11, 21, 23). “I have seen more dark-skinned models in ads in the US and Germany than in Mexico.” (comment 29).

Looking at Solutions a total of 3.55% offered advice, such as using “phenotypes” models in ads (comments 1a,5a) such as celebrities actress Yalitza Aparicio (Roma) or Tenoch Huerta as examples (comments 1a,31). It is important to note that many commercials in Mexico are imported from the main advertising markets of USA and Europe (Zenith 2022) and most feature white people. This creates “advertising images that blatantly illustrate the overlap of racism and classism in the social hierarchy.” (Fernandez Belen 2022).

LINKED-IN DATA ANALYSIS (APPENDIX L)

When exploring the issue of racism in advertising within the business-oriented social platform Linked-In the analysis reveals that 5 main posts discuss the campaign #RacismoNeon and 37 out of 63 comments cover issues within advertising such as racism (comment 11 Appendix L). As 63% of the comments suggested that both Brands and Agencies are part of the problem, and further identified heads of agencies (comment 3) or brand managers as making the ‘racist’ decisions (comment 1).

Reasons for racism included brand guidelines (comment 12) and white people occupying the top positions in agencies (comments 3,34). Where issues manifest in the advertising process is in castings (comment 21), image banks (comment 17) educational poverty (comment 8) and agencies using stereotypes (comments 25,37) and the biggest reason given is “aspirational” strategies (comments 1,5,8,11,36). It is not saying aspirational as a strategy is not to be used, however, it should be questioned when used to sell ‘everyday’ products such as crisps or milk when the creative solution is

hiring models with lighter skin. Often aspirationality fails when the creative solution reinforces the white lifestyle and uses models with lighter skin in the final advertising solution such as Palacio de Hierro where the creative solutions should explore other forms of aspirationality that are inclusive and not reinforce colonial thinking such as racism and classism.

Advertising as an industry was defended “It's not racism, it goes beyond the advertising itself... It sells what people demand.” (comment 22).

A total of 10 offered solutions such as Advertising Agencies hiring “diverse teams” and training staff to be more “sensitive to the topics” (comment 10a). It was suggested that the industry present cases of inclusive brands, so that this act will: “create a domino effect on brands that are more resistant to change.” (comment 6a-solution) The opposite was suggested where the industry could highlight case studies of brands that do not show diversity in their messaging thereby “pointing directly to brands that promote racism” (comment 2a, 5a-solution).

Existing toolkits (Iturralde 2018) were suggested to be used by businesses such as ones by a Spanish-led group known as Publicitarias (<https://www.abrecultura.com/publicitarias> (comment 15a appendix L)(Publicitarias 2022) : and the brand Facebook <https://www.facebook.com/business/m/adsforequality> has a tool kit to show brands how ads could benefit by being more diverse (comment 13a appendix L)(Facebook-6510, 2023). The issue with Facebook is that they are trying to convince brands to spend more money with them by creating different campaigns to test if putting people of colour in ads is beneficial to the brands.

Linked-in is a social networking site that connects many people from the capitalistic world. The comments reflect the attitudes of mostly business-minded people. The problem of advertising reflecting issues such as racism is highlighted in 58.7% of the comments, however the distraction of a white person promoting this subject diverted some of the online conversation.

SUMMARY OF ANALYSIS OF SOCIAL MEDIA PLATFORMS.

Overall as we can see on table 11 the comments on all the social media platforms recognised that the problem of racism exists in advertising with 29% of Facebook comments mentioning it directly or indirectly.

Table 11 - Percentages of total comments and code for each media

<i>Social media</i>	<i>Total comments</i>	<i>Problem</i>	<i>Advertising</i>	<i>Brand/Client</i>	<i>Culture/Mexico</i>	<i>Education</i>
Twitter	224	28.57%	26%	11.6%	25.9%	2.68
Instagram	195	16.4%	21.5%	15.3%	13.8%	0.52%
Facebook	141	28.8%	20.42%	13.38%	20.42%	0%
Linked-in	53	70%	75.4%	75.4%	32.08%	1.88%

Due to its business focus Linked-In showed that over 70% of comments noted that issues exist within the communication industry. Advertising agencies are seen as the largest contributor to racism with 26% of tweets vs 11.6% of tweets blaming clients and their brands vs. 25.9% of tweets referring to Mexican culture as the reason this occurred. Linked-in consumers felt that both advertising 75.4% and their 'clients/brands' 75.4% were equally responsible for issues of racism in the industry, this is because both advertising and clients were often mentioned twice in the same comment. Mexican culture is blamed more than brands in 3 of the social media channels and only on Instagram are brands blamed more for causing the racism issue at 15.3%. Please note this table was corroborated by a third party.

NEWS MEDIA DATA COLLECTION ANALYSIS

In this section the public news media and Advertising trade publications are analysed.

Three important news organizations discussed the campaign #racsimoNeon. The Zapatista-influenced web blog *CaminoAlAndar* republished the press release on August 5th (2023a). The well-known global news channel *Al Jazeera* Spanish language news service called AJ+ interviewed myself, while the world's largest Spanish language newspaper *El Pais* wrote an online article that commented on the

impact of the campaign and interviewed myself and Jose Aguilar who is the executive director of the NGO Racismomx when commenting on the need to discuss how skin colour influences education and work opportunities and “That's why this campaign puts its finger on the sore is so timely!”. The article also interviewed well known actress Talia Loaria “In a country where we are the majority, they treat us as if we were the minority. If we dark-skinned people represent 80% of the population, why aren't we in that percentage of the ads?” as she repeated one of the headlines of the campaign. Along with Actor Tenoch Huerta the actress is part of a movement called Poder Prieto “whose objective is to change the normalized, reproduced and perpetuated racist narratives and practices in the audio-visual and entertainment industry” and RacismoNeon is part of that change.

The other online media is called *Camino Al Andar* and is the online voice of the indigenous movement created because of the recent “recolonization of territories” and they represent the rights of Mexico’s indigenous communities and states on their website that “the time of the Peoples has arrived” With the objective of the site being part of “the campaign for an independent candidacy for the presidency of the Republic.” (Camino Al Andar 2022b). They are the online voice of the local indigenous communities who number according to the International Work Group for Indigenous Affairs (IWGIA) is approx. 16,933,283 (2023) (IWGIA 2023). On August 7th *CaminoAlAndar* reproduced the original press release sent to them and titled the article “If advertising reflects society, then advertising is racist.”.

Al Jazeera en Español (in Spanish) produced a video news story on the campaign with text over images to emphasis main points of the story. The comments and reactions to this video are analysed in the Facebook section of the social media analysis. (Appendix K)

DATA ANALYSIS OF THE TRADE MEDIA

These following advertising and industry trade news discussed #racismoNeon: *adlatina*; *Latinspots*, *Merca 2.0*; *Marketing Directo*; *El publicista*; *Reforma* newspaper business section; *Mercado Negro*; and cover the advertising industry in Mexico, and Latin America in Argentina and Peru, and the US Hispanic market. The podcast *Yo Creo En Un Mexico Major* from the brand Pan Bimbo (world’s largest bread maker) interviewed me.

Most of the news articles used the press release (Appendix H) as a reference and did not add their own opinion or advice.

SUMMARY.

Through social media the users offered solutions such as avoiding aspirational strategies and brands leading by positive examples; removing stereotypes; along with media companies offering toolboxes to implement inclusive messaging and hiring more people of colour. In comparison the trade press reprinted the press release and did not offer solutions, but the national press emphasised how the issue of racism is supported through the advertising industry in their branded messaging asking them to look for solutions. Something I have learned from this analysis is for the researcher not to appear in the media as it distracts from the campaign, as seen in a few comments AJ Español (comment 4, 5) (appendix L) (Appendix K)

In this section we have reviewed Phase four which are the online reactions to #RacismoNeon on social media platforms and the mass media. In Phase Five we take the learnings from the 'Online conversation' and the workshop in Iguala, and go directly to Industry leaders and their agencies to analyse the Outcomes from a workshop and online panel.

PIEL NEÓN



Súmate a incluir modelos de
piel morena en la publicidad
mexicana

¿Qué frase te han dicho
para evitar usar talento
de diferentes colores
de piel?

☐ Recibir notificaciones de los avances

de la iniciativa

☐ Aceptas los Términos y Condiciones

☐ Aceptas el compromiso

ENVIAR

Bajo el neón, todas las pieles son iguales.

Figure 68 –website landing page #PielNeon by Tanque Publicidad (June 2023)

7. PHASE FIVE: OUTCOMES.

7.1 INTRODUCTION

During this final phase I work with the Mexican advertising industry as they respond to the #RacismoNeon campaign and ask themselves if there is racism and colonial thinking within Mexican Advertising and debate on how to remove it from the industry. This is enacted through an:

- Online panel.
- Agency workshop.
- Conference.
- Agency campaign #PielNeon.
- and exhibition on Racism.

7.2 THE INDUSTRY FIGHTS BACK THROUGH A PANEL (APPENDIX M)



Figure 69 - Title card introduction for 'Stereotypes, Racism, and Advertising.'

ROAST BRIEF

This leading advertising organization based in Mexico City describes itself as “the main digital media in Latin America that seeks to share knowledge and updates about the creative industry.” (Roast Brief web 2023). I approached the owner Fernando Herrera (who was a former student of mine) about publishing the press release. Instead of publishing it he offered to bring together a group of industry leaders for an online panel. We both selected the panellist who were initially contacted by Roast Brief. Their publicity listed me as moderator, however, I felt uncomfortable debating in Spanish so we agreed that I would write a list of questions for him to be moderator, and I facilitated the conversation.

The online debate titled *Estereotipos, Racismo y Publicidad: Urgente Discutirlos* (Stereotypes, Racism and Advertising: urgent to discuss) occurred August 19th, 2022, broadcast on Linked-in live and uploaded to YouTube (Roast Brief panel 2022) (Fig 69)

PANELLISTS

- Moderation: Fernando Herrera Head of Roast Brief (USA & Mexico)
- Facilitator: Carl W. Jones Researcher & Ex-president of Creative Circle of Mexico 1999-2001.

- Panellists: Veritl Flores, President of Grupo Tanque & Ex-president of Circulo Creativo 2018-20
- Gaby Walls, Head of agency MBCS Mexico and Ex-President of the Circulo Creativo (2020-22).
- Daniel De León, Creative Director of Movistar VMLY&R Mexico.
- Marco Dávila, VP Chief Strategy Officer BBDO Mx.

CODING FRAMEWORK.

Codes were created to categorize the comments that discussed both the problem of racism, or offered a solution. (Appendix M)

FINDINGS

The analysis of the discussion of the panel reveals that out of the total 18 ‘issues’ mentioned 31% referred to the problems of racism or stereotypes in advertising. “We are a country that is racist. and advertising does reflect that thinking. Advertising does reflect what society thinks” (comment 17) (appendix M). With two panellists commenting that even they themselves experienced racism “I have lived racism in an agency.” (comment 5), and skin colour decided which type of job a person obtained in an ad agency “I entered the creative dept as I couldn’t enter the account dept as I am brown”. (comment 8). The panel recognized that the word ‘Advertising’ should be defined in more detail, one being the world within agencies, and second being the process of creating the message with the client’s involvement. The justification for the use of stereotypes in ad messages are supported by research (comment 10) and stereotypes are ‘normalized’ by advertising (comment 3). When asked by the moderator if the foreign workers in Mexican agencies perpetuate stereotypes, it was recognized that they do not (comment 16).

Another part of the advertising process where racism appears is casting where the models/actors are selected. The written Strategy or client brief is where ‘Aspirationality’ appears (comment 6,7) which re-enforces the attraction of “white skin” to the consumer (comment 7). The panel was made up of six advertising professionals and even though they recognized agencies role in the re-enforcement of racist thinking, the marketing departments of the clients who hire agencies and approve the final ad were blamed “I have been told by clients to hire better looking people. Especially if they cost the same to hire as a light-skinned person” (comment 13). When clients enter the message creation process is where “racism and stereotypes appear” (comment 3). It was recognized that the advertising messages reflect racism however the consumer was blamed because “we are a country

that is racist. and advertising does reflect that thinking. Advertising does reflect what society thinks.” (comment 4,17) which is to see “a white person” in place of a “Moreno” (comment 6). However, the panel recognized that Mexico’s young people are changing in attitude and think differently, it was mentioned that myself started the discussion 5 years ago (comment 9) (Reforma 2019).

Looking at solutions offered by the Panel a total of 57% or 24 out of a total of 42 points were raised. Several of the panellists acknowledged the need to include the industry organizations AVE (2023), Circulo Creativo (comment 22a), however, they were divided on who has the bigger responsibility: agencies (10a,12a) or marketing departments/clients (comment 4a,7a,13a).

Brands and their marketing departments “...need to assume responsibility”. Brands can change people’s behaviour “through the campaigns that they pay for” (comment 4a) as “the change has to happen on the client side” (comment 7a) as ‘they’ control the money and have the final approval (comment 3).

Details on how to make the transition were recommended for Agencies to propose that art directors and copywriters “change their chip” (*the way they think*) (comment 12a) when searching for a creative solution to the brand problem. Specifically, a challenge was raised for creatives to “create positive stereotypes” (comment 23a) as in beer (Tecate 2019). Another solution was to invent a new way of doing publicity in Mexico where “we need to create a Mexican advertising identity. not relying on copying the American and European way of creating advertising messages. This new way would include “Changing the tone of voice and words used in the ads, make advertising reflect popular culture and society vs reflecting high society.” (19a).

Various marketing and awarded case studies were cited as models for clients and agencies to have as ‘best practice’ examples such as ‘Dove real beauty’ (comment 3a) (Dove 2023) or recent ads from Peru (comment 5a) (Peru 2019), or the world’s biggest bread maker Pan bimbo who changed the name of a snack called “*El Negrito*” (the black one) (comment 17a) (Excelsior 2020). These are examples that the industry and their associations such as the Circulo Creativo (2023a) or, AVE (formally AMAP) (AVE 2023) can inspire change “look at the associations of advertising and make it a central theme” along with media agencies (comment 20a).

Even if agencies and brands change, how they create messages we cannot forget the consumer, and how advertising reflects society (fig 49) (comment 14a).

To conclude it is proven that there is racism in Mexican advertising, both inside the agencies and in the advertisements they produce. Agencies tend to blame the client and when the marketing department enters the process is where racism appears. To re-solve the issue of racism and colonial

thinking in advertising the panel suggested first recognition of the problem, then both the agencies and clients, and industry organizations need to work together to create change. But at the same time the young consumer is changing how Mexican society thinks but advertising needs to change before that. Finally, the panel agreed that with whatever is decided “we need to be united” (22a). There is a contradiction that needs to be resolved between what clients want in terms of representing their brand, and their target market of the Mexican public. Rather than being focused on the main message, in the research the brands and agencies should search for the secondary messages broadcast by the advertising using semiotics, that will not be so obvious using regular research methods.

7.3 AGENCY WORKSHOP (APPENDIX N.O)

After understanding how leaders in advertising think, we now go to the workers. A workshop held with the employees of an advertising agency called Tanque Publicidad owned by one of the panellist Vero Flores. The workshop was called the 'Branded Gaze' where we question the branded colonial gaze that is presented through advertising messages, using 'male gaze' theory (Mulvey 1975) and *White Sight* based on the politics and practices of Whiteness (Mirzoeff 2023). The Branded Gaze I define as a cultural myth supported or manufactured by sponsored messaging, and part of the branded gaze is *Casta-vertising* which is publicity that classifies Mexicans with the whiter ruling class presented in a position of power (Chapter 3.4). During the workshop introduction I presented some of the learnings of the Iguala workshop, and the campaign #RacismoNeon followed by questions designed to provoke a response. The coding and research findings are in appendix N. The PowerPoint and questions can be seen in Appendix O.



Figure 70 - Boardroom of workshop participants Tanque Publicidad.

PARTICIPANTS

President of Grupo Tanque, and 12 members of her team including Art Directors; Copywriters; Account; Production and Strategists (figure 70). Researcher/Moderation by Carl W. Jones, all signed the RCA Participant Project Information and Consent forms (appendix P) . RCA Ethics approval is appendix E.b p247.

OBJECTIVES AND AIMS

The aim of the session was to have workers within the advertising industry question and create solutions for the removal of colonial thinking from advertising. The objective was to design a structure for future workshops to be held within the creative industries.

ANALYSIS

During the opening discussion, the initial reaction was to blame colonial thinking on the client. One participant stated - We know how to change the minds of consumers, but not clients. Why? The group conversation evolved with the agency staff admitting that not always the client was to blame because In Mexico we are all part of the problem. We are all racists and classists; this is not an international problem.

The first questions (A, B) I asked *What are the ways to eliminate racism/classism or 'colonial thinking' from Mexican advertising?* Various suggestions were given such as creating new rules for the industry written by the government organizations that covers alcohol and drug advertising called *Salubridad* on "how 80% of models in ads need to be Moreno". Interms of typical wording Question E explored terminology used within the industry. It was realized that many of the words applied are English language terms such as Brand equity, Storyboard, Testing, Millennial, Latino international, research, mock-ups and even acronyms such as "Glocal" which the participants see as a form of Anglo colonization. "Latino International" is a term used in casting that is code for models with light skin (Tipa 2020). This led to the questions (C.D.) relating to the vast amount of large international ad agencies in Mexico (Merca 2.0, 2013) asking if they contributed to colonial thinking in advertising "Global campaigns," and were identified because they import "foreign ideologies into Mexico via ads for Coke or Levi's" that promote American thinking and re-enforced the strategy of "Aspirationality." Question H explored the tools and techniques of advertising and identified the overuse of "stereotypes" and the fact that "Image bank's photos always have white people" and do not feature

Morenos or “indigenous people” in regular situations so that the photos can be used in ads for the general market such as food or mobile phones. When indigenous people are available in stock photos they are shown as poor or in touristic style photos. Another recommendation “Change beauty standards from European to Mexican e.g. we are mostly Yalitza” referring to the indigenous star of the film ROMA where the maid was the hero. When asked How could the industry change? (question i) the suggestion of creating “Self-governing laws through an industry body” e.g. ASA UK/India which would be similar to the self-governing group ASA UK that charges a 2% tax on media to pay for its upkeep <https://www.asa.org.uk/> , or in India <https://www.ascionline.in/>.

During the final thoughts (question J) suggestions included agencies striving to “Create Mexican brand narratives” rather than relying on ones used in other countries. To educate both clients and publics at the same time “an exhibit of ads that are racist and classist” was suggested where case studies would entertain and educate. The workshop ended with the final observation “Why did a foreigner need to come to Mexico to discuss a problem we all should have seen?”

In the Branded Gaze workshop, we heard from the bottom up, from the workers who responded to the 10 questions asked. Many of the responses echoed comments seen in the social Media analysis (chapter 6) and Panel (7.2) such as Aspirational strategies; agencies blaming clients and stock photos not featuring people of colour.

7.4 #PIELNEON

The agency Tanque was Inspired by some of their employee's responses made during the workshop, "Image banks always have white people in their photos" and "There are no images of 'Morenos' doing normal things." These observations inspired the ad agency to create and invest in their own campaign called #PielNeon (Neon Skin) which is "The first platform where people could upload their photos and give up the copyright for advertising to use, to highlight the bronze colour of our skin." (figure 71) This Mexican-owned image bank comprised of submitted photos of people of colour in everyday situations that the mass media could use, thereby increasing their visibility in advertising .

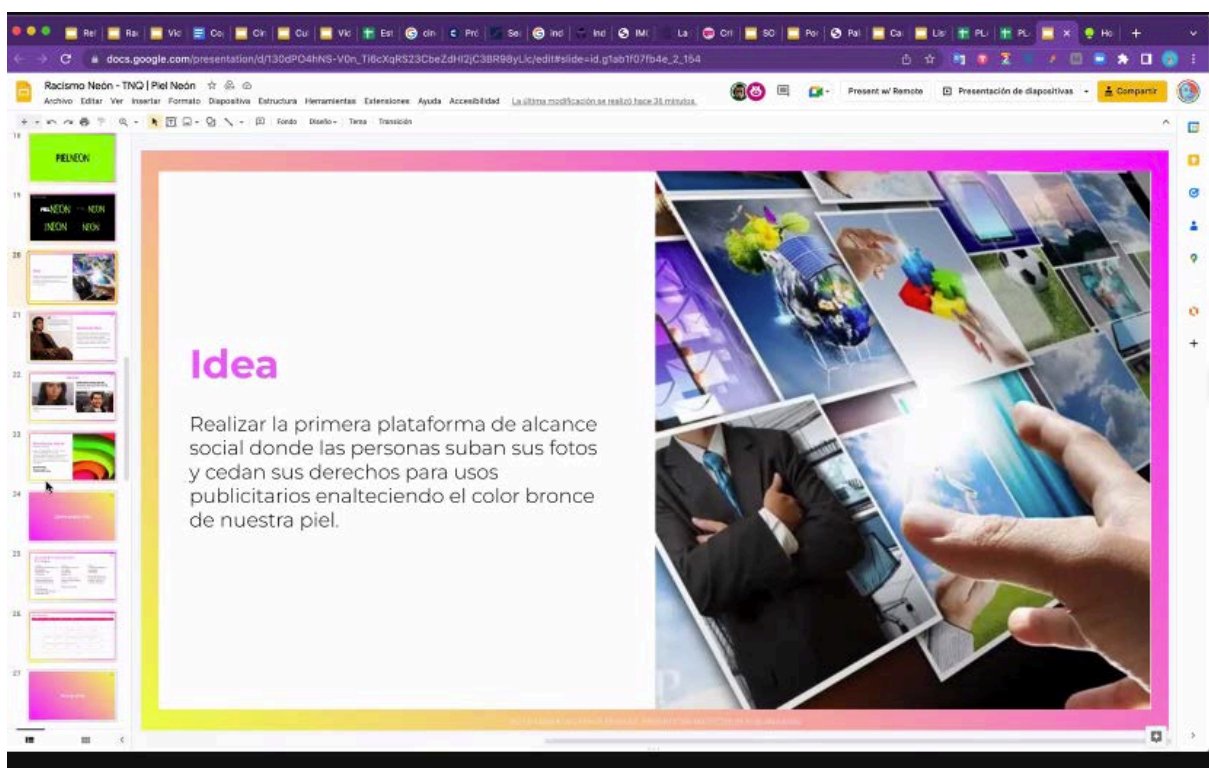


Figure 71 - Internal agency Powerpoint presentation explaining the website #PielNeon.

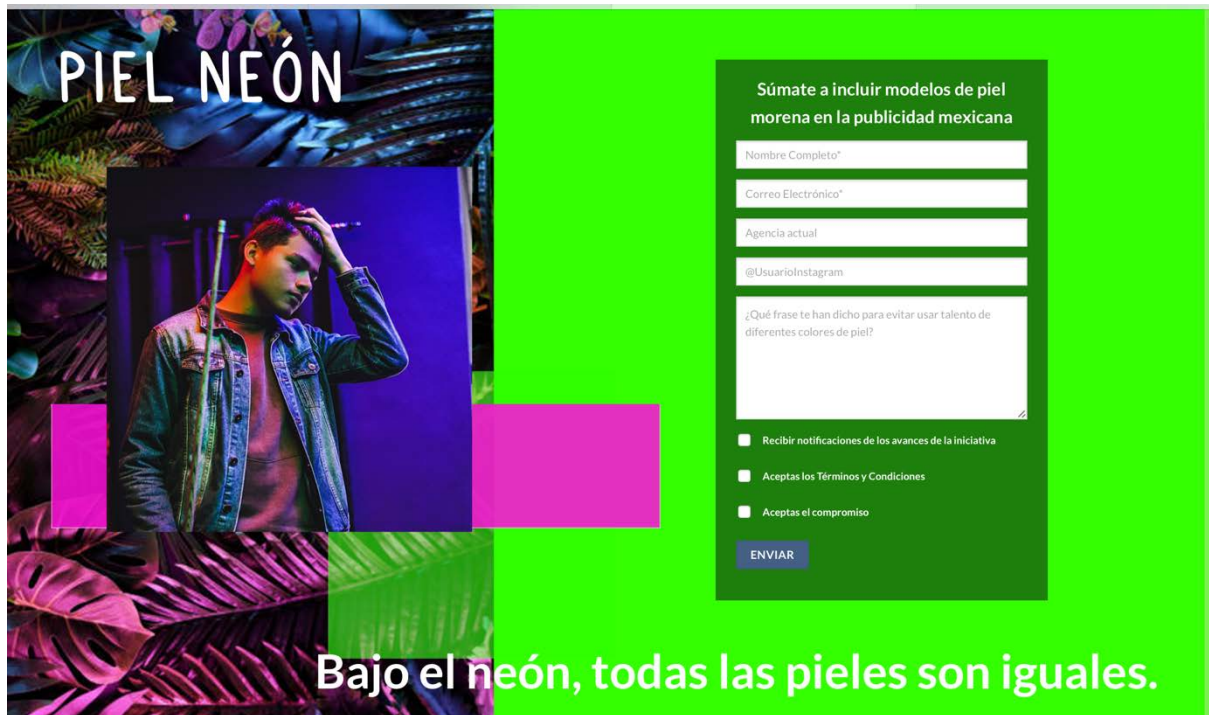


Figure 72 - Website landing page #PielNeon. <https://pielneon.com>

On February 17th, 2023, Tanque launched the website PielNeon (Neon Skin) at the largest annual party in Mexico that gathers the creative industry together (Figure 72). A booth (Figure 73) was created so that the audience could take pictures and share on their own social media. (Figure 74). Piel Neon also had their own Instagram page with tagged pictures of participants. Tanque shared their ideas with me, but I was not involved in the distribution nor the production.

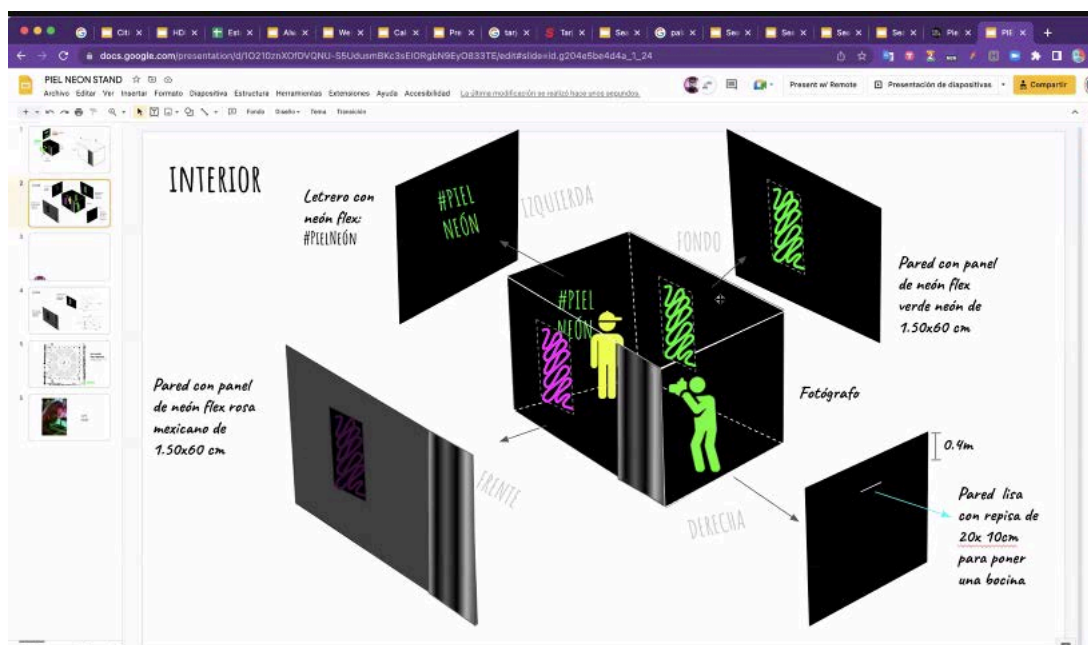


Figure 73 - Booth design #PielNeon. Designed and built by Tanque.



Figure 74 - Images of participants in booth #Pielneon. Images published on Instagram.

As a follow up I visited the agency Tanque in June 2023 and was informed that due to the fact of Artificial Intelligence having the capacity to create photographic images (Pasquarelli 2023), agencies could soon generate their own images and not buy photographs from image banks, or as of 2025 image banks such as Shutterstock would generate images to order using their own AI software. It was the opinion of the agency strategist Maye Galicia that image bank industry in Mexico would radically change and Tanque would not be investing any more money into the web site and would close #PielNeon Instagram.

7.5 #RACISMO NEON WEB PAGE

Tanque also designed and produced a webpage dedicated to Racismo Neon in February 2023

<https://racismoneon.org> (fig 75) to be another location where consumers could go to for information on the campaign.



Figure 75 - Webpage landing page of RacismoNeon November 2023

7.6 CIRCULO CREATIVO PANEL

Circulo Creativo (2023a) is Mexico's largest creative organization. It held a weekly online event and invited me to talk about my research. I decided that instead of myself talking about #RacismoNeon it would be more worthwhile to be accompanied by two other academics to talk about issues of racism in advertising. They were Juris Tipa and Fabiola Fernández Güerra (Fig 76).



Figure 76 - Facebook and Instagram "Racism in Mexican Advertising" by Circulo Creativo, 1st February 2023.



Figure 77 - Facebook Live broadcast of event 'Racism in Mexican Advertising'. Top right: Fabiola Fernández Guerra (11.11), Top left: Carl W. Jones. Top bottom centre: Gabriela Paredes (Walls).

Dr. Juris Tipa is an academic currently teaching at UNAM Mexico's largest university, and Dr Fabiola Fernandez owns an agency 11.11 Cambio Social ([11.11 2023](#)). We presented our research via Facebook Live on Wednesday February 1st 5pm mx (11pm GMT) 2023 in the event *Racismo en la Publicidad Mexicana* (Racism in Mexican Advertising) (Circulo Creativo 2023b) (Fig 77). The event was introduced by the then Circulo President Gabriela Paredes.

7.7 RACISM IN MEXICO EXHIBITION

On Saturday May 27th, 2023, The Cultural Complex *Los Pinos* opened a government-sponsored exhibition called *Racismo en México* (Racism in Mexico) and sponsored by the secretary of Culture (Los Pinos 2023) (Figure 78). Los Pinos was the former home of the president of Mexico, and the former president Andrés Manuel López Obrador opened it up to the public and created a cultural complex, hosting exhibitions on various themes relating to the history of Mexico and current events affecting the country.



Figure 78 - Graphic of event 'Racism in Mexico' at Los Pinos.

Racismo Neon was one of the artworks displayed and six of the posters were shown (fig 79). *Los Pinos* was the house of Ex Mexican Presidents; however, the current Mexican president opened the

complex to the public as part of his campaign for greater government transparency. I was contacted on August 18th, 2022, by curator Alfonso Foressel and invited to participate. The #RacismoNeon campaign was recommended by the NGO organization RacismoMx and their president Pepe Aguilar. The exhibition closed on October 22, 2023.



Figure 79 - Curator designed exhibition drawing for #RacismoNeon display at "Racism in Mexico" expo.

7.8 ADVERTISING ARCHIVES

Two of the world's largest online advertising collections included #RacismoNeon as part of their online archive. I submitted the campaign in May 2022.

BEST ADS ON TV. With 195,947 members this archive lists advertisements from around the world going back to 2003 and produces the number 1 rated video podcast in Canada and Australia BestAds (Bestads 2023a). They first featured the campaign in August 2022 (Figure 80) (Best Ads 2023b).

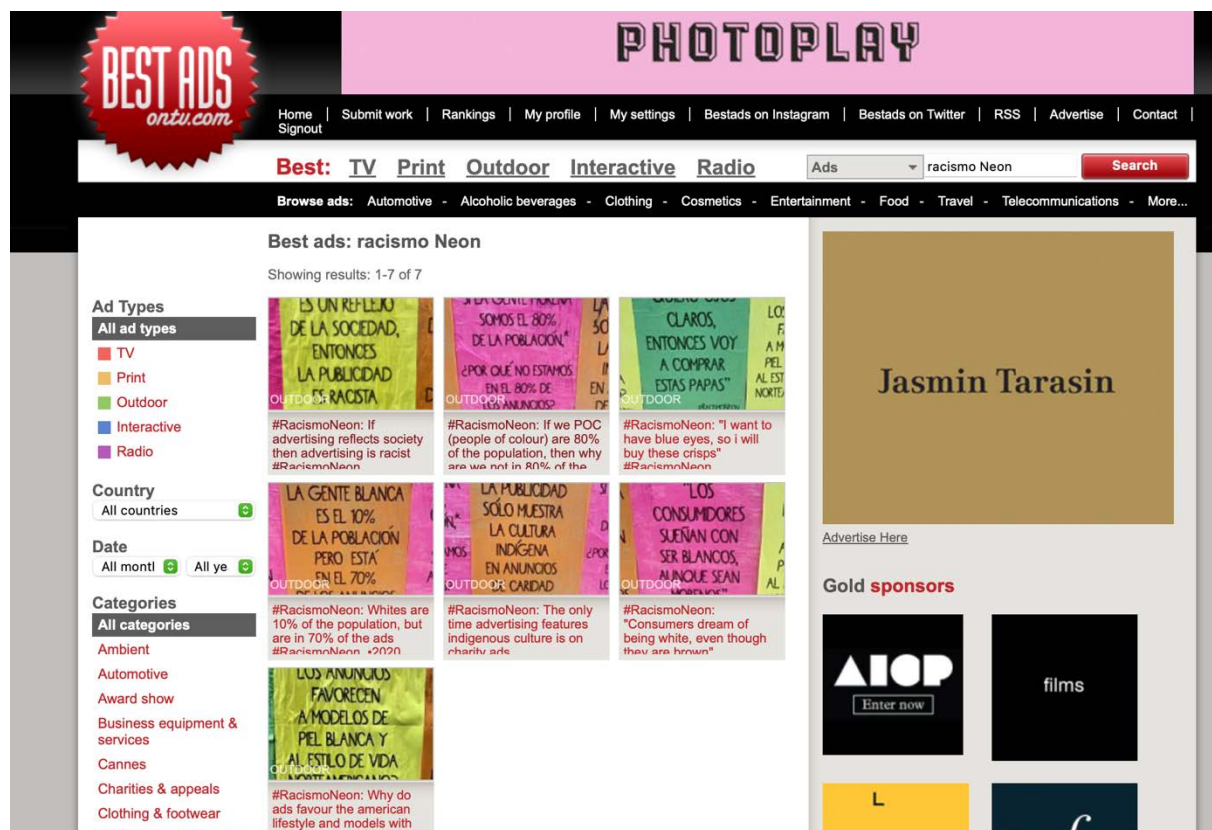


Figure 80 - BestAdsOnTV (2023b) advertising archive. November 2023.

ADFORUM

Adforum has an archive of over 200,000 ads from around the world and describes itself as “Where brands meet creativity” (AdForum 2023a). #RacismoNeon was accepted as part of the Archive in August 2022 (Figure 81) (AdForum. 2023b)

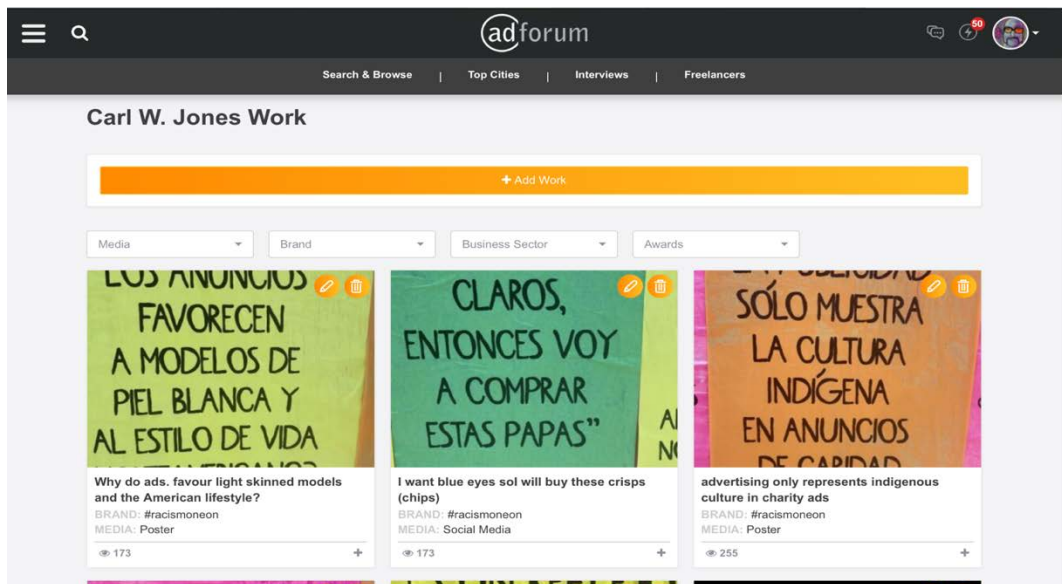


Figure 81 - posters on AdForum (2023b) web archive of advertising. November 2023.

SUMMARY

This final phase 5 we saw how I worked with the Mexican advertising industry and public & private organizations in response to the #RacismoNeon campaign.

7.9 CONCLUSION OF THE FIVE PHASES

What I have demonstrated with these five phases is the practice part of my PhD and how it was structured. Phase one and Phase two set the groundwork for Phase three, which is the visual practice. This is then followed by Phase Four which is a 'content analysis' of the media coverage of the campaign to observe the public's reaction. Phase Five was me working with the Mexican advertising community.

The process and artistic praxis of Phase one, through five (Table 1) demonstrates that instead of the 'colonial method of advertising' being a top-down approach where the ruling class or colonisers dictate to the masses using colonized tools and techniques, advertising can be weaponized and created from the bottom up. This was achieved by applying the method of détournement (Debord Woolman 1958) and Culture Jamming (Dery, 1993) through the application of Guerrilla Semiotics (Eco 1983), by decoding and encoding cultural symbols and delinking (Mignolo 2007a, b) tools and techniques to create the weaponized messages.

This practice is attempting to diversify Mexican advertising, and is not solving the process of decolonization, but is making a small contribution to this area, through the technique of *subversive strategies*.



Sections

Los Angeles Times

SUBSCRIBE

WORLD & NATION

Mexico's new racial reckoning: A movement pro colorism and white privilege

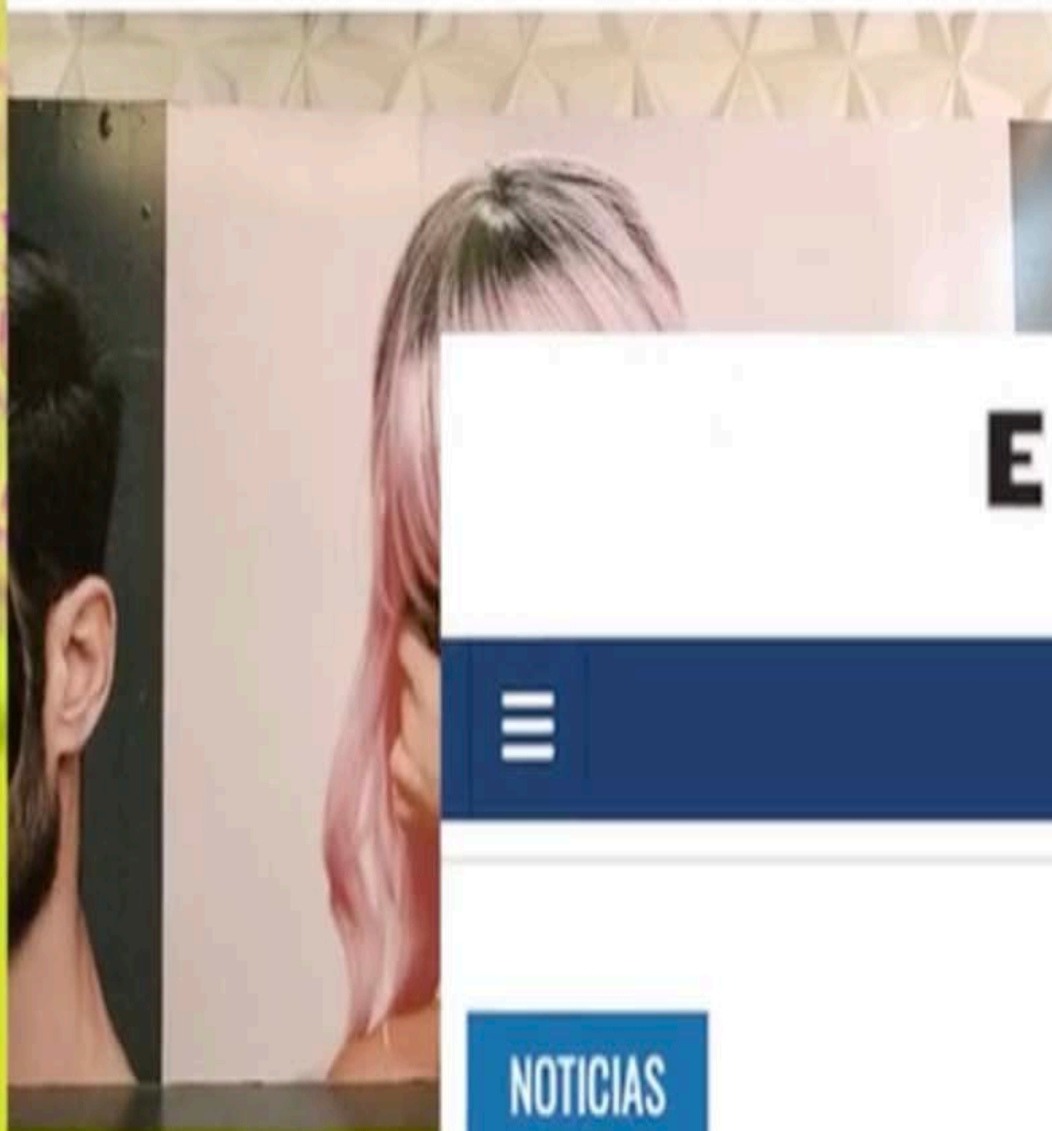


GPT-4 SXSW



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NOTICIAS

#PoderPrieto, fre

8. OVERALL CONCLUSION

RESEARCH QUESTION AND FINDINGS

This project asks *How can a decolonised poster campaign generate a conversation about the production of colonial and racist thinking through the spectacle of publicity and create greater diversity in Mexican Advertising?* The findings reveal that instead of being a top-down process, advertising practices can be questioned from the bottom up, by taking what Audrey Lorde defines as ‘the master’s tools’ and delinking them through collaboration with local peoples and creating a conversation in the media to remove colonial thinking from branded messages.

Lorde refers to the coloniser tools that are used by the colonised in her book *The Master's Tools Will Never Dismantle the Master's House* (2018). These tools are those that come from the top down to structure society and colonialism, and they also structure reality, and my research challenges the ‘Masters tools’ by working with the colonized to reveal and remove colonial thinking from advertising. Fanon states, “decolonization is a double operation that includes both the colonized and colonizer,” (1965. p458) and for this to be successful this process needs the ‘guidance’ of the colonized knowledge coming from the bottom up. I generated knowledge in workshops in Iguala and Mexico City with the colonized, where we revisited the ‘tools’ and ‘advertising process,’ and that knowledge was taken upwards to the colonisers through a multimodal approach including analogue and digital media.

The literature review reveals that visual communication in Mexico has been a continuous part of the pre-Hispanic Mixtec (Aztec) culture up until modern day Mexico. The revolutionary Mexican government after 1910 created a myth combining tradition with modernity (Moreno 2003, p234). This myth of the light-skinned ruling class (Jones 2019a) is reflected in the new way of presenting ‘las pinturas de castas’ through modern advertising or *Casta-vertising*, where the lower classes are almost always shown with darker skin and the richer class with lighter skin. Casta-vertising is publicity that classifies Mexicans with the whiter ruling class presented in a position of power (p98). While Debord’s critique posits audiences as passive, later theories such as those of Kress highlight the active role consumers take while interpreting messages, while Hall’s concepts reinforce the idea that the audience engagement is multifaceted, permitting different degrees of acceptance or resistance to messages, or media texts. I argue that Mexican society is divided into two groups, the few who

control the spectacle and the rest who consume (actively or passively) the racist spectacle . This racist spectacle erases indigenous, Asian and Afro-Mexicans from its narrative (p39). The result is a spectacle that both divides and unites society and is part of a global spectacle.

This is proven through a semiotic analysis of the anti-stereotypes' billboard campaign from El Palacio de Hierro that reveals how racist secondary messaging is constructed (p84). The billboards broadcast two messages: a main branded message, and a second level of messaging that confronts the economically challenged viewer with the harsh realities of life in Mexico (p96). The advertisements are important through what they don't show, which are people of colour, which reinforces the concept of erasure, where what is not shown is forgotten.

The practice part of the PhD derivatively appropriates the visual methods of *détournement* (Debord Woolman 1958), *Dérive* and *Psychogeography* used by SI to express their theories along with the newer *Culture Jamming* (Dery, 1993) and Eco's *Guerrilla semiotics* (Eco 1983) to inform the campaign by delinking tools & techniques, and decoding & encoding cultural symbols, to create the subverted messages. The research methodology of phase one and two, investigate the 'advertising tools & techniques' used to create 2D messaging in three different socio-economic areas of Mexico City (Chapter 3). The findings are then decolonised through delinking (Mignolo 2007b) in a workshop held in Iguala, and appropriated to build the practice part of the PhD which takes the form of a weaponized poster campaign consisting of 4,000 posters placed in the borderland areas of Mexico City where ad agencies and their clients are located. Challenging the ad agencies and the broader public to consider how advertising is racist. A 'multimodal' media approach is taken where both analogue and digital mediums were applied. Three social media pages were created, and analogue posters were used as 'digital content' along with Public Relations tactics to provoke online conversation with the active audience as evidence of the perception of colonial thinking in advertising. The responses also suggest solutions such as:

- avoiding 'aspirational' strategies;
- removing stereotypes;
- teaching about 'racism in the media' in universities; and
- brands leading through positive examples.

The Zapatista website (Camino Al Andar 2022a) and trade press (Adlatina 2022A) reprinted my press release but did not offer solutions, yet the national & International press emphasised how the issue of racism is supported through the advertising industry in their branded messaging and asked the

industry to search for solutions (El Pais 2022) (Al Jazeera 2022). The outcomes of the industry leaders panel (Roast Brief panel 2022) (Chapter 7.2) and workshop with creative knowledge workers (Chapter 7.3) generated more ways to decolonise advertising through suggestions such as;

- Creating an industry-funded body similar to the ASA in UK that governs public disputes and acts as an intermediary between the public and industry;
- Invite current industry body called 'Salubridad' to create rules such as having POC and other minorities represented in published advertising through percentages e.g. 80% of ads feature Morenos;
- Apply semiotic thinking to advertising before being released to the public to evaluate secondary messaging; -
- Hiring more POC and having them as part of the advertising process to recognize issues before publication: and finally
- hold 'Branded Gaze' workshops with agencies and their clients to educate and sensitize the workers. The Branded Gaze workshops can inspire advertising agencies to respond to the conversation on colonial thinking by creating change, such as the case of Tanque Publicidad and their #PielNeon campaign to create an Image Bank of the people (Piel Neon 2023).

This research reveals that the tools and techniques of advertising can be used to create myths that support a ruling class and erase a large group of peoples (p100). Agencies and brands need to recognize the role these tools and techniques play in supporting these damaging 500-year-old colonial narratives that erase or harm some sectors of Mexican society. After recognition, the tools & techniques can be wisely appropriated to construct a more egalitarian branded message.

There are five phases that structure the practice part of this PhD. Phase One *Mexican Communications Review* (Chapter 3), Phase Two (4) works with the local population, and sets the groundwork for Phase Three, which is the visual practice (5). This is then followed by Phase Four (6) which is a 'content analysis' of the media coverage of the campaign to observe the public and industry's reaction, and search for community-based solutions. Phase Five are the 'outcomes' with myself working with the Mexican advertising community (7). For example, after completing the workshop with the agency Tanque, they highlighted in one of their tweets that "...At #TNQ we assume the responsibility of making ethical communication that does not reaffirm(ing) harmful stereotypes for Mexican society." (tweet 21) (Appendix i) (Fig 83) .



Figure 83 - Tweet Tanque Publicidad July 18th, 2022

However it should be noted that one tweet from the July 2022 twitter analysis stated *"It's incredible that a gringo has to give classes on racism in Mexico, what's up? They are so used to it that only someone with an outside vision notices it."* and a participant in the Tanque workshop July 18th 2022 asked *"Why did a foreigner need to come to Mx to discuss a problem we all should have seen?"*. It appears from these comments that Mexicans did not see diversity in advertising as a problem before it was raised on social media or in the workshop. However reflecting on why this was said reveals that they did not see racism in advertising, but it is more possible that they saw it differently. I think that Mexicans did not recognise 'colonial thinking' reflected in advertising due to a combination of historical, cultural, and social factors. Such as a 'Colonial legacy' that privileges lighter skin and European features leading to a normalization of these biases (Moreno Figueroa, 2008, 2010, 2024)(Wade 2005, 2014, 2022) (Jones 2019)(Jones 2022); 'Aspirational Advertising' that features aspirational images of light skinned models perpetuates the idea that being closer to European standards is desirable, resulting in darker-skinned consumers shown in roles representing lower social economic status which can go unchallenged by larger population (Jones 2019)(Jones 2022); 'Internalized Racism': where many Mexicans unconsciously accept racial hierarchies presented in ads as societal norms vs constructs that perpetuate inequality. This internalization can lead to a lack of critically engagement with media representation (Fernandez Guerra 2022) (Jones 2022); and 'Denial of Racism': or "deracialisation" which involves ignoring racial dynamics and viewing advertising through a lens that downplays race. (Fernandez Guerra 2022) (Tipa 2020) . The reason Mexicans did not recognise 'colonial thinking' reflected in advertising is due to a combination of Colonial Legacy; Aspirational Advertising; Internalized Racism; and Denial of Racism.

The reason a 'foreigner' recognized that 'Mexican advertising' reflects colonial thinking such as racism or classism could be because of several factors such as cultural distance, educational background and historical perspectives such as 'Outsider perspective' that allows a non-Mexican to approach advertising from an external point of view allowing them to critically analyse the content without the

same emotional or cultural investment. This distance can allow a clearer recognition of the racial and colonial implications embedded within advertising such as light skinned people in aspirational roles (Jones 2019). 'Critical Media Literacy': Educational systems in UK and Canada often emphasize critical Media Theory and that allowed me to have a heightened awareness of how advertising perpetuates stereotypes and colonial ideologies whereas many Mexicans may not have had the same level of emphasis on recognizing these issues within their own cultural context such as Mexican Americans in the US. (Arellano 2021); and finally 'Historical Awareness' where my understanding of colonial history of how colonial powers historically marginalised indigenous populations lead me to see parallels in how Mexican advertising treats darker -skinned individuals and how in Canadian advertising there are rules for how people are represented in government sponsored advertising (I know this from working in Canada 1984-1994,2009-2012). The reason that Mexicans did not recognize it is because of the combination of Outsider Perspective; Critical Media Literacy; and Historical Awareness and this adds to the fact that many Mexicans do not realize that advertising reflects colonial thinkings such as racism or classism. In summary this dynamic of a 'gringo' seeing what Mexicans did not see, highlights the complexities involved in understanding race and representation within one's own cultural framework vs an external point of view.

When discussing with the local Mexican workers in advertising & marketing about racism and specifically decolonisation of advertising there appears to be an absence of a discussion about decolonisation in the Mexican context in comparison to the English speaking context. The reasons for this and how this relates to my own positionality as someone coming from an English-speaking context, where ideas about race and diversity operate differently, are based on a few interrelated factors including historical narratives; cultural dynamics, and the personalities of individuals from different backgrounds. First of all regarding the 'Historical Narratives' the UK and of Mexico differ in the subject of decolonisation because the narrative of the British is one of colonial oppression and sometimes extermination of locals whereas in Mexico it is around is framed around cultural amalgamation with the 'blending of the races' and not around colonial oppression, according to Eric Van Young in his presentation titled " In Mexico There are No Mexicans : Decolonization and Modernization", where the layered nature of decolonisation in Mexico reflects these complexities, such as social decolonisation taking longer than economic decolonisation, and advertising reflecting racial complexities (Van Young, Eric. 2011. 50:29) . Mexico also has a focus on National identity as part of its national discourse rather than racial or ethnic differences (Moreno Figueroa 2010) (Moreno Figueroa and Wade 2024) which can obscure discussions about decolonisation. The 'culture of language' and 'representation' and the dominance of the Spanish language can influence cultural narratives. According to Terborg, Garcia & Moore indigenous languages are often marginalized and

the focus in Mexico remains on Spanish-speaking identities rather than indigenous, (Terborg et al 2006) so the linguistic hegemony limits the broader discussions on decolonisation. Also as a person from the English speaking world my background has given me a different perspective on issues of race. In the English speaking world the conversation is often on individual experiences of systemic racism such as Muslim representation in education (Amirali 2024) which leads to more awareness of colonial legacies , which is different from the Mexican context where conversations are around national unity rather than racial or ethnic differences. (Morris 1999). Also because I have lived in the UK, Canada and Mexico I am aware of cultural sensitivity and I recognize how my background influences my interpretations of race and colonialism. I am aware of intersectionality and inclusive representation, that is not prevalent in Mexican discourse. Academics Tipa (2020) and Fernandez (2020) write in English about colourism and social messaging in Mexican advertising but not on decolonisation. This creates a challenge when discussing decolonisation with Mexicans, as assumptions based on my experiences do not correspond with local realities such as when the former president of Mexico 'President Fox' commented that "Mexicans are doing the jobs in the United States that not even black people want to do there" (CBC 2005).

The absence of a robust conversation on decolonisation in Mexico compared to English speaking context is a result of historical narratives that emphasise national identity over racial differences; culture that reflect internalized colonial attitudes; and a positionality of individuals from different backgrounds .

Also, Decolonisation is an important element throughout the whole process of this PhD research, so I was aware of my privilege throughout all elements of the investigation. Questioning every thought and decision made to eliminate my own colonial thinking and bias and understand how my awareness of privilege and how I used privilege to make a change p127.

The empirical review included Latin American authors Mignolo, Moreno , Figueroa, and Cusicanqui. The research methodology in workshops was decolonised through applying decolonial methods of 'co-production and 'indigenizing' (Smith 2021). The practice 'delinked' (Mignolo 2007b) 'advertising tools and techniques' and applied them to create 4,000 posters with decolonial messages to subvert the advertising industry. Instead of solutions coming from me as a white colonial male, I created conversations on diversity and other problems created by the Mexican Advertising Industry that generated solutions from Mexicans themselves (Appendix i, J, K, L, M) Allowing for democratic results to come from the bottom up by taking the conversation to all stakeholders through 'analogue' workshop in Nahuatl and Spanish (Chapter 4)(Chapter 7.3), and 'digital' online conversation with the public, industry workers (Chapter 6) and industry leaders (Chapter 7.2).

This practice is creating a conversation on Diversity in advertising and is not solving the process of decolonisation, but through linking diversity to advertising I am making a small contribution to this area.

In terms of the Situationists International and Guy Debord, both tried to create change through radical societal transformations, direct action and creating of situations. Contemporary interpretations of SI work often lean towards personal engagement with no real political disruption (Wark 2011). Both Sadler and Wark discuss that contemporary artists are inspired by SI and their method of psychogeography and note that these artists work lack revolutionary enthusiasm. So instead of taking down capitalist structures, these art practices just reinforce them by offering an alternative experience within the same framework (Sadler 1998) (Wark 2011). However I do recognize what Wark states that even though consumers are interacting and active, they are still reinforcing existing power structures, which further complicates the relationship between spectacle and agency (Wark 2011) and Sadler recognises that rapid globalization and technological renewal have created 'non-places' that are transitory urban spaces that do not have meaningful engagement, and this strengthens a culture of passive consumption (Sadler 1999). However I believe that my art practice as an example of passive and active consumption of the Spectacle that alienates individuals from their authentic selves (Sadler, 1999, p3) as my project has active consumers participating and engaging with the media by using social media. I demonstrate this as I engage with today's communication landscape through Public Relations; social media and 2D advertising messages, by reviving the critical edge of Situationism I can transform passive spectators into active participants with both interacting with my poster art visually and some commenting on social media, thereby creating the beginnings of change in the Mexican advertising industry. Proving that even though today's consumer is active and uses media to interact with advertising messages, they are still in a situation where the media is owned by the few, and 'the many' are controlled by the few. We do not have power as 'the many', because the ruling class are able to create new rules to control the many using the media through creating a 'cancel culture' and a 'chilling effect' where the consumer 'self censors' their work so they are not removed from social media. Being on social media does not give a consumer a voice, as they need to have followers and A.I. censors certain words or images keeping messages 'clean'. My work is part of what McKenzie Wark calls the 'Hacker Class' where the one poster campaign vs. the advertising industry "is one that pits the creators of information--the hacker class of researchers and authors, artists and biologists, chemists and musicians, philosophers and programmers--against a possessing class who would monopolize what the hacker produces." (Wark 2004).

IMPACT OF RESEARCH

This research will be of interest to students, scholars and practitioners throughout the field of communication & design, social sciences, and to everyone concerned with the key questions concerning diversity, decolonisation and the creative industries. My research is peculiar to Mexico, with its specific historical formation. It's not that the work can't be useful in other contexts, but my focus and modus operandi respond to the unique characteristics of contemporary Mexican culture. The Hybrid Practice and Academic methods (Chapter 2.2) (table 1) has already had a big impact on the advertising community in Mexico and beyond through lectures at universities, mass media coverage, published writings, art expositions, and interviews. For example I was invited to speak at the following institutions: -

- AAA American Academy of Advertising on *The case for Decolonising Advertising*;
- History of Advertising Trust UK I spoke on the *Importance of Diversity*;
- Michigan State University on *Future of Advertising*;

I also spoke on *Racism in advertising* at the

- University of Chicago 2022;
- Syracuse University USA 2019, 2021,2022;
- Edge Hill University 2018;
- John Hopkins University Liverpool 2019,2020 ;
- IBERO Mexico City (2020),21,22 ;
- Universidad de Communication Mexico 2019;
- Miami Ad School in Mexico City 2019:
- SCORE Mumbai 2023,
- Hong Kong City University 2023
- University of Westminster 50 years of CAMRI . London

NGO's such as RacismoMx invited me to participate on panels 2020,2021 along with the Mexican Government organisation CONAPRED (who stop intolerance) they invited me to speak on *Discrimination in Mexican advertising*. (Conapred 2020, 2023)

Future generations of creative industry workers were reached through my lecturing at various universities and schools in Mexico City and around the world (see above). However, to reach

academic audiences, I spoke at international conferences testing my theories and methodologies with scholars:

- MES MEDIA Education Summit 2023;
- World Congress of Semiotics, 2019, 2022, 2024;
- International Conference on Semiotics and Visual Communication 2017, 2021, 2022, (2024 TBC);
- Semiosis in Communication 2016, 2018, 2021;
- UNOi educational software. Tulmn Mexico 2025
- I was nominated as one of two representatives of the UK on the executive committee of the IASS International Association of Semiotic Studies (2019-2026).

To reach practitioners of advertising I spoke at:

- Circulo Creativo de Mexico 2019, 2023;
- Miami ad school Mexico City 2019, 2020;
- Government events CONAPRED 2020;
- activist organizations Media Diversity Institute UK 2019,
- SXSW Austin 2025
- FARA AWARDS. BACA Bulgarian Association Communication Agencies. Burgas 2025

and on various mass media outlets such as

- UNAM TV (2020);
- Podcasts: Hey Human London (2020, 2021);
- Loud & Clear USA (2020);
- SMW USA (2020);
- Creo en un Mexico Mejor (2022).
- ABC Radio Melbourn (2024)

To reach the public at large I spoke on

- WFM Radio (2020);
- The conversation 2022 (Shockvertising)
- ABC Radio Melbourn (2024)
- The conversation 2024 (TV ads)
- The Conversation 2025 (Valentines advertising)
- Bulgarian trade media 2025

and was interviewed for International and National Newspapers:

- Reforma (2019, 2022);
- BBC TV (2019);
- BBC Mundo (2019);
- Scandinavian Standard (2021);
- Al Jazeera LATAM (2022),
- Yahoo News UK (2022);
- PBS (2022),
- The Conversation 2019,2020,2022;2024;2025;
- El Pais. (2022)

I have reached millions of people (public, academia and Industry) with my research into Racism in Advertising both through analogue and digital mediums.

My blending of Advertising practice and academic research has taken the conversation from academia and industry to the public at large. Bringing the issues of 'Racism' and 'Decolonising Advertising' to the forefront, allowing for Mexicans themselves to decide if and how they want to solve the issue of colonial thinking reflected in Advertising.

My research is of value to other researchers in terms of using privilege to create change (p127,206-208) and hybrid academic-practice methods (Chapter 2.2) (table 1). In using privilege to create change, I questioned every aspect of my research process and analysis throughout my seven years of research, and. I took advantage of my privilege as a white male, situated in a western institution, having worked in the colonizing practice of advertising, and in a position of privilege to get my message out about the need to diversify Mexicana advertising. I accomplished this by using my position of privilege as a former Vice President Executive Creative director of two Mexican based advertising agencies: BBDO Mexico; Y&R Mexico, and former Creative Director of Grey Mexico; and Former president of the largest union of creative workers called Circulo Creativo 2000 (El Circulo Creativo) this was in order to reach and motivate the Mexican Advertising & Marketing community through advertising and Public Relations techniques . Other privileges that I have are my current position as Senior Lecturer in the University of Westminster, and a PhD candidate in the RCA Royal College of Art, and this enabled me to get my research out to an academic audience. The solution I came up with is as a facilitator, with part of my strategy having Mexicans deciding first if there were issues of colonial thinking such as racism in Mexican advertising, and then Mexicans themselves offering solutions rather than myself. The hybrid academic practice methods I applied are

instrumentalised where I concentrate on peoples use of the technology vs. the actual technology itself . I use the knowledge generated by the research that informed my account of the historical formation and contemporary forms of racism in Mexico, and this was to frame the poster campaign. I use Instrumentalization as a respectable academic process as I apply knowledge obtained from humans honourably and not as something designed to hurt Mexican society.

LIMITATIONS

The research has revealed limitations both in methodology, process and findings. In terms of methodology, 'grounded theory' often produces a lot of data that is hard to handle, and there are no 'standard rules' to guide the "identification of categories" (Temple 2021) p54. Bias can be an issue. Even though I tried to question every decision I made to search for conscious and unconscious bias I may not have been able to fully capture it. Also, the bias in sampling where certain groups might be under or overrepresented in the data and that may affect the results (Snee 2017). Also, the limitation of the researcher being a known worker within the advertising industry and being a white male from a coloniser country may influence participant's participation and answers given during research in workshops and on social media. Finally in the findings of the limitation of language and cultural translation as some of the content comes from different groups within Mexico and maybe other Latin American countries and the researcher may not be considering cultural nuances leading to a misinterpretation of the information due to their own bias, and lack of full 'colloquial' or dialects knowledge of the Spanish language in Latin America. (Callison-Burch 2012) (Puerta 2020).

SCOPE FOR DEVELOPMENT

The research can be developed further by both practitioners and scholars. The industry of advertising can apply some of the decolonised research methodologies to investigating public opinion through 'co-production 'and 'indigenizing' (Smith 2021), and the semiotic processes to investigate secondary messaging before it is broadcast (Chapter 3.4). Leaders of large holding companies WPP, Omnicom, Publicis Group (LEO) , or advertising practitioners can analyse the results of my research to understand how advertising can provoke cultural and colonial issues that can upset publics who are not part of a 'target market.' Scholars interested in decolonization within the capitalist system can

develop further the future of culture industries in relation to decolonisation. The 'methodological activist' five phase (chapter 2.2) approach will be of interest to activists as a way of broadcasting a message ethically without causing a negative reaction from the industry in question. The decolonial methods used in this research can widen the scope of research limitations by recognizing elements of a colonized society dealing with the aftermath of decolonisation within a capitalist system and giving them an opportunity to be heard either digitally on social media (Chapter 6), or through analogue workshopping methods (Chapter 4, 7.3). Also, this contribution will provide research into how the advertising industry reacts to contemporary issues such as the semiotics of race and colonialism, and this will be of use to researchers on decolonial/post-colonial theory, advertising theory, graphic design theory, along with semiotic theory.

ORIGINAL CONTRIBUTION

In this thesis through a 'new hybrid practice-academic methods approach' (Chapter 2.2) (table 1) I have presented how a decolonised poster campaign can disrupt the colonial and racist thinking underlying Mexican Advertising. The original contribution is through a

- decolonial process of researching visual communication
- combining 'practice process' and academic 'workshop development,' mixed with 'theorized accounts.
- First to link Decolonising and advertising

I created a decolonised poster campaign, that generates analogue and digital conversation on colonial thinking in 'publicity' from the bottom-up to the Mexican advertising industry forcing them to discuss the issues and search within for solutions (Chapter 7)

This is a new form of hybrid practice-academic process investigating one of the most important fields within the creative industries which is Advertising.

The hybrid practice-academic process is made up of five phases including 'design through research' which is original (p55) because I reverse Christopher Frayling's method "research through Art & Design" (1993) to be 'Design & Art through research.' The poster campaign is used to generate data that has both practical applications for the ad industry but is also a valid form of research that generates ample evidence through the amplification of the project via social and mass media (Chapter 6). This investigation is an original form of both practice as research and as a novel form of data

generation (chapter 5). Other artists such as Victor Burgin have created printed works that are an “interplay of text and image” to generate conversations (British Council 2023) (Burgin 2005, 2013), however I am performing this work on a much larger scale through the appropriation of digital media to capture the conversation.

My outputs as part of this research project also created an impact, and that is a contribution to knowledge, as it educates the advertising community and future workers in the culture industries both in Mexico and internationally through its original methodological activism approach using a hybrid mixture of Practice and Academic methods. This was accomplished first in Universities in Mexico, USA, Canada, UK, China and India;

- Publishing articles in the Advertising Trade media and international mass media;
- Speaking at industry events (Chapter 7.6); and Ad Agency workshop (chapter 7.3).

My research has accomplished the following:

- To create awareness of the need to decolonise advertising, I presented at industry conferences and wrote published articles on the need to remove colonial thinking, such as racism.
- The practice of ‘Design Through Research’ contributes to the rethinking of ideas about race and identity, and what it means to be Mexican.
- The Five Phase ‘methodological activist’ approach is a way of creating and broadcasting a message ethically without causing a negative reaction from the industry in question.

For the five phases that were part of the Hybrid practice-academic process, I did the following:

- Applied decolonial tools & techniques to create messages,
- Posted messages where industry resides
- Generated and recorded the conversation on social and mass media,
- The advertising industry publicly debates and searches for solutions

My hybrid practice-academic methods approach brings together practice and academia in a way that informs the ethical evolution of advertising. This research is an original analysis of a particular configuration that has been neglected.

I also have made original contributions to advertising theory by being the first to link decolonisation to advertising (chapter 1.4) (Jones 2020c, 2020d, 2020e, 2022, 2023), recognising that Mexican advertising reflects racism and classism (Jones 2019) and by creating new terms such as ‘Casta-advertising’ which are advertisements that classify Mexicans with the whiter ruling class presented in a

position of power (p118), along with 'The Branded Gaze' which I define as a Cultural myth supported or manufactured by sponsored messaging (p187) .

Another contribution is an original poster headline "*If Advertising reflects society, then advertising is racist.*" (fig 49 p149) which is a play on the phrase "*Advertising Reflects Society*" and is becoming part of advertising culture as it was mentioned many times in the responses in the panel Chapter 7.2, and on social media p165 Chapter 6, and reproduced multiple times when #RacismoNeon was written about in the national and international mass media pg. 175 chapter 6.1.

My research explores new hybrid practice-academic methods to accelerate change, and it is an original form of altering the Mexican public's understanding of what it means to be Mexican, by showing how colonial thinking can be removed from Mexican publicity practices to resist the racist spectacle through subversive strategies.





Figura 84 – trendy couple in Colonia Roma. Photo: CJ July 2022

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APPENDIXES

APPENDIX A - Table and Definitions of 2D advertising tools and techniques

Introduction.

This chart is to define and classify terms of Advertising tools and Techniques used in 2D advertising. The codes are put into NVivo software and applied to three socio-economic areas of Mexico City.

In the section 'others' located at the very end of this table includes 'Human Figures' that uses the globally recognized *Fitzpatrick Phototyping Scale* (Fitzpatrick Scale Chart 2015) (Fitzpatrick 33-34) to categorize skin colour (Jones 2019). This scale represents skin tone versus focusing on racial characteristics, which are often socially constructed concepts (Sachdeva 2009). Also, in the "2012 Hernandez-Zarate medical study of skin cancer patients, most of the Mexican population moves between Fitzpatrick Type III and IV, with 44% of the population being between Fitzpatrick Type III and 34% being Type IV, for a total of 78%. In the dermatological study (Hernández-Zarate 2012, 33-34) and in the CIA (2023) ethnic study, they would be classified as "Mestizo & Predominantly Amerindian", with a total of 83% of the Mexican population. The number in the dermatological study is 78%, and the CIA ethnic study is 83%—they are similar enough to justify the percentages of non-white, mixed-blood peoples in the Mexican population." (Jones 2019)

Table 1. Advertising tools and Techniques used in 2D communication.

Tools: software, apparatus.
<i>Tools are tangible elements that can be physical or digital, that are applied to the design of a message. (Jones)</i>
<i>"Anything used in the manner of a tool; a thing (concrete or abstract) with which some operation is performed; a means of effecting something; an instrument." (Oxford 2018)</i>
The advertising tools applied to semiotic theory are Typography, Colour systems, Dominant Colour, Material, Printing, Media, Size, Layout, Text, Elements.
Typography (Element): <i>"Tangible form from which the message is composed" (Davis 21)</i>
T. Typesetting: <i>Typography that is mechanically reproduced through computer typographic, software e.g. or handset, linotype etc. It is not produced through the act of drawing.</i>
T. Hand lettering: <i>handwritten Typography. Could be painted, pen, marker, paint. Non-mechanical application of typography</i>
Colour system: <i>how the message/advertisement appears through colour e.g. B/W vs. 4 colour.</i>
<i>(Ambrose 182-185)</i>
CxB.W: <i>Black and white (no other colours)</i>
Cx2. 2 colour: <i>ad comprises of two colours.</i>

Cx4. 4 colour: <i>4 colour printing. The ad is made up of 4-colour printing. All the colours plus black for coloured printing</i>
<i>e.g. ink jet. 4 colour process. Screen-printing.</i>
Cx4 plus spot. <i>4 colour plus spot, pre-mixed inks of a specific colour including metallics and fluorescents, or varnish.</i>
Dominant Colour
(Dominant colour of ad): <i>Image Colour Summariser (Altstiel 152). This is a software available online that preforms an analysis of the dominant colour within each advertisement.</i>
http://mkweb.bcgsc.ca/color-summarizer/ (last accessed August 20 th , 2021)
-Black
-White
-Yellow
-Blue
-Red
-Green
-Purple
-Orange
-Brown
-Grey
-Other
Material: the matter from which a thing is or can be made. The 'material' that the message is printed or created on top of.
-Paper: <i>Can also be cardboard.</i>
-Metal:
-Vinyl: <i>acts like paper. Made from plastic, soft surface.</i>
-Brick/concrete:
-Plastic: <i>Hard surface.</i>
-Wood:
-M. Other: <i>any other surface that is not covered by the other categories/codes.</i>
Printing: the production of printed material.
-P. Letterpress: <i>raised metal type.</i>
-P. Offset: <i>the image area and the non-image area co-exist on the same plane (roller) vs. raised type.</i>
-P. Screen-print: <i>a mesh is used to transfer printer ink except by an obstructing stencil.</i>
-P. Digital: <i>printed using laser or inkjet printer (paper or vinyl).</i>
-P. Painted: <i>reproduced through being painted or drawn. Each reproduced piece is Original.</i>
-P. Electronic: <i>reproduced through an electronic format: on a screen.</i>
-P. Projected: <i>Image/message that is electronically 'projected' onto a surface. Usually performed at night.</i>
-P. other:

Medium: The 'media' that is used to broadcast the message. A means by which something is communicated or expressed.
-Med.Paid: <i>any message that is paid for to get it broadcast.</i>
-Med.Earned: <i>Earned media consists of all the content and conversation around a brand or product that has been created by somebody else and published somewhere other than your owned channels. It is not paid for.</i>
-Med.Owned: <i>Owned media consists of the content you create and publish on a channel you own. e.g. within a store, or website you own.</i>
-Med.Appropriated: <i>Any other method used to broadcast the message. e.g. painted on rock, sticker or poster placed on a surface and is not paid, earned, or owned.</i>
Size: ISO 21. <i>Specifies International Standard (ISO) paper sizes used in most countries in world today except Canada, Mexico, USA.</i>
The sizes are approx. so if the overall total square cm match one of the ISO, then that size was selected.
-A7
-A6
-A5
-A4
-A2
-A1
-A0
-2A0
-4A0
-Billboard
-SuperBillboard
Layout (Structure): <i>The individual elements that are included in the ad. Basic design hierarchy of the individual elements typically used to create a message in 2D. 'visual/spatial/temporal arrangement of elements' (Davis 2012, 22)</i>
-Salience (Kress 1996, 183)
-Headline: <i>The largest typographical element on the page. Designed to be 'read' first. Largest typographical element in visual hierarchy.</i>
-Subhead: <i>The second largest typographical element in visual hierarchy.</i>
Copy: <i>words that describe in more detail the main message.</i>
-Tag. Strapline. slogan: <i>short text usually put next to a logo or unite campaign same message in various medias.</i>
-Logo: <i>a graphic mark, symbol used to represent a brand or service. (Danesi 2009)</i>
Text
<i>Number of words in a headline (8 maximum); (Barry 2012, 58)</i>
-1
-2
-3
-4
-5

-6
-7
-8
-9 or more
Elements.
Number of elements in each ad <i>Reductionism (Barry 2012, 77)</i>
Hierarchy by <i>establishing a hierarchy of elements. E.g. Type is one element, a visual is another element, design elements are one element etc. (Ambrose, Aono 2011, 128)</i>
-1
-2
-3
-4
-5
-6
-7 or more
Techniques: Conceptual
<i>Techniques are conceptual methods used to create a message. (Jones)</i>
<i>"As a count noun: a particular way of carrying out an experiment, procedure, or task, esp. in a scientific discipline or a craft; a technical or scientific method. Also more generally: a skilful or efficient means of achieving a purpose; a strategy, a knack." (Oxford 2023)</i>
Techniques are Brand, Message content, main image, style, Gaze.
Brand:
a commodity or service created by a specific entity under a specific name. These are visual marks used to create a brand.
-Brand name: <i>a word that is created to represent the uniqueness of the commodity product or service to the consumer, so that it's differentiated from other similar products. (Danesi 2002) (2006) (2008)</i>
-Brand Character: <i>"visual symbol that has artistic quality while representing a clear commercial articulation of business strategy" (Clifton, Simmons, Ahmad. 2003, p 119)</i>
-Logo. wordmark: <i>visual and/or linguistic signs that represent a brand. (Danesi 2009)</i>
-Narrative: <i>Storytelling. (Davis 2012, 22)</i>
-Hero: <i>Hero theory, as written by Thomas Carlyle appropriated the concept of Visuality to create and justify the hero.</i>
-Mnemonic device: <i>assist the memory in remembering a brand and its benefits. Either the consumer is turned into a hero by buying a product, as is the case with iPhones, be the envy of your friends,</i>
<i>or the actual product is a hero that the consumer wants to be part of, such as Harry Potter merchandise. (Jones 2016, 3.4)</i>
Message (Content): overall communication that is persuading the viewer. "Subject matter that is topic of communication" (Davis 2012, 21)

-A. Branded commodity: <i>e.g. can of beans. Theatre. Building development. McDonalds.</i>
-A. Commodity: <i>vegetable sold by farmer. House for sale</i>
-A. Branded service; <i>mobile telephony, Dentist (branded).</i>
-A. Service: <i>Garbage pickup. VD clinic. Dentist (unbranded).</i>
-A. Branded information: <i>Donate blood Red Cross.</i>
-A. Information: <i>e.g. HIV, Vote.</i>
-A. Branded other
-A. Other
Main Image (Element): <i>Main image in the message. Most important element within the 2D message. It usually is image but could be typographic. "Tangible form from which the message is composed" (Davis 2012, 21)</i>
-M.I. Photo: <i>Photography or retouched image that appears to be real and is not obviously an illustration.</i>
-M.I. Illustration: <i>Main image is illustrated using paint, pencil, pen, computer software. The overall image aims to give the impression that it is illustrated and not a photograph. It can be photorealistic; however, the result must be that it is illustrated.</i>
-M.I. Collage: <i>assortment of images placed together</i>
-M.I. Composite Single Image: <i>assorted images placed together with the intent to create one image.</i>
Style: treatment <i>"a particular kind of relationship between the function of something and how it looks...Expression of ideology, form that arises from beliefs and theories, as much as the subject matter of the work" (Davis 2012, 25)</i>
-Contemporary: <i>current trends in design/messaging e.g. Celebrity, current typefaces. Will date itself in a few years.</i>
-Classic: <i>timeless. Helvetica, or hand lettering on a card.</i>
-Historical: <i>reference to a past period in time.</i>
-Modern: <i>From modern era.</i>
Gaze: <i>Applied to visual communications it is the act of looking from a specific point of view that the advertisement presents.</i>
Male: <i>Laura Mulvey's male gaze.</i>
- Female
- Queer
- Political
- Race/Indigenous
- Colonial
- Other
Other: Not a tool or technique
Client: <i>person or entity who is paying for the creation of the message.</i>
- Individual person: <i>e.g. Farmer, artist.</i>
- Single Business: <i>Corner Store, Doctor.</i>
- Chain Business: <i>McDonald's, 7/11, Cinema chain, Mobile.</i>

- Non-Gov. Organization: <i>Political party, Charity, sports team, Religious.</i>
- Government organization: <i>CDMX, Electricity, Tourism.</i>
- Other:
Creation: Designed by.
Professionally designed: Ad agency, studio with people trained at private or public schools e.g. Art school. E.g. BA or diploma.
Lay designer: company or individual without formal art education at private or public schools. E.g. self-taught, apprentice, Rotulista (Spanish word meaning sign painter).
Human figure.
Fitzpatrick scale. (<i>Fitzpatrick Scale Chart. 2015</i>)
White 1.2.
Moreno.a 3.4
Indigenous 5.
Afro 6.
Moreno/a
Afro-Mexicano/a
white
Other
Coding Guide:
1=yes
0=no

BIBLIOGRAPHY: check in main thesis bibliography above.

APPENDIX B - HOW SOCIO-ECONOMIC STATUS IS GAUGED IN MEXICO.

AMAI research is often used to create communication strategies by advertising agencies such as Publicis Mexico. This report bases the socio-economic status of Mexicans not on money earned, nor household income, but on 6 variables regarding the household: (AMAI 2018)(AMAI 2020).

- Education level of Head of household (Nivel educativo del jefe de hogar)
- Number of complete bathrooms in house. (Número de baños completos en la Vivienda)
- Number of cars in the home (Número de autos en el hogar [(entendida como la suma de autos, vans y pick-ups en el hogar)])
- Does the home have an internet connection. (Tenencia de conexión a internet en el hogar)
- Number of people over 14 yrs. in household who work (Número de integrantes en el hogar de 14 años o más que trabajan)
- Number of bedrooms in Household (Número de dormitorios en la Vivienda)

For research relating to its citizens the government of Mexico does not have a lot of deep information on its population that can be used for research purposes, specifically on the household income earned within each of the different areas of Mexico City and its surrounding areas. Therefore, AMAI created a method to categorize households based on points from 0-300 (Fig.1). This is to reflect 'seven' (Fig 2) different socio-economic levels in Mexican society. In fig 1 we can see the six categories and the 'points' offered within each. For example, the first category of "Baños completos" (full bathrooms) the points offered are the following. If the house has no bathrooms, then 0 points are given, 1 bathroom then 24 points, and if the household has two or more bathrooms, then they receive 47 points. (AMAI 2018)

Baños Completos		Número de dormitorios		Número de ocupados	
RESPUESTA	PUNTOS	RESPUESTA	PUNTOS	RESPUESTA	PUNTOS
0	0	0	0	0	0
1	24	1	6	1	15
2 ó más	47	2	12	2	31
		3	17	3	46
		4 ó más	23	4 ó más	61
Número de Autos		Internet		Educa Jefe	
RESPUESTA	PUNTOS	RESPUESTA	PUNTOS	RESPUESTA	PUNTOS
0	0	No tiene	0	No estudió	0
1	18	Si tiene	31	Primaria incompleta	10
2 ó más	37			Primaria completa	22
				Secundaria incompleta	23
				Secundaria completa	31
				Carrera comercial	35
				Carrera técnica	35
				Preparatoria incompleta	35
				Preparatoria completa	43
				Licenciatura incompleta	59
				Licenciatura completa	73
				Diplomado o Maestría	101
				Doctorado	101

Figure 1. points and how they are given for each of the 6 variables (appendix 1) (pg. 11)

The agencies typically visit and interview the household, and the points are added up to define which socio-economic level the household is categorized to be within (Fig.2). Unlike other nations like the USA or most countries in Europe, the advertising agencies, and investigative agencies that provide information and strategies in Mexico do not have access to a lot of government information on the population, so that is why the Mexican organization AMAI has created this system to better understand and define socio economic levels in Mexico.(AMAI 2018) The president of advertising agency Publicis Mexico Mr. Juan Tapia told me that “agencies cannot rely on consumers giving interviewers the correct information on household income” as the consumer often exaggerates, so that is why AMAI actually goes to consumers’ homes and sees for themselves the quantifiable evidence. (Tapia 2021)

Puntos de corte del NSE	
A/B	205+
C+	166 a 204
C	136 a 165
C-	112 a 135
D+	90 a 111
D	48 a 89
E	0 a 47

Figure 2. points that define the classification of Socioeconomic level of the rule AMAI 2018 (pg. 12)

Looking at figure 2 we see the points that are associated with a specific socio-economic group, and we can see “A/B” is at the top, whereas the households classified as “E” are on the bottom. In order to understand what these classifications mean, I am using the 7 definitions provided by the online blog Rankin that describes itself as “the Hispanic financial community that has more than 600.000 users registered” (Rankin 2021)(Fig. 3).

A/B users are defined as ‘Highest level’ and 6.8% of the Mexican households are at this stratum. The head of household has a degree or postgrad, and (82%) of the household’s head of family has professional studies. They typically have two or three full bathrooms (Rankin 2019).

C+ users known as ‘Medium high,’ and “Mexicans at this level have the resources and services that let them have a good quality of life that allows them certain luxuries.” They represent 14.2% of households at this level. The head of household may have a degree or have not completed one. The majority live in homes that are around 200 square meters, 89% of households have one or more cars. (Rankin 2019)

C users are known as ‘Typical middle class,’ and “these families have a life that allows them to live practically but they don’t have luxuries” 17% of Mexican households are at this level.

C- users are referred to as an 'Emerging middle class' and "these families have money to cover basic needs and aspire to live at a better quality of life." 17.1% of households are at this level, and 30% of these households are headed by a female. (Rankin 2019)

D + is 'Typical lower level' and "these families have a bad quality of life and have problems to access the basic needs and regularly have bad sanitary conditions within the home" 18.1% of Mexican homes are at this level. 1 in 5 household's bathrooms are not connected to drainage. (Rankin 2019)

D 'Extreme lower level' and these families "can have problems surviving, including having difficulty to find food" 56% of the head of households have only studied up to primary school. They represent 21.4% of Mexican homes. (Rankin 2019)

E is defined as 'Very extreme lower level,' and represent 5% of Mexican homes. "These families build their homes with thrown away materials and have pertinent serious problems to live" 52% of their money goes on food. 0.01% have internet access (Rankin 2019)

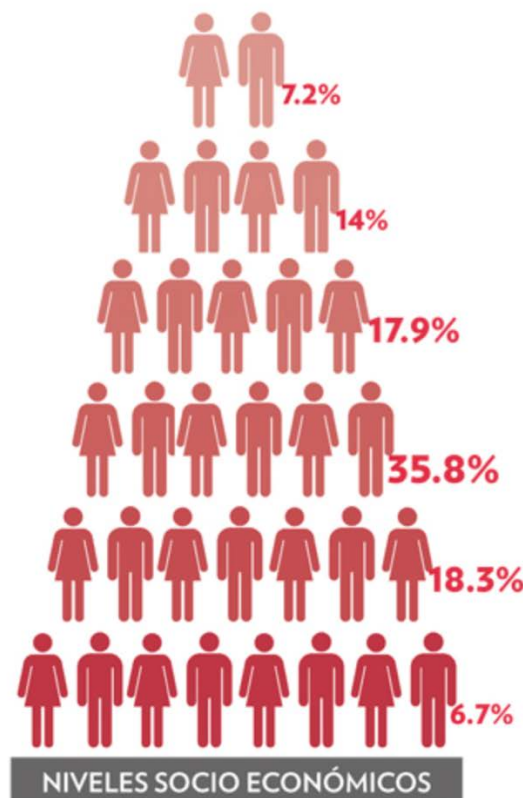


Figure 3. Socio economic levels as percentages of the Mexican Population 2019. [Misael Mora](#). Listed in the blog Ranki. Please note that even though Ranki uses 7 definitions for each socio-economic class this illustration shows only 6, so the proportions of each level are different from the ones mentioned in the text. <https://www.rankia.mx/blog/mejores-opiniones-mexico/3095882-niveles-socioeconomicos-mexico>(Accessed December 20, 2023)

We have just reviewed the point system created by AMAI to classify households within socio-economic levels (AMAI 2019) and defined the various socio-economic levels (Ranki 2019). Based on my working and living experience in Mexican advertising for approx. 28 years combined with the research AMAI and RANKI i have made the following conclusions about the socio-economic level of the households within each of the three neighbourhoods that are used for this visual communications review.

- 1) Lower socio-economic area El Country has the socio-economic level of D to C-.
- 2) Medium socio-economic area Colonia Condesa has the socio-economic level of C to C+.
- 3) Upper socio-economic area Polanco has a socio-economic level of C+ and A/B.

BIBLIOGRAPHY-appendix B

- See main bibliography.

APPENDIX C - Fitzpatrick Phototyping Scale Chart

Source: Fitzpatrick Scale Chart. (2015) *Produced by Australian Government. Australian Radiation Protection and Nuclear Safety Agency. Hernandez-Zarate*
<http://www.arpana.gov.au/pubs/RadiationProtection/FitzpatrickSkinType.pdf> (Accessed December 18, 2023.). Page 1 of 2.



Fitzpatrick skin phototype

The Fitzpatrick skin phototype is a commonly used system to describe a person's skin type in terms of response to ultraviolet radiation (UVR) exposure.

Genetic (physical traits)

Characteristics	Score				
	0	1	2	3	4
What are the colour of your eyes?	Light blue or green, grey	Blue, green, grey	Dark blue or green, light brown (hazel)	Dark brown	Brownish black
What is the colour of your hair (naturally and before aging)?	Red	Blonde	Chestnut or dark blonde	Dark brown	Black
What is the colour of your skin (unexposed areas)?	Pink	Very pale	Light brown or olive	Brown	Dark brown
Do you have freckles on unexposed areas?	Many	Several	Few	Rare	None

Sensitivity (reaction to sun exposure)

Exposure	Score				
	0	1	2	3	4
What happens to you skin if you stay in the sun for an extended period?	Severe burns, blistering, peeling	Moderate burns, blistering, peeling	Burns sometimes followed by peeling	Rare burns	No burns
Do you turn brown after sun exposure?	Never	Rarely	Sometimes	Often	Always
How brown do you get?	Hardly or not at all	Light tan	Medium tan	Dark tan	Very dark tan
Is your face sensitive to the sun?	Very sensitive	Sensitive	Mildly sensitive	Resistant	Very resistant

Intentional exposure (tanning habits)

Exposure	Score				
	0	1	2	3	4
How often do you tan?	Never	Rarely	Sometimes	Often	Always
When did you last expose your skin to the sun or artificial tanning sources (tanning beds)?	More than three months ago	In the last 2-3 months	In the last 1-2 months	In the last week	In the last day

Score: genetic + sensitivity + intentional exposure = skin type

Score	Description	Female	Male	
0–6	Pale white skin			
Type I	Extremely sensitive skin, always burns, never tans <i>Example: red hair with freckles</i>			
7–13	White skin			
Type II	Very sensitive skin, burns easily, tans minimally <i>Example: fair skinned, fair haired Caucasians, northern Asians</i>			
14–20	Light brown skin			
Type III	Sensitive skin, sometimes burns, slowly tans to light brown <i>Example: darker Caucasians, some Asians</i>			
21–27	Moderate brown skin			
Type IV	Mildly sensitive, burns minimally, always tans to moderate brown <i>Example: Mediterranean and Middle Eastern Caucasians, southern Asians</i>			
28–34	Dark brown skin			
Type V	Resistant skin, rarely burns, tans well <i>Example: some Hispanics, some Africans</i>			
35+	Deeply pigmented dark brown to black skin			
Type VI	Very resistant skin, never burns, deeply pigmented <i>Example: darker Africans, Indigenous Australians</i>			

* The information published here is not intended to take the place of medical advice. Please seek advice from a qualified health care professional.

APPENDIX D - Questions for Photo Elicitation Survey.

Photo Elicitation survey on Palacio de Hierro Ads from 2018 (Belleza 'freckles') campaign. Interviews performed in Spanish. This is a translation.

This study tries to address:

- The specific reading of the ad.
- The social meaning of the ad.
- The relationship between the ad and individual identity. (Harper Facioli 2000)

Demographic Info

Native working language:

Job title:

Years working:

Job title:

Highest level of education/titles:

Gender:

How do you identify yourself racially ?

General:

- How long have you lived in Mexico City?

**Make sure the interviewee feels comfortable and that you have clarified what an advertisement is.*

- What would you define as advertising?
- Have you seen advertising messages?
- If so, where?
- What is your favorite advertising campaign?
- What is your favorite brand?
- What is an ad you dislike, and why?
- Have you seen any ads that have made you feel uncomfortable?
- Can you describe the ad?
- If so, which and why do you think they made you feel uncomfortable?

- Did the ad include race, or class? (This includes hair, skin or eye colour). If so, please expand?
- Has this happened before where an ad has made you feel uncomfortable?

Palacio advertising.

- Now I'm going to show you some advertisements.

**Show old man ad Fig X*

*** Give them time to look and read the ad.*

- Look at this ad and tell me what it is about?
- Are there any thoughts that come into your mind when looking at this ad?
- Is the ad telling a story? If so, what?
- Can you tell me about the person in the ad? Age? Race? Class?
- Does the person have power? If so why, or why not?
- Any other stories coming out to you from the ad?
- Does this advertisement speak to you?
- Does the ad challenge your identity?
- Does the ad reflect you?
- Do you want to be the person in the ad? If so why, or why not?
- Does the photograph speak to you?
- Do you relate to this advertisement?
- Do you relate to the person in the ad?
- Do you relate to the ad's message?
- Is there anything missing from the ad, that you think should be there?
- Any other comments you want to give about the ad before we move on?
- Any comments or observations on the brand El Palacio de Hierro?

**Show androgyny ad Fig X*

- Look at this ad and tell me what it is about?

- Are there any thoughts that come into your mind when looking at this ad?
- Is the ad telling a story? If so, what?
- Can you tell me about the person in the ad? Age? Race? Class?
- Does the person have power? If so why, or why not?
- Any other stories coming out to you from the ad?
- Does this advertisement speak to you?
- Does the photograph speak to you?
- Do you relate to this advertisement?
- Do you relate to the person in the ad?
- Do you relate to the ad's message?
- Does the ad challenge your identity?
- Does the ad reflect you?
- Do you want to be the person in the ad? If so why, or why not?
- Is there anything missing from the ad, that you think should be there?
- Any other comments you want to give about the ad before we move on?

**Show Freckles ad Fig X*

- Look at this ad and tell me what it is about?
- Are there any thoughts that come into your mind when looking at this ad?
- Is the ad telling a story? If so, what?
- Can you tell me about the person in the ad? Age? Race? Class?
- Does the person have power? If so why, or why not?
- Any other stories coming out to you from the ad?
- Does this advertisement speak to you?
- Does the photograph speak to you?
- Do you relate to this advertisement?
- Do you relate to the person in the ad?

- Do you relate to the ad's message?
- Is there anything missing from the ad, that you think should be there?
- Any other comments you want to give about the ad before we move on?

**Show the three ads Fig X, Fig X, Fig X*

- Are there any thoughts that come into your mind when looking at this campaign?
- Is the campaign telling a story? If so, what?
- Do the people have power? If so why, or why not?
- Do you relate to the campaign's message?
- Is there anything missing from the campaign, that you think should be there?
- How can we make this campaign better?
- What do the photographs say to you?
- Does the ad challenge your identity?
- Does the campaign reflect you? If so why or why not?
- Do you want to be the person in the ads? If so why, or why not?
- Is there anything missing from the campaign?
- Anything missing from the photographs?
- What about the logo Palacio de Hierro, does that say anything to you?
- Any other comments you want to give about the campaign before we move on?

Wrap up.

- Do you think advertising in Mexico (in general) is racist?
- Do you think advertising in Mexico (In general) is classist?
- What, if any, rules do think there should be for advertising in Mexico or globally?
- What, if any, rules do think there should be for advertising, regarding race, class, human characteristics?

Thanks for your time and participation!!!

Performed with _____. Date: _____, Time _____ Location _____.

This is a copy of the written transcript.

The interview was also recorded on Apple iPhone 7 using 'recorder' software.

Interview records are kept on researcher's computer, with a copy on iCloud.

Bibliography. Appendix D

See main thesis bibliography above.

APPENDIX E - Response to RCA ethics committee.

The following is a copy of a letter emailed to the RCA ethics Committee on April 19th, 2021, followed by the RCA Ethic approval email for the Iguala “*Research Ethics Application CJ/503/2021*” and the Tanque agency workshop interviews approval “*Research Ethics Application CJ//2022.*” I have not included the appendixes originally attached to this letter, but they can be requested, and I will supply them. The Ethic positioning statement is in chapter 4 of the main thesis document.

Document Introduction.

This document addresses the RCA’s comments in response to my application for retrospective research ethics approval for a workshop held in City of Iguala, Mexico on October 10th, 2020. This research is part of my PhD candidate doctoral research titled ‘Decolonising Advertising.’

Please find included in this document a full response to the ethics committees which includes the following items:

- Introduction
- Main Points of the response.
- Ethical positioning statement
- Detail of the Code of Ethics and Manual of Processes; and,
- Summary.

In preparation of this document, I have consulted with my supervisors, Nicky Hamlyn and Dr Annouchka Bayley as well as Professor Teal Triggs and Tom Simmons.

Timeline

Please find my timeline for addressing comments provided by the RCA’s Research Ethics Committee for my ethics approval application:

- first submitted via the intranet forms on Dec 20th, 2020.
- On February 4th, 2021, sent an email by the research ethics committee asking for clarification of identified points, and was informed that the application had been assessed as ‘Purple status.’
- This request was responded to on 14th February 2021 via email to the Research Office.
- On March 11th 2021 a zoom meeting was held between: Teal Triggs teal.triggs@rca.ac.uk; tom.simmons@rca.ac.uk; and supervisors nicky.hamlyn@rca.ac.uk ; annouchka.bayley@rca.ac.uk to discuss the situation, and ways forward

Response introduction

- A 3-hr workshop was held October 10th 2021 at the [Miscelanea Cultural Yohuala](#) in the Mexican city of Iguala located in central Mexico.

- The Miscelánea Cultural Yohuala (cultural centre) is under the direction of M.C. Marlenis Ocampo Noguera, who is also the 'Director of Culture' for the City of Iguala, which is located in the same city as the cultural centre.

- It is important to note that the Miscelánea Cultural Yohual respects the same strategic and code of ethics as the Direction of Culture, and both are under the direction of M.C. Marlenis Ocampo Noguera's control. She was my main contact for the workshop, and we communicated via WhatsApp, and in-person both before and during the workshop.

For the workshop I was operating under the auspices of the Miscelánea Cultural Yohuala and abiding by their policies. There are two Spanish language documents that cover Ethics, and Processes, and I've created appendixes for the documents mentioned: (Ethics) appendixes 1 and (Processes) 2,3,5 respectively.

Please note that the original policies are written in Spanish, and I have provided an English translation of the specific policies that relate to the research ethics team questions.

Title: Código de Ética: (Ethics code) can be seen fully as Appendix 1.

Figure 1. Cover of ethics code



First, I will outline the main points and supply the evidence relating to each point., This will be followed by a review of the City of Iguala’s code of ethics (Appendices 1) and manual of processes (Appendix 2,3,5).

Main Points of the response.

- 1- **CONSENT:** I was acting under auspices of the [Miscelanea Cultural Yohuala](#) and their consent policy is covered on page 8, section 5 of the document (Appendix 5.) (Fig 2) Where it states that it is the responsibility of the Director and Administrative Assistant to *“produce the presentation of the activity on the date and time agreed and keep evidence of the event”*.

- As stated in section 5 of figure 1, in the third column the *evidence to be kept of the event is the physical presence and/or digital transmission*.

The signed form (Fig 3) is the physical evidence of the event Figure 5 demonstrates the registration of the participants whose voluntary participation is recorded on a sheet to be signed when the participants arrived.

-This procedure was supervised by the Director of Culture of Iguala and the Director of [Miscelanea Cultural Yohuala](#). M.C. Marlenis Ocampo Nogueta. Each participant signed the registration form. (Fig 5)

PASO	RESPONSABLE	ACTIVIDAD	DOCUMENTO
1	Directora	Se invita a agentes culturales para que presenten su trabajo en los espacios físicos y virtuales con que dispone el Municipio	Convocatoria
2	Auxiliar Administrativo	Se reciben solicitudes de participación y se coordina la programación de quienes requieren el espacio	Solicitud
3	Auxiliar Administrativo	Se organiza la agenda de acuerdo a las invitaciones y solicitudes	Agenda
4	Directora/ Auxiliar Administrativo	Se difunde la actividad en medios físicos y virtuales	Cartel
5	Directora/ Auxiliar Administrativo	Se solicitan los requerimientos necesarios a las instancias correspondientes para realizar la presentación	Solicitud
5	Directora/ Auxiliar Administrativo	Se realiza la presentación de la actividad en la fecha y hora acordadas, procurando guardar evidencias de la misma.	Actividad presencial y/o Transmisión Digital
6		Fin del proceso	

Figure 2. Projects and dissemination diagram

No.	NOMBRE	DIRECCIÓN	TELÉFONO	CORREO ELECTRÓNICO	FIRMA
1	Maria Bernadita de la Cruz	Alvarez Esp. 20 de nov. Col. Esperanza Martillo	7331355323		[Signature]
2	Bano Tecelapa	Col. Esperanza Martillo	7471844022		[Signature]
3	Esperanza Martillo	Col. Esperanza Martillo	7331996957	mar-sauvedad@hotmail.com	[Signature]
4	Salvador Peter-Hues	Col. Esperanza Martillo	7331058092	salvador.peter-hues@gmail.com	[Signature]
5	Salvador Peter-Hues	Col. Esperanza Martillo	7331256085	salvador.peter-hues@gmail.com	[Signature]
6	Guadalupe e Guadalupe	Col. Esperanza Martillo	7331550995	lupita-guadalupe@hotmail.com	[Signature]

Figure 3 is of the signed form that is asked of all participants when they arrive.

- 2- **VERBAL CONSENT** The participants were verbally briefed at the beginning of the workshop confirming the session was intended to be a 'brainstorming' workshop, and that a selection of the ideas generated during the workshop would be created as a visual communication that would appear on billboards and posters in Mexico City. The participants were made aware that the event was to be recorded and this corresponds to the text in the transcript. (Appendix 4)

-The participants were verbally informed that I am enrolled as a PhD student at the RCA and this project formed part of my initial PhD research into decolonising advertising in Mexico.

-A transcript was made of what I said in the introduction talk (Appendix 4) on Oct 10th, 2020. The visual/audio recordings of the Facebook live broadcast are available Facebook page of the cultural centre (Facebook 2020) (Fig 6)

- 3- **SOURCING OF PARTICIPANTS:** The attendees were recruited by the cultural centre on my behalf through a general call as a Facebook announcement. (Fig 4)
- 4- **FACEBOOK BROADCAST:** In section 5, column 3 (Fig 2) states that also digital evidence of the event needs to be kept: *"produce the presentation of the activity on the date and time agreed and keep evidence of the event."*

-The digital transmission is available on link to the video recordings of the workshop and 128 photographs that appear on their Facebook page can be accessed here <https://www.facebook.com/MiscelaneaCulturalYohuala> (Facebook 2020)

-The date the images and videos appear is on Oct 10 and Oct 11, 2020.

- 5- **CONTROL OF AGES OF PARTICIPANTS:** I was acting under the auspices of the [Miscelanea Cultural Yohuala](#). Their policy on age for under 16s is not written in any of the manuals but was clearly covered in their Facebook event announcement (Fig 4) stating that said at the end of the first paragraph:

- *“We ask for the limited presence of only 10 people who are of indigenous origin that speak Nahuatl and Spanish, and know how to read and write and that they are older than 16 years of age”* (Facebook 2020)



Figure 4. Facebook Ad published.

- 6- **COVID POLICIES:** My workshop processes were under the auspices of the [Miscelanea Cultural Yohuala](#) and their policy regarding covid though not written, were adhered to respecting the laws of the state of Guerrero that were implemented September 2020. A link to a news release by the governor of the state of Guerrero in which the City of Iguala

is located is given on the official state web page (Guerrero Gov. 2020) directed towards the citizens of Guerrero that states the following rules:

- a. always Wearing a mask
- b. Social distancing.
- c. Keeping family safe

In addition, for the workshop we also implemented the following rules:

- d. Wash hands on regular basis.
- e. Gel on tables
- f. Windows and doors open.
- g. No sharing of cups or cutlery

Also, it is important to note that in the Facebook announcement (Fig 4) all the supplies were purchased by the cultural centre for each participant and indicated as such in the announcement that states:

“The material used by each participant will be: 40 white pieces of paper; 1 box of coloured pencils; 5 pieces of cardboard; and 1 box of colour felt tip pens (maybe watercolours or sharpies)”

The supplying of materials to each participant also helped stop covid infection.

This evidence can also be seen on the video recording of the Facebook broadcast event. (Facebook 2020). The date the images and videos appear is on Oct 10 and Oct 11, 2020.

In summary, the evidence supplied in the preceding section is to support the points raised by the Committee on the workshop ethics procedures includes:

- Code of ethics document (Appendix 1) (Fig 1)
- Manual of Processes (Appendix 2,3,5)
- Proof event happened collected as part of policy by Cultural centre. (Fig 2)
- Ethical registration of the participants (Fig 3)
- Attendees were sourced by Cultural Centre (Fig 4)
- Verbal consent (Appendix 4) (Fig 6)
- Justification of filming the event for Facebook (Fig 2)
- Under 16's not admitted as published in announcement (Fig 4)
- Covid policies of state were respected (Guerrero Gov. 2020)

and more. (Facebook 2020)

Summary of this section

In addition to the ETHICAL POSITIONING STATEMENT that is supplied right after this section, I would like to add, that in my thesis I will anonymise and will not use photos which reveal the identities of the participants. The project part of the PhD where some of the brainstorming ideas maybe used to inspire ideas that maybe used on murals and posters, will be created through the research and inputs such as the workshop. In the PhD I will acknowledge (with their permission) the input of the people who were part of this process who are the participants of the workshop. This is a participatory project where the participants all collectively generated ideas. I informed the participants verbally prior to the start of the workshop that the activity would result in concepts which would be collected during the workshop and would inform and analysed in my PhD project on rethinking and decolonising Mexican advertising (Appendix 4). I gained their verbal consent (1. Consent & 2. Verbal Consent sections located at beginning of this document pg. 3 & 4), and I am working under guidelines of the *Miscelánea Cultural Yohual* and City of Iguala. As part of the participatory project, I am re-creating the images that were developed and generated in the brainstorming to be part of this discussive project. So that when the ideas are finally published it will be difficult to identify individual contributions to the visual communication. The contribution to the ideas is a result of a ‘co-production’ methodology (Smith 208), and as stated before the participants in the workshop have been verbally informed that some of their ideas may be re-created by myself to get them ready for production and posting (Appendix 4 transcript). Also, if the posters and murals get mentioned in mass media(s) the [Miscelanea Cultural Yohuala](#) will be credited . It is important to note that if I presented the brainstorming results exactly as they are generated ,which consist of only of stick figure drawings done in coloured pen on 8 x 11 pieces of paper, the campaign would not have any impact within the advertising industry, in fact it would not be taken seriously due to the lack of production and sophistication of the campaign and the ideas. That is why I need to use my position of privilege and co-produce a campaign that is at the level of award-winning global advertising. This will then be a 2D message that the ad industry will take notice and respond to by decolonising. Therefore, I will subvert the local Mexicans messages through the design process, to subvert the world of Mexican advertising. PLEASE SEE MY ETHICAL POSITIONING STATEMENT BELOW FOR MORE DETAIL.

This workshop on Discrimination and Colonialism is only one small part of my overall PhD research. In moving forward in my research, any additional investigative or participatory projects, will get written consent as part of the ethics process.

This document illustrates how I was adhering to the processes of the local government and cultural centre and how these documents and procedures informed my ethics process and the workshop.

For the remaining part of this document, I will give the following:

- A) Ethical Positioning Statement
- B) go over in detail the: Code of Ethics (Fig 1) (Appendix 1) and
- C) Manual of processes (Fig 5,) (Appendix 2,3,5) and
- D) review the announcement of the workshop created by [Miscelanea Cultural Yohuala](#) and published on Facebook (Fig 3) (Facebook 2020).
- E) This will be followed by drawing conclusions.

Ethical Positioning Statement

This is included in the main body of the PhD thesis on approx. pg. 103 .

Code of Ethics

A code of ethics specific to the City of Iguala (Appendix 1) is published for all who work for the local government in the municipality of Iguala, in the State of Guerrero, including employees and volunteers in the Miscelánea Cultural Yohual.

“Code of ethics and integrity rules for public servants of the municipality of Iguala de la independencia, Guerrero.” (Ethics 2020 page. 1).

The Code of ethics mentions seven ‘consideration statements,’ and the following two considerations statements I am selecting to highlight the relation the ethics code has to the overall Mexican government’s direction.

“That Public Ethics has gained relevance in contemporary governments, both national and international, as well as federal, state and municipal; being essential to rescue the respect and recognition of citizenship towards the public service, so it is essential to promote ideological changes on the image of the servant and the public service oriented to the achievement of results, seeking at all times a better performance in the public function, in order to achieve institutional goals.” (Ethics 2020 pg. 5).

This is followed by second relevant consideration:

“In this way, as a result of an inclusive dynamic and a call from the Municipal President, the Code of Ethics and Integrity Rules is presented, as a result of the participatory work represented by the Municipal President, Trustees, Aldermen and Municipal Internal Control Body, which will regulate the performance of the workers at the service of this Municipality, based on the behaviors and values that govern us as Public Servants.” (Ethics 2020 page. 6)

Both these considerations demonstrate that the city of Iguala and the departments that work under them work to create harmony and respect the ethics code, and this includes the Miscelánea Cultural

Yohuala. It is important to note that I adhered to the ethics set out by the city of Iguala in conducting my workshop in the cultural centre, this is because I wanted to respect the laws and rules set out by the state and city as I was working on their territory.

The mission statement that is part of the code of ethics is:

“To integrate a government capable of developing effective public policies for the improvement in the performance of the public servant, preserving the identity, peace and the unity of the social fabric, based on the exercise of an honest, transparent and everyone’s government; that promotes respect for the Law and citizen participation.” (Ethics 2020 page. 6)

And Article 5 states that:

“The Municipal Internal Control Body is responsible for:

I. Issue the Code of Ethics for municipal Public Servants and the Rules of Integrity for the exercise of public function; (Ethics 2020 page. 9)

To support the code of ethics there are three justifications, and the third one states the following:

“III. Share values and ethical duties with the general public, applying them for better performance and strengthening the structure of the individual’s behavior.” (Ethics 2020 page. 7)

This demonstrates their dedication to strengthen the citizens of Iguala’s behaviour and can be applied to cultural events such as workshops.

The code of ethics document is also used to establish boundaries as this definition explains:

“Code of Ethics. - Document that establishes behavioral guidelines and that indicates parameters for conflict resolution.” (Ethics 2020 page. 8)

Article 11 of the code of ethics covers 16 principles:

“ARTICLE 11.- The ethical principles that should govern the conduct of the Public Servant of the Honorable City Council of the Municipality of Iguala de la Independencia Guerrero are the following:” (Ethics 2020 page. 12)

And those principals are:

- 1- Honesty
- 2- Responsibility
- 3- Creativity
- 4- Competition
- 5- Efficacy
- 6- Efficiency
- 7- Transparency

- 8- impartiality
- 9- Loyalty
- 10- Discipline
- 11- The design
- 12- The vocation of service
- 13- Tidiness
- 14- Punctuality
- 15- Health care, safety, hygiene, civil protection, cultural heritage and the environment.
(*Ethics 2020 page.13 -16*)

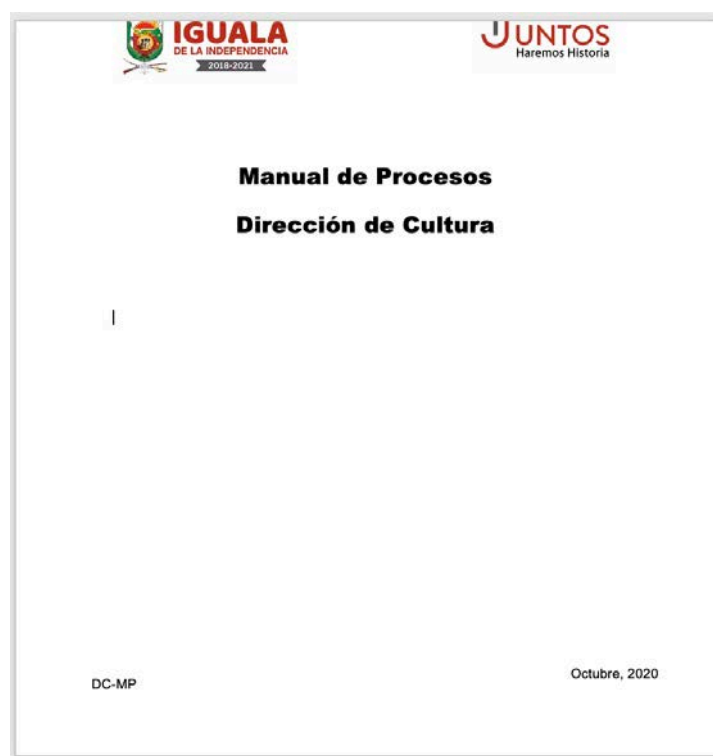
From pages 16 to 32 the code of ethics explains in detail and defines each of the above 16 principals, that all departments in the city of Iguala including the [Miscelanea Cultural Yohuala](#) must abide by. The code of ethics document is 32 pages long and can be seen in its original form as Appendix 1.

Manual of Processes

Now I will highlight specific points and sections of the Manual of Processes (Manual de Procesos) (Fig 5,6) (Appendix 2,3,5) This is to evidence that I considered the information in the manual and applied this to the processes undertaken for my workshop in the Cultural Centre. This manual has been written by the Direction of Culture for the City of Iguala, that includes the [Miscelanea Cultural Yohuala](#).

- 16- Title: *Manual de procesos (Manual of processes)* cover can be seen as Appendix 2 and the main section as Appendix 3, and Projects and the Dissemination diagram Appendix 5.

Figure 5. Cover of Manual de Processes



The introduction for the manual covers (Appendix 3) all types of activities including workshops that can be held in the [Miscelanea Cultural Yohuala](#) .

“The purpose of this Process Manual of the Directorate of Culture is to serve as an instrument for consultation and support in the operation of this agency.

Its content offers information on the objectives of which the Organizations are determined, the description of the activities that must be followed in the performance of administrative functions in order to carry out a better functioning of this Directorate.” (Process page. 2)

Facebook Announcement

In the first section (Appendix 3) titled Procedures includes the first procedure called Project and Disseminate (*Process pg. 3*), and disseminate is defined as:

“Disseminate. - Make a fact, a news item, a language, a set of knowledge, come to the knowledge of many people.” (Process page. 3)

The procedure guidelines were adhered to and/or were acknowledged in the development of the Facebook ad (Fig 4) and Facebook live broadcast of the 3-hr workshop and images taken (Facebook

2020). First I will concentrate on the Facebook announcement used to announce the workshop to the habitants of Iguala on the [Miscelanea Cultural Yohuala](#)'s Facebook page (Fig. 4)

The announcement (Fig. 4) stated that a 3-hour workshop titled 'Discrimination and Colonialism' would be held October 10th, 2020, at the cultural centre.

-It asked that only people may participate that are bi-lingual in Spanish and Nahuatl (indigenous language) and are over 16 years of age may participate.

-There is a limit of 10 people allowed.

-To register they needed to contact a specific number for the cultural centre.

-The hours of the workshop were from 11am to 2pm.

-All materials would be supplied including pencils; 40 pages of white paper; 1 pack of felt tip markers.

-The announcement included logos from: The City of Iguala; The Mexican Governments Secretary of Culture; and the [Miscelanea Cultural Yohuala](#) .

Secondly the 3-hr workshop was broadcast live on Facebook. The link to the video recordings of the workshop (Fig 6) and 128 photographs that appear on their Facebook page can be accessed here <https://www.facebook.com/MiscelaneaCulturalYohuala> (Facebook 2020). The date the images and videos appeared was on October 10 and October 11, 2020.

Figure 6. Image of Facebook video recorded Oct 10.2020. Carl Jones introducing the workshop.



We will now focus again on the Manual of Process. The theme of the workshop was 'Discrimination and Colonialism' and is supported in section 2 Value the Tangible Cultural Heritage (Appendix 3)

"Scope Carry out activities that keep the cultural assets of the municipality in force and reinforce its identity and belonging. "(Process pg. 4)

Section 5 of the Manual of Process covers workshop's themes a) type of people who can participate and b) that 'calls' are to be made to announce events (Fig 4) and registration of participants (Fig 3):

"a) Purpose of the Procedure

Solve the lack of initiation options to the various artistic disciplines, extracurricular cultural learning, trades and full exercise of cultural rights.

b) Scope

The space will be occupied by the groups, cultural agents and artists from the surroundings, as well as national and foreign guests, to carry out various activities, activate solidarity economies and provide the minimum services of a cultural center to the people who live in it. neighborhood, always under the supervision of the Directorate of Culture.

c) References

Calls will be prepared to participate in the various workshops, as well as the registration and receipt of application forms to make use of the facilities" (Process pg. 7)

Consent

We have already examined the announcement (Fig 4), and theme of workshop, and Figure 3 (above) shows the registration of the participants whose voluntary participation was supervised by the Director of Culture of Iguala and the Director of [Miscelanea Cultural Yohuala](#). M.C. Marlenis Ocampo Nogueda. Each participant signed the registration form.

The process of holding a workshop is covered on page 8 of the Manual of Processes document where a definition of what comprises a workshop and the method of working and process diagram is stated below (Fig 7):

Workshops. - Extracurricular activities of free and voluntary participation. Its purpose is to contribute to the integral formation of the population so that through the exploration of their artistic capacities a specific knowledge is promoted as part of a possibility of carrying out small-scale undertakings.

f) WORKING METHOD

- Policies and Guidelines

The Municipal Development Plan of the Municipality of Iguala de la Independencia, Guerrero, and the Annual Operational Program, are the guidelines through which we support the activities that are carried out daily.

- Description of activities

- Diagram of flow

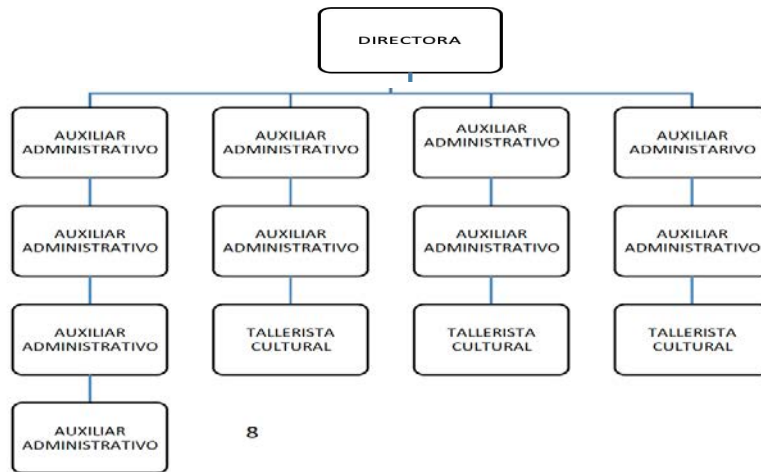
- Formatos e instructivos

- Anexos

- Organization chart

-Formats and instructions”

Figure 7. Organizational chart from Manual of Processes pg. 9

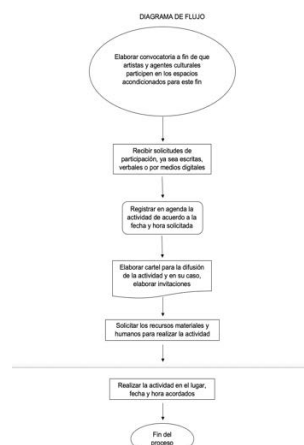


(Manual of Process page. 9) Appendix 3

Responsibility and Procedure of Workshops

Finally, the manual of process (Appendix 5) has a process guide for events held at the Cultural centre, compromising of roles and responsibilities (Fig 2)., that is followed by a diagram of steps to be taken (Fig 8). The process chart describes the responsibilities of each person working on a project. This is followed by a ‘Dissemination diagram presenting the steps needed to put on an event such as a workshop.’

Figure 8. Projects and dissemination diagram



Appendix 5. Projects and dissemination diagram

Strategic Plan

To further support this application, I am also including a copy of the City of Iguala’s Culture Department’s (Direccion de Cultura) PowerPoint presentation titled “Strategic plan of municipal

action that will govern in the culture directorate swot. H. municipal city council period 2018 - 2021” (Appendix 6) (Fig 9). This document informed my workshop implantation through the following points:

This strategic plan repeats most of the points mentioned above that support the workshop held on Oct 10th, 2020. It also includes a section ‘Opportunities’ with a focus on the Internet and culture industries:

“3) The information society of new opportunities for the knowledge and culture industry.

4) The Internet enables new global opportunities for local cultures that know how to position themselves on the Internet with a defined and powerful image, favoring its most active protagonists.” (Strategy pg. 10) (Appendix 6)

On page 11 of the strategic document a ‘weaknesses highlighted was the lack of exposure of the culture of Iguala on the internet. This justifies the enthusiasm the cultural centre has towards broadcasting their activities on Facebook to reach a wider audience to further their cultural message to the habitants of the city of Iguala. (Fig 4) (Fig 6)

“Low rate of incorporation into the use of new technologies and the Internet” (Strategy pg. 11) (Appendix 6)

Finally, the strategic plan ends with an eight-point plan to achieve their objectives (Strategy 13) and I would like to focus on point number 7:

“Educational institutions will be invited to project their various cultural artistic activities, on scheduled dates” (Strategy pg. 16) (Appendix 6)

of which my RCA PhD research workshop titled ‘Discrimination and Colonialism’ was considered part of.

Figure 9. Cover of Strategic plan of municipal action that will govern in the culture directorate. Swot. H. municipal city council period 2018 – 2021.



Appendices 6. Strategic plan of municipal action that will govern in the culture directorate. Swot. H. municipal city council period 2018 – 2021.

Summary

In conclusion I have provided an Ethics Positioning Statement; highlighted parts of the Code of Ethics (Appendix 1); Manual of Process (appendix 2,3 5); and the Strategic presentation 2018-2021(appendix 7) of the Direction of Culture of the city of Iguala, and the Miscelánea Cultural Yohual. These highlights support the cultural significance of the workshop 'Discrimination and Colonialism,' and evidence on how the processes and steps taken to develop and conduct the workshop; publicise; register participants; and the broadcasting on Facebook Live respected and adhered to the City of Iguala's Director of Culture rules & regulations, and processes, and ethics procedures.

This document illustrates how I was adhering to the processes of the local government and cultural centre and how these documents and procedures informed my ethics process and the workshop.

Thank you

Carl

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www.carlwjones.com

APPROVAL E.A: RESEARCH ETHICS APPLICATION CJ/503/2021



Ethics Rca

Research Ethics Application CJ/503/2021 - Result

To: Carl Jones, Cc: Teal Triggs, Tom Simmons

21 July 2021, 03:53

[Details](#)

Dear Carl,

Many thanks for submitting your Research Ethics Application Form. This has been reviewed and we are pleased to inform you that, based upon the information supplied, we can approve your application and you can progress with your research. The assessors would like to pass on their thanks for providing the additional information requested, which has definitely strengthened your project, and added a level of rigour to the research.

Please note that should you make any changes to this research project, you may need to apply for further ethics approval.

Please contact us at ethics@rca.ac.uk if you have any questions about the ethics process.

Kind regards,
The Research Ethics Team

--

Research Ethics

Royal College of Art
Kensington Gore, London

SW7 2EU

E: ethics@rca.ac.uk

T: +44 (0)20 7590 4126

www.rca.ac.uk

twitter.com/rca

facebook.com/RCA.London

APPROVAL E.B: RESEARCH ETHICS APPLICATION CJ//2022

From: RCA Ethics <ethics@rca.ac.uk>
Subject: Research Ethics Application CJ//2022 - Result
Date: 8 April 2022 at 13:08:54 BST
To: Carl Jones <carl.jones@network.rca.ac.uk>

Dear Carl,

Many thanks for submitting your Research Ethics Application Form. This has been reviewed by the Ethics Committee panel and we are pleased to inform you that, based upon the information supplied, we can approve your application and you can progress with your research.

Please note that should you make any changes to this research project, you may need to apply for further ethics approval.

Please contact us at ethics@rca.ac.uk if you have any questions about the ethics process.

Kind regards,
The Research Ethics Team

--

Research Ethics
Royal College of Art
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15 Parkgate Road
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London
SW11 4NL

E: ethics@rca.ac.uk
T: +44 (0)20 7590 4126
www.rca.ac.uk
twitter.com/rca
facebook.com/RCA.London

APPENDIX F – Content Analysis Exercise 2: Analysis of the Images

Coding Framework.

Category: ideas


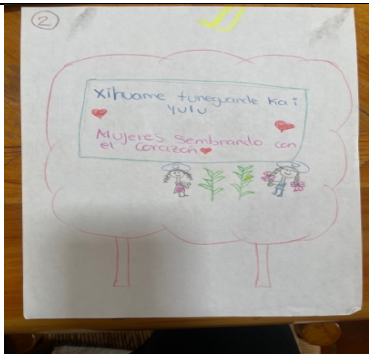
Label: messages



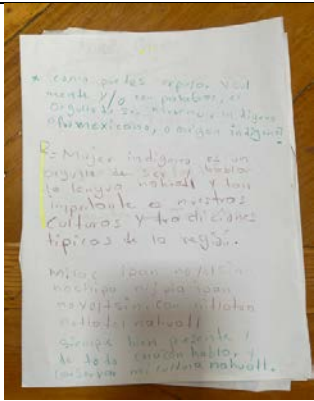
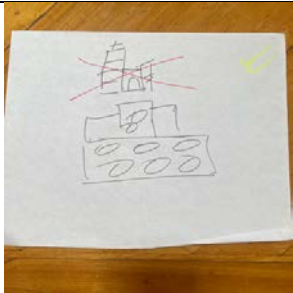
Code:





IMAGE=I	WORDS=W	PROUD=P	OBJECT=O	COMPARISON=C	OTHER=0
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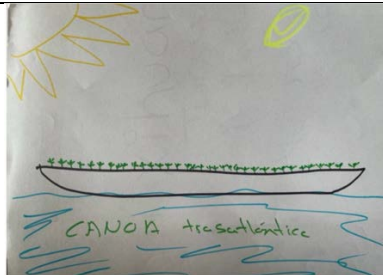
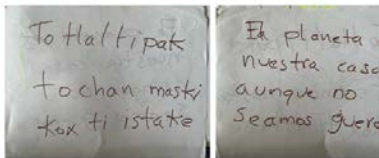
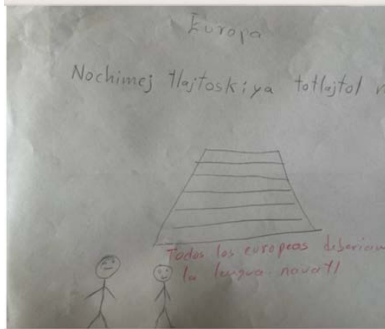
Questions asked to inspire.

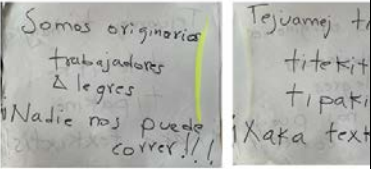
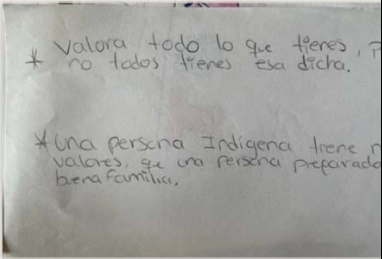
- Como puedes expresar visualmente y/o con palabras, el orgullo de ser moreno, indigena, afroamericano, o origin indigena ?
- *How can you express visually or with words how one could be proud being moreno, indigenous, Afro- Mexican or indigenous origin?*

IMAGE	CODE	DESCRIPTION	HEADLINE	SIGN	SIGNIFY
	OB. W. 1. O	Use of space suit mixed with indigenous 'penacho' headdress .	The 'penacho' space suit.	Spacesuit, headdress	future. Tradition and technology together
	O. W.1.P	Image of women with braids, sowing seeds in a field with maize (corn). Headline has a heart.	<i>Written in Nahuatl and Spanish.</i> Women sewing with their hearts.	Maize, hearts, Traditional dress. Braids,	Tradition, love. Growth.

	O. W.1.	Image of a person with a shaved head and wearing a feather.	Mexico Hip Hop.	Human face (almost sculpture like), feather headdress, Block graffiti type.	Tradition with modernity.
	O.1.	Image of a person wearing headphones.		Bust of head, headphones.	Tradition with modernity. Technology. we are traditional but use technology.
	W.P		As an indigenous woman I am very proud of being able to speak Nahuatl and it is important for our culture and regional traditions	Written in Nahuatl.	Tradition. Future. Female Power.
	O. P.I	Top image of a church crossed out. Below is a temple		Church. Pyramid temple	Old religion is still here.

		O. I.	Maguey plant and bottle of mezcal		Maguey Cactus , bottle, shot glass (caballito)	Purity. Main ingredient.
		O. I. W	'Post it's' stuck to a sheet of paper	Being 'moreno' is the best. Mexican universal. The tortilla. The food of our astronauts.	Tortilla, Maize.	Food. Technology and tradition mix.
		O. I. W.	Woman dressed in traditional dress of the state of Puebla.	Long live Mexico. China Poblana	Hat, dress, fireworks	Mexican Women are tradition/celebration
		O. I. W	3 bowls	Rich cures/drink. Classic white flavour.	Cactus in a bowl. White bowl. Red flavour with cactus.	Tradition. Healthy cure.

	O. I. W	Pair of pre-Columbian sandals	Huaraches (shoe)	2 x Huaraches sandals.	Original shoe
	O. I.	Maize		Corn stalk	Maize is tradition.
	O.I.P	Traditional Canoe	Transatlantic Canoe	Sun. water, many people in a traditional canoe	Technology and tradition. Spectacle.
	W,P.		<i>Written in Nahuatl.</i> The planet is ours even if we are not white.		racism. We belong. Here first.
	W.I. O. P. C.	Pyramid and two people Infront.	<i>Written in Nahuatl.</i> All Europeans should speak Nahuatl.	Traditional temple, two unidentifiable humans (possibly European).	Tradition and modernity.

	W.P.	Original peoples	Written in Nahuatl. We are the original happy workers, and no one can fire us.		Original. Here first.
	W.P.C.		Written in Nahuatl. An Indigenous person has more values, than a 'prepared' person from a 'goodfamily'		Racism. Tradition vs invader. superiority

APPENDIX G - Evidence of publication

The evidence of the publication of approximately 4,000 posters in the month of July 2022 by Media company Espinosa & Associates. **Note the numbers given on each page are google map co-ordinates.*



123 AV OAXACA, CIUDAD DE
MÉXICO, CD. DE MÉXICO
19.4172056,-99.1689054



AV OAXACA 42, ROMA NTE.,
CUAUHTÉMOC, 06700 CIUDAD DE
MÉXICO, CDMX
19.4216486,-99.1647636



AV OAXACA 15, ROMA NTE.,
CUAUHTÉMOC, 06700 CIUDAD DE
MÉXICO, CDMX
19.4225822,-99.1640686



PUEBLA S/N CASI ESQUINA CON,
MONTERREY, ROMA NTE.,
CUAUHTÉMOC, 06700 CDMX
19.4221598,-99.1649427



MEDELLÍN 81-4, ROMA NTE.,
CUAUHTÉMOC, 06700 CIUDAD DE
MÉXICO, CDMX
19.4218539,-99.1670643



ESQUINA MONTERREY, CALLE DE
DURANGO S/N, ROMA NTE.,
CUAUHTÉMOC, 06700 CIUDAD DE
MÉXICO, CDMX
19.419991,-99.1654405



TONALÁ 28, ROMA NTE.,
CUAUHTÉMOC, 06700 CIUDAD DE
MÉXICO, CDMX
19.4204601,-99.1629774



AV. BAJA CALIFORNIA 75, ROMA SUR,
CUAUHTÉMOC, 06760 CIUDAD DE
MÉXICO, CDMX
19.4063762,-99.1594145



MONTERREY 158-142, ROMA NTE.,
CUAUHTÉMOC, 06700 CIUDAD DE
MÉXICO, CDMX
19.4152146,-99.1635763



CIUDAD DE MÉXICO, CDMX
19.4074498,-99.1833854



APPENDIX H - Press Release

Released August 1st to trade and public mass media.

Headline: IF ADVERTISING REFLECTS SOCIETY, THEN ADVERTISING IS RACIST.

Over the last few weeks in various neighbourhoods around Mexico City over 4,000 posters have appeared challenging the advertising community to produce less racist messaging. With headlines such as 'Whites are 10% of the population but are in 70% of the ads'.

Some Mexican brands choose to feature light skinned models to represent their Mexican products, ranging from beer to designer clothing. This so-called "aspirational advertising" has become common practice for most advertising agencies in Mexico, and Creative Director Carl Jones who is also a researcher at the Royal College of Art in London wants agencies to realize that they are re-enforcing racist and colonial thinking by selecting models with light skin to appear in the majority of advertising messages.

Under the hashtag and social media pages #RacismoNeon' Carl has created seven different posters printed on neon paper that are placed in locations where many ad agencies and their clients are located, such as Colonia Condesa, and La Roma. One poster placed by a local agency says "Advertising only shows indigenous culture in charity ads.'

Jones believes that it is time for advertising in Mexico to evolve, and help reflect the Mexican population as it really is. He notes that:

"We need to remove colonial thinking from the creative process so that advertising will not reflect racism, misogyny etc, however there are some new advertising campaigns that attempt to be more inclusive such as Victoria beer that celebrates Mexican culture while featuring actors with darker skin." Jones observes that "to eliminate racism from advertising I recommend that Mexican advertising agencies reflect the culture as it is, and not how brands pretend Mexican culture to be"

The 'Racismo Neon' pages are on [Twitter](#), [Instagram](#) y [Facebook](#) and feature the posters for people to comment on. This poster and social media campaign is designed to create conversation amongst workers in the advertising industry and have them discuss ways to remove colonial thinking such as white superiority from advertising messages.

As a solution Jones suggests a change within actual advertising agencies, which are dominated by men in top positions. Even though more women are obtaining these roles, there needs to be more of a gender balance, and far more racial diversity is needed. Also in the hiring of actors, where the typical casting call asks for “International Latin American look’ which refers to models that have light skin, dark hair, and dark eyes.

Finally, Jones suggests that regulatory bodies that govern advertising should be more proactive, creating specific rules that guide the ad industry before adverts become offensive.

These solutions will help encourage inclusive messages and eliminate colonial thinking from advertising.

APPENDIX I - Twitter (X)

This is an analysis of tweets referring to a 'problem' in advertising, this is followed by tweets that refer to a solution. This is a full copy of the coding and analysis.

Category: PROBLEM.

Label: twitter messages

Source: Twitter @racismoneon. <https://twitter.com/racismoneon>

Dates; July 16th 2022 August 25th 2022

Code:





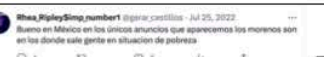

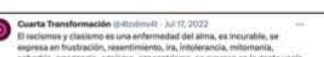
ADVERTISING=A	BRAND/CLIENT=B	CULTURAL=C	MEXICAN=O	GLOBAL=G	PEOPLE=P	HYPERLINK=H	OTHER=O
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The collection of tweets was performed on the ones that directly or indirectly mention racism or a social problem within advertising and related industries from July 16th 2022 to






(AUGUST 25th) 2022




Each item of the data collection was either a tweet or part of a thread that discussed a problem with advertising. Once a tweet was coded then a translation was done into English using google translate and then reviewed by the researcher to check for popular culture references and mis-translation. This was followed by identifying 'signs' and what they signified was reviewed to answer the question A)-Is there an issue of racism in Mexican advertising?

TWEET	CODE	TRANSLATION	IMAGE DESCRIPTION	SIGN	SIGNIFY
<p>1</p>	A.B.	*The most upsetting are the advertisements for toothpaste or soaps... they are like a kick in the guts...	Dr Mckoy character from star trek	Ads toothpaste and soap	Specific brand categories are more offensive than others
<p>2</p>	A.B. M.	Imagine you, you go for lala milk, you see a white family on the cover, you complain, you make a mess, they put a family of color on the cover, you are happy that justice was done.....the milk is expired		Milk. White family. Family of colour. inclusion	There will be consequences to the racism change







		but hey inclusion			
3		C.	In fact it is not even 10% of the population, it is less, like 7-8%.	10% v 8% population	White percentage is even less
4		C. A	So, are they giving representation to minorities? What has always been sought or not? 🤔	Emoji of 'thinking'	Minority representation
5		A. C.G.	And in majority, they are the ones who make the advertising campaigns.	Majority, people of advertising	People who makes ads are mostly white
6		C.A.	Because we are more attractive...in fact, non-white people want to be white... 🤔	Emoji of shrugging shoulders	White vs non-white attractiveness
7		A.M.C.	Well, in Mexico, the only ads that dark-skinned people appear are the ones where people in a situation of poverty appear.	Poverty Dark skinned people.	Dark skin means poor
8		C.P	They all hate the Whites thanks to the Jewish propaganda, but they all want to migrate to White countries to have a better life.	White.jewish propaganda.	Jews are the cause of the problem through propagand
		A.C.G	Racism and classism is a disease of the	Racism . Classis	Racists are empty people.





9		soul, it is incurable, it is expressed in frustration, resentment, anger, intolerance, mythomania, arrogance, selfishness, egocentrism, it is expressed in empty people who only have money or in aspirationists who feel rich		m. Aspirational.	
10		C	They are 70% , no it is 99%	70% vs 99%	White are in 99% of the ads
11		C	I do not agree it is more than 70%	70% vs more	Whites are in more than 70% of the ads
12		C.M.	And what if everyone else is concerned with raising IQ? Hitting the "White" just because he is white speaks of resentful incapable of doing anything with their lives and their countries. Ahhh, it's so easy to be resentful. The Catholic Church has done them more harm and they haven't even noticed.	IQ. Catholic church.	Better to attack the catholic church. They have done more harm.
		E.C	Combat racism, with more racism	racism	Combat racism




13					with more racism
14		A.M.C	What does the poster say about Terán TBWA?	TBWA	Question about poster headline
15		M.C.	Not only ads, movies, soap operas, programs in general, journalism, artists, that is, those businessmen, only white people and the Conapred, well, thank you, and everywhere they discriminate against people.	Racism CONA PRED.	Mass media discriminates and CONAPRED is there to stop it.
16		M.A.C	Okay, here it goes, in the 80s it was in 90% of advertising on TV and movies.	1980 1990. Mass media	Whites were in 90% of the mass media in 1990
17		M.A. E	*It's the stupidest thing I've ever read, hardly anyone in Mexico is "purely" white, there is no such thing as 70% "non-white" WE ARE MESTIZOS	Mexico	Whites are mixed blooded
18		A.M.C. B	It depends on who does the propaganda: The government or businessmen	Various emojis. Father xmas, laughing x 3. White family x 1. B/W/ X 3	Propaganda. Geraldine bazan. Ajax.

		There is an Ajax commercial where a super-groomed Geraldine Bazan-type woman appears cleaning her house 🤨🤨🤨 It's for laughs-- And it's not new 🤨			
19		A.M.G. C.	* 1. Finding the photo in an image bank that works and that is also Latino is very complicated (90% of the photos are not produced due to costs and the banks are full of whites and Asians) 2. A stupid concept called "aspirational."	Image bank. Aspirational.	Image banks do not have enough images of people of colour.
20		M.G.C	*It's a phenomenon only in Mexico, I've been to Guatemala, Peru and India and their commercials don't feature Caucasian actors, enough of flattering whites, we want equality.	MEXICO. GUATEMALA. INDIA. White actors	This is a uniquely Mexican problem.
		B. A. C	Could it be that advertising was created for the	Ads. whites	Advertising is done for whites




21		white population...			
22		M.C	Give your job and salary to @TenochHuerta and thus the two happy with more parity, don't you think?	Tenoch Huerta	Advertising takes/controls your salary and your job
23		A..C.P	You should give up your spot on TV to a black or brown person, it doesn't matter if they don't have talent either, it helps to reduce the "big problem" of white people in the media. If he is trans and fat better.	TV. People of colour. trans. overweight.	Take jobs from white people and give to other minorities
24		A.P.C.P	They talk about Agencies but what about schools, when I studied advertising I felt that racism, teachers, management, students, advertising is a world of privileged whites	N/A	Schools Education. Whites. Whites are privileged even in education
25		C. G.	About 15 years ago I did a report on racism on TV in Guatemala. little to nothing has changed	N/A	Journalism. racism Nothing has changed.

26		A.P	If advertising reflects society then advertising is racist. Do you agree or disagree?	Twitter poll	90% agree 10% do not agree	Advertising is racist
27		A.B.C. P	Like when you go to the bank teller and they ask you for a donation for the children and they put a photo of some brown-skinned children in a vulnerable situation.	N/A.	Bank children	Banks reinforce negative stereotypes by asking for money for people of colour.
28		A.P.	Fact.	N/A	This is a fact	agreement
29		M.G.	But if they name an indigenous leader as Ambassador to the UN, they ask her if she knows English	Emoji of thinking	Irony.	ignorance
30		C.M.	And leave aside the greatness of the indigenous peoples that is quite called a great civilization!		History irony	forgotten
31		A. M.	I came across this ad while walking the other day and it reminded me		Conversation, walking, seen before	Racism still exists and needs to be

		that racism exists in all spheres but we talk about it very little so I spread the word.			talked about
<div>  </div>	APC	I love your proposal and the colors. That whiteness no longer attracts attention, better what is phosphorescent, what they call "naco". Thank you.		Neon, white, 'they'	White people call neon c 'common'
<div>  </div>	APC R	How interesting, a campaign on racism, in the Roma and Condesa. What places do Nápoles and Polanco follow?		Neighbourhoods. racism	What places will it follow?
<div>  </div>	C.P. R	Well yes, they are areas where "normally" white people live, and people of color go to work. Going to buy from the supermarket in Pachuca for me means always having the guard following me and they have asked me with astonishment if I really live in a countess 🤔	Emoji eyes looking up	Store in white neighborhood. Security guard	Racism in stores by security.
<div>  </div>	A.C.M. P	You are the exception, not the rule. It is a campaign that could have		ads. Isolation	Ads talk about racism, and the same ads






35		generated a very interesting impact. But no, advertising not only talks about the racist society, it also talks about the publicist who lives in a bubble.			talk about the bubble the people who create them live in
36		A.P.B	Siempre voy ahí con Lalo y nos sientan en la misma mesa 🧑🧑	emoji of a blond an a darker haired person	Brothers. mixed Two brothers who go to a restaurant and get seated together
37		C.M.P. A. O (PRES S).H	"If brown people represent 80% of the population, why aren't we in that % of ads?" With these messages #RacismNeon papered the walls of neighborhoods like @LaRomaDF @PolancoLomas @VidaCondesa to point out racism in advertising	Photograph of posters on wall Photo. Racism advertising. neighborhoods	Racism in streets of mexico
38		M.C.P	But hadn't we agreed that Cortés had exterminated all the indigenous races? (Something doesn't add up		Cortes. Extermination. Indigenous. confusion No indigenous peoples.




		with so much cross message)			
39		M.C.A.P	Do you know where brown people like most in Mexico appear? In government announcements where support is promoted or where some reform is explained. Or of political parties with people from the "town" deciding who to vote for.	Brown people. Government advertising.	Mx gov ads feature people of colour
40		A.M.P.	In fact, we are about 90% of the mestizo-brown population, whites are less than 10% and together with Afro-Mexicans they would already complete that 10%.	Percent ages of races in mexico	Whites and Afromexicans are not mixed blooded.
41		M.A.P.C	If I'm a fucking consumer, I can't imagine what I would buy if advertising were more contextualized. Advertising is only a symptom, racism is rooted in the psyche of the mexa, only companies win by changing		



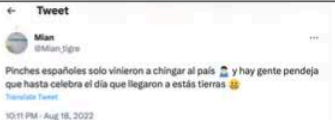
		advertising, not society.			
42		B. M. H	Well, I do take advantage of this thread to denounce @MezcaliaShop who gave us a very different treatment when buying products. We saw how the attention was different because of our skin color (brown) and clothing. We were offered almost no trial of the product and when we asked for it	Wine tasting. Skin colour, clothing,	Skin colour and class affect how people are treated
43		G.M.P. A	It will be because all the advertising agencies in the world handle aspirationism, Mexico would not be the exception.	Globally, aspirationism	All ad agencies are the same
44		M.C.P.	I don't think that brown people live in Polanco and Santa Fe, of course, there are simply que@como, they have big houses and luxury cars, se@les let them pass but they should all understand Mexico is ¹⁰⁰ mestizo, even if you're white,	Areas of Mexico city. Consumer product for rich people.	In Mexico white people have mixed blood.



		that's clear to no one, it seems stupid.			
45		M.A.P.	And how does it affect me as a polarized person? I say if I see an ad and I am interested it is because of the product or service, not because of the skin color of the model...	Consumers. products	I buy because I like not because of people in an ad
46		M.A.C.P	When people have already solved their most tangible problems such as food, housing, health insurance and, above all, security, at that moment these types of things will be relevant. Meanwhile, nobody cares. Are they third or fourth line problems?	Problems.	Mexico has bigger issues to solve
47		M.C.B.P.A.	Advertising gets us so stuck! there is a whole discourse about how we are and how we want to be and I would dare to say that many Mexicans have low self-esteem for the same reason, we do not accept and love each other.	Trick icon Conversation in Mexico.	Capitalism and advertising cause low self esteem

		✓			
<p>48</p>	M.A.C	Due to pure and simple racism.			Racism in Mexico
<p>49</p>	P.A.	Because we browns only buy 20% of the goods and services that are marketed. That's why.		Mixed blood	Mixed blood people have less to spend
<p>50</p>	A.P.C. M	In the north of the country the percentage is reversed and 70% of the population is white, stop crying. The market where white models predominate is aimed at this type of people and if you don't believe me, brown people should stop buying those products, but they won't paint.		Mixed blooded people	Brown people are crying for no reason
<p>51</p>	M.A.C O.	Because advertising is not a democratic issue		Ads .democracy	Ads have nothing to do with democracy
<p>52</p>	A.M.O	Fake campaign for political purposes, yuck.		Fake. Politics	Campaign is fake

<p>53</p> 	M.C.P.	For both the actress and @Racism_MX , one of the first steps "to combat normalized racism and discrimination is to begin to recognize the privilege that one has over another just because of skin tone"	Screenshots of the 10 reasons why racism is in Mexico by RACISMO. MX	Changes to perception	Changing messages changes perceptions
<p>54</p> 	A.	Because it is what sells. Yeah, it's not that hard 🤔	Emoji of hand over face	selling	adv motivated by money
<p>55</p> 	M.C.P.	You are thinking about how racism is a thing of white people against brown people. It is not like that, racism is a system that has been perpetuated by everyone. Therefore, the fight is against the system, not against people.		White vs brown. Challenge the system	Attack the system not the people.
<p>56</p> 	A.C.P.	Questioning white models is also racism.		white models. racism	Questioning
<p>57</p> 	M.A.C.P	Mexicans associate skin color with social position and origin from richer and more advanced countries, not with genetic inferiority such		US vs Mexico	Ads in Mexico sell status. Racism in Mexico is not like US

		as racism in the US, for example. Advertisements in Mexico do not sell superiority, they sell status.			
58		M.C.A	In the north, 70% are white and they are the ones who consume the most, so stop pamar		Consumers. 70% white in north mx. North has more white people
59		H.M.A		https://www.forbes.com.mx/inegi-lo-confirma-en-mexico-te-va-mejor-si-eres-blanco/	Whites go to university more Data to support better to be white in Mexico
60		M.A.B.	This is what a racist marketing strategy looks like. More information follow twitter @terrorRestmx and @RuidoEnLaRed #TerrorRestMx #RacismoNeon		Racist Strategy
61		B.A. G.	Personally, I think that it is not a problem unique to advertising agencies, but to brands that through their brand managers	Posters and the researcher in front .	Branding, advertising managers Brand managers demand to feature white people

		<p>demand these profiles.</p> <p>follow @RacismNeon for more.</p>			
<p>62</p> 	B.A.G. P	<p>@RacismNeon - @carlwjonesUK MX1 All of us in this industry know that one of the great evils is racism disguised as "aspirational profiles." So to challenge advertising agencies 1/2.</p> <p>#RacismoNeon #Marketing #Racismo #Cultura #Publicidad</p>		Aspirational. Ad industry	Racism = aspirational
<p>63</p> 	.C.P.	<p>Totally agree, it's not racism. Reverse racism does not exist. I really like this article, although it talks about the US, it explains it well.</p>	Image of a African American who has a sign.		Reverse racism is controversial
<p>64</p> 	C.P.	<p>Fucking Spaniards only came to fuck the country 🤦 and there are stupid people who even celebrate the day they arrived in these lands 🙄</p>	emoji of embarrassed face and shrugging	Spanish Columbus day.	Spanish ruined Mexico.

 <p>65</p>	C. M.P.	<p>“Whitexicans”: a new form of racism in Mexico against wealthy white people? #racismoneon @racismoneon</p> <p>https://keilahradio.com/whitexicans-una-nueva-forma-de-racismo-en-mexico-contra-la-gente-blanca-y-adinerada/ via @keilahradio</p>	<p>https://www.keilahradio.com/whitexicans-una-nueva-forma-de-racismo-en-mexico-contra-la-gente-blanca-y-adinerada/</p>	Whitexicans Reverse racism	New type of racism
 <p>66</p>	M.A.B.	<p>Organized by Roastbrief, this panel discussed the urgency of eradicating stereotypes and racism that are reproduced on a daily basis in advertising created by hundreds of companies.</p> <p>Here you can read the full note: https://bit.ly/3CCLqBT</p>	<p>POSTER OF CONFERENCE and link to Roast Brief website https://roastbrief.com.mx/2022/08/super-gano-un-effie-de-oro-en-colombia/</p>	Stereotypes, racism Daily Companies	Eliminate stereotypes in advertising.

Code:

ADVERTISING=A	BRAND/CLIENT=B	CULTURAL=C	MEXICOM=M	GLOBAL=G	PEOPLE=P	HYPERLINK=H	OTHER=O
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Analysis of twitter racism.






The question asked Is there an issue of racism in Mexican advertising? And the total of tweets and tweets within threads that are looked at are :

NAME	NUMBER
Tweets on main page RacismoNeon	76
Tweets in threads	150
Tweets that mention racism in advertising	65


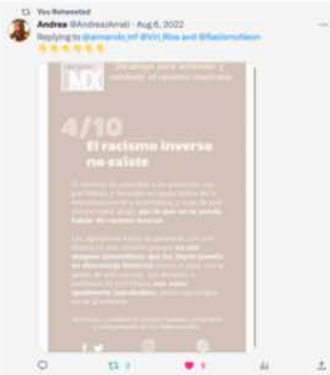

CODE	NUMBER OF TIMES CODE IS MENTIONED DIRECTLY OR NON-DIRECTLY
Advertising	41
Brand	12
Culture	45
Mexico	37
Global	9
People	29
hyperlink	2
Other	3



Tweets that offer a Solution




TWEET	CODE	TRANSLATION	IMAGE DESCRIPTION	SIGN	SIGNIFY
 <p>1</p>	E. F.	In communication science courses they should be taught classes on how to avoid racism, ethics, values, philosophy, etc. Advertising cannot be free will in order to	N/A	Education. Young people. Free will. Avoidance.	Teach about avoiding racism in school

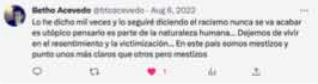


		attract attention and earn money			
2		A.P.E	Why don't you try to stand out for other talents? It is a reality that will have to change.	Reality. change	Give everybody a chance
3		N.A.C. P	Well, get your batteries on and take photos of dark-haired people to find them in the stock.	Photo banks. Images for ads.	Image banks need more images of people of colour
4		B.P.A	So stop buying those products. As a businessman, I would put the image that generates the most sales, even if it had to be that of Julián Álvarez	Product . Businessman. Image. Julion alvarez	Don't buy products whose ads you do not agree with
5		C.E. N	It is forced inclusion	Inclusion	Putting people of colour in ads is a forced way of including them in society
6		N.A..B. C.	1. Finding in an image bank the photo that works and that is also Latino is very complicated (90% of the photos are not produced due to costs and the banks are full of	Image banks. Aspirational.	No images of latinos. Aspirational strategies




		whites and Asians) 2. A stupid concept called "aspirational."			
7		N.P.B	Stop buying these products. I as a business person imagines that it generates more sales. Like it is Julion Alvarez.	Stop buying product .	Do not buy products that reflect inequalities
8		P.N.E	It is not racism, it is including the minority	Racism , minority	inclusion
9		N.C.B.	You should give up your spot on TV to a black or brown person, it doesn't matter if they don't have talent either, it helps to reduce the "big problem" of white people in the media. If he is trans and fat better.	TV. Black, brown, reduce.	Put anyone who is not white on tv. (sarcasm)
10		E.N.A	They talk about Agencies but what about schools, when I studied advertising I felt that racism, teachers, management, students, advertising is a world of privileged whites	Schools , privileged whites	Education is racist




11		A.F.B. C.P#	<p>"I am looking for advertising in Mexico to evolve. I want creatives to be aware of how advertising has two messages: that of the client and that of the culture. I want creatives to question the type of decisions they make when casting #racismNeon @Merca20</p>	Screen shot of an advertising interview with Carl Jones ad guy	Mexico Two messages brand/client culture	When doing casting ad workers need to question
12		N.B. #	<p>Reverse racism does not exist @armando_mf @Viri_Rios and @RacismoNeon</p>	Image of rule 4	Reverse racism	Racism is racism it does not matter colour of skin
13		N.B.A. F.C #	<p>Personally, I think that it is not a problem unique to advertising agencies, but to brands that through their brand managers demand these profiles.</p> <p>follow @RacismoNeon for more.</p> <p>#RacismoNeon #Marketing #Racism</p>	Images of racism neon posters on street of mexico	Brands Advertising demand	Brands ask for white people in ads



		#Culture #Advertising #Agencies #Brands			
14		A.F.	Come on, hire everyone and you will see that even when they are given the stellar, better jobs, the most exclusive places will continue to feel less, uncomfortable and self-conscious, neither a contract in a Marvel movie nor being President and living in the National Palace has healed their complexes.	Marvel, palacio national .comple x	Even in a perfect world People will always feel persecuted
15		A.F.B. C	If I'm a fucking consumer, I can't imagine what I would buy if advertising were more contextualized. Advertising is only a symptom, racism is rooted in the psiche of the mexa, only companies win by changing advertising, not society.	Consu mer	Advertisin g will not solve racism. It is in Mexican society


<p>16</p> 	<p>A.M.C. G.#</p>	<p>"The visibility of blacks in the mass media can change the deep-rooted conceptions that exist in the collective imagination. It teaches us that we can belong to that world, have the same rights as whites and dream of equal opportunities" @taloaria</p>	<p>Screenshots of the 10 reasons why racism is in Mexico by RACISMO. MX</p>	<p>Changes to perception</p>	<p>Changing messages changes perceptions</p>
<p>17</p> 	<p>A.B.M. R</p>	<p>Please, practically 90% of Mexico is mestizo and they do not want to realize that these sensational accounts instead of creating awareness or promoting healthy coexistence only give more strength to the inferiority complex and the lack of attention that some lack</p>		<p>90% brown. Sensational accounts. Inferiority complex.</p>	<p>Attacking adv is not the solution</p>
<p>18</p> 	<p>A.C.M. P</p>	<p>And take a walk and count 50 shops. How many of them have names, sub names, ads or whatever in English? Nails, Barber Shop, Fusion Cuisine, bar & grill, etc. First we</p>		<p>Shops. English discrimination</p>	<p>Usage of English language in marketing</p>

		discriminate our language and it is obvious that what follows is the people			
<p>19</p> 	P.C.E. F	I have said it a thousand times and I will continue saying it, racism will never end, it is utopian to think about it, it is part of human nature... Let's stop living in resentment and victimization... In this country we are mestizos and some are lighter than others but mestizos		Victims .racism will not end.	All Mexico is mixed blood.
<p>20</p> 	# A.B H F #	 <p>#RacismNeón: a campaign in the most exclusive areas of the Mexican capital seeks to make visible how the advertising industry makes use of negative stereotypes to represent its citizens</p>	https://elpais.com/mexico/2022-08-06/racismo-neon-mensajes-contra-la-publicidad-xenofoba-en-las-colonias-mas-ricas-de-la-ciudad-de-mexico.html?utm_medium=Social&utm_source=Twitter&utm_ssm=TW_CM_CO#Echobox=1659786070-4	Stereot ypes Mexico city represe ntation	Eliminate negative sterotypes

 <p>21</p>	<p># A.M.F BE #</p>	<p>We received a visit from @CarlWJonesUKM1, who gave us a workshop on discrimination and colonialism in advertising. At #TNQ we assume the responsibility of making ethical communication that does not reaffirm harmful stereotypes for Mexican society. #racismoneon</p>	<p>2 Images of the workshop July 18</p>	<p>Worshop. Discrimination. Ethical communication</p>	<p>Ethical advertising can be done</p>
 <p>22</p>	<p>M.# F</p>	<p>For both the actress and @Racismo_MX, one of the first steps "to combat normalized racism and discrimination is to begin to recognize the privilege that one has over the other just because of skin tone."</p>	<p>Two images from @racismoMX to combat racism in Mexico.</p>	<p>Combat normalized racism. privilege light skin</p>	<p>First step is to recognize privilege</p>
 <p>23</p>	<p>MA.C. # H.P.F</p>	<p>"In a country where we are the majority, they treat us as if we were the minority. If brown people represent 80% of the population, why aren't we in that percentage of the ads? 🤔"</p>	<p>https://elpais.com/mexico/2022-08-06/racismo-neon-mensajes-contra-la-publicidad-xenofoba-en-las-colonias-mas-ricas-de-la-ciudad-de-</p>	<p>MAJORITY. MINORITY. 80%</p>	<p>80% of the ads should show brown people</p>

			mexico.html		
<p>24</p> 	A.M. B.C.. F#	<p>#RacismoNeon, Carl W. Jones' campaign, impacts society by printing and pasting colored posters near Mexican advertising agencies and their clients. He expects agencies to reflect the culture as it is and not as they pretend it to be.</p> <p>#SPM #advertising #campaigns</p>	Photo of people putting up posters	Poster Advertising agency expect	REFLECT CULTURE AS IT IS NOT HOW THEY PRETEND IT TO BE
<p>25</p> 	A.#.B.F	<p>All of us in this industry know that one of the great evils is racism disguised as "aspirational profiles." So to challenge advertising agencies 1/2</p> <p>#RacismNeon #Marketing #Racism #Culture #Advertising</p>		Ad industry eliminate.	ASPIRATIONAL eliminate
<p>26</p> 	A.# B. F	<p>Carl has put up a lot of posters in Mexico City with phrases and questions that question this practice and challenges people to produce less</p>	Images of posters	Mexico city Posters Carl Phrases	Produce less racist messages

		<p>racist messages and content.</p> <p>#RacismNeon #Marketing #Racism #Culture #Advertising #Agencies #Brands</p>			
<p>27</p> 	B.#.A.F	<p>Personally, I think that it is not a problem unique to advertising agencies, but to brands that through their brand managers demand these profiles.</p> <p>follow @RacismNeon for more.</p> <p>#RacismNeon #Marketing #Racism #Culture #Advertising #Agencies #Brands</p>	2 images of poster campaign		Ask Brand mangers not to demand whiteness in profiles or racist messages
<p>28</p> 	#. B.A.C. N P	<p>LA Estefanía Veloz and other left-wing blonde fauna, only support #PoderPrieto for being racists, like these photos: 🤔</p> <p>#RacismoNeon #SonoraGrill</p>	Images from game of thrones	Left wing. Poder preto.	We need to be careful of how white left wing people support poderpriet p

<p>29</p> 	<p>m. #. N P.h</p>	<p>White people, we do not have ancestry. We are white. Our "ancestors" willingly, knowingly, and eagerly destroyed their cultures to subjugate other people and take their material resources. That is your ancestry. That is what you are. You cannot change that with good thoughts</p>	<p>Image from game of thrones https://twitter.com/SydneyLWatson/status/1558622845051224065/photo/1</p>	<p>White people attacking white people.</p>	<p>Be careful being white to be looked at as a saviour by the people of colour</p>
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APPENDIX J – Instagram

The full analysis of Instagram is available. Please ask thesis author Carl W. Jones for the pdf. This is just a sample of the work completed.

Chapter on social media practice – process of social media research and analysis. appendix
PROBLEM/solution

INSTAGRAM

Date: August 10 2023

- Instagram @racismoNeon <https://www.instagram.com/racismoneon/>

Coding Framework.

Codes were created to categorize the social media posts that discussed both the problem of racism, or offered a solution . The codes were applied .

Category: PROBLEM/SOLUTION.

Label: Instagram messages

Source: Twitter @racismoneon. <https://twitter.com/racismoneon>

Dates; July 16th 2022 to AUGUST 25TH 2022.

Code:

PROBLEM=P	SOLUTION=S	ADVERTISING=A	BRAND/CLIENT=B	CULTURAL/MEXICO=C	EDUCATION	#RacismoNeon	OTHER
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The collection of posts was performed on the ones that directly or indirectly mention racism or a social problem or a solution to issues within advertising and related industries from July 16th 2022 to (AUGUST 25TH) 2022

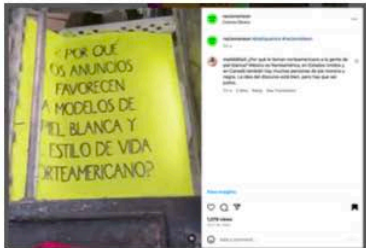

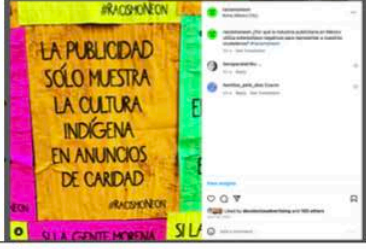

Each item of the data collection was either a post or repost or part of a thread that discussed a problem of racism within advertising, or offered a solution. This was part of the instagram account RacismoNeon or post/comments that appear when searching within instagram using the #RacismoNeon hashtag. This is what was collected and analysed for this section. Once a post selected it was coded then a translation was performed into English and ‘signs’ were identified and their ‘significance’ discussed to uncover responses to one of two questions:


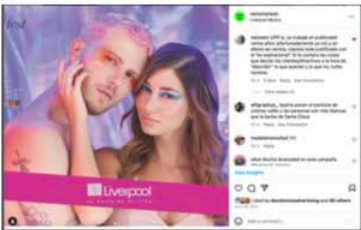
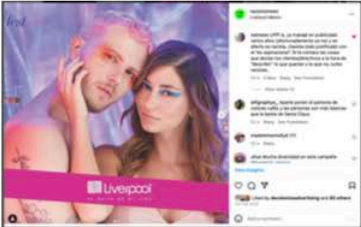
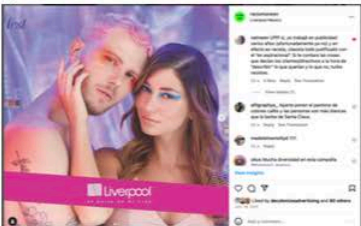
A)-Is there an issue of racism in Mexican advertising?

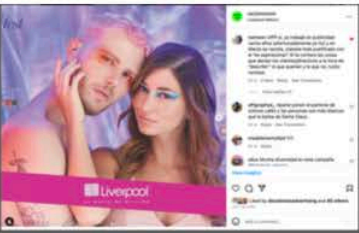
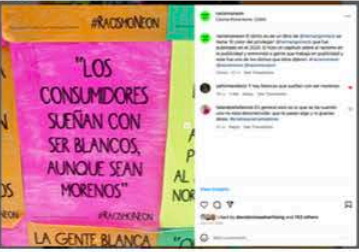

B)-What are the solutions to racism and the general effects of colonialism in advertising and surrounding industries that Mexicans (instagrammers) are offering in response to the social media and online content posted in reaction to #RacismoNeon.

Code:

PROBLEM=P	SOLUTION=S	ADVERTISING=A	BRAND/CLIENT=B	CULTURAL/MEXICO=C	EDUCATION	#RacismoNeon	OTHER
-----------	------------	---------------	----------------	-------------------	-----------	--------------	-------

A) PROBLEM					
POST	CODE	TRANSLATION	IMAGE DESCRIPTION	SIGN	SIGNIFY
<p>1</p> 	# P.A.O	Why are white-skinned people called American? Mexico is North America, in the United States and in Canada there are also many brown and black people standing. The idea of the speech is fine, but you have to be fair.	Printing press moving image	North american, Mexico, Canada, usa.	Misunderstanding of headline.
<p>2</p> 	A.C.#	Proof of this is that in the diaper ads all the babies are white, the brown babies also wear diapers, right?	PRINTED POSTER.	Diaper ads babies white.	Brown babies use diapers.
<p>3</p> 	A.#	EXACTLY	Posted poster on wall	I agree	Ads only show indigenous people in charity ads
<p>4</p> 	A,B. C.	The opposite has happened to me in Mexico with the clients, it is the clients and agencies that request the casting with whites and do not accept another proposal.	Screenshot of interview in merca2.0 magazine	Clients, casting	Clients want only whites

5		A.B.C	The research work of the sociologist Juris Tipa also has a reflection on racist advertising in Mexico.	Screenshot of interview in merca2.0 magazine	Juris tipa	Other researchers are doing this research in Mexico
6		A.C . B #	Uffff yes, I worked in advertising for several years (fortunately not anymore) and indeed it is racist, classist, all justified with the "it is aspirational". If I told you the things that the clients/managers said when "describing" what they wanted and what they didn't, turbo racists.	SCReEN SHOT OF AN AD FROM DEPT STORE LIVERPOOL	Advertising, clients, racist, aspirational	Aspirational is the problem along with clients
7		A. B.C. E	Apart they put the Pantone of brown colors and people are whiter than Santa Claus's beard.	Image of ad from Liverpool	Pantone	?
8		A. B. C.O	A lot of diversity in this campaign @liverpool_mexico	Image of ad from Liverpool	diversity	Sarcasm . this ad does not have diversity

9		A.B	Liverpool the whitest store of all	Image of ad from Liverpool	White liverpool	Liverpool is the dept store that is white
10		A.B.	In general, this is what happens when one is not deconstructed: something happens to you and you don't even say thank you. #prietxparamam adores	Poster n walls	deconst ruction	?
11		A.B.C #	The racist and classist practices of that restaurant, although to a different degree, due to the context, do not differ from the segregation that legally existed in the USA under the Jim Crow Laws, hence the infamous "Whites only" and "Colored only" sections. His motto: "separate but equal". For this franchise, their customers are equal as long as it is to take their money, but they are really segregated. His Gandhi and Mousset areas	Ad saying Sonora grill separates clients based on skin colour	Sonora grill	Sonora grill practices segregation like the usa did with African Americans

APPENDIX K - Facebook

The full analysis of Facebook is available. Please ask thesis author Carl W. Jones for the pdf. This is just a sample of the work completed.

Chapter on social media practice – process of social media research and analysis. appendix
PROBLEM/solution

facebook

Date: August 23rd 2023

- <https://www.facebook.com/CarlWJonesUKMX1>

RacismoNeon page

Coding Framework.

Codes were created to categorize the social media posts that discussed both the problem of racism, or offered a solution . The codes were applied manually.

Category: PROBLEM/SOLUTION.

Label: Linked-in messages

Source: <https://www.facebook.com/CarlWJonesUKMX1>

Dates; July 16th 2022 to AUGUST 25TH 2022.

Code:

PROBLEM=P	SOLUTION=S	ADVERTISING=A	BRAND/CLIENT=B	CULTURAL/MEXICO=C	EDUCATION	#RacismoNeon	OTHER
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The collection of posts was performed on the ones that directly or indirectly mention racism or a social problem or a solution to issues within advertising and related industries from July 16th 2022 to (AUGUST 25TH) 2022



Each item of the data collection was either a post or repost or part of a thread that discussed a problem of racism within advertising, or offered a solution. This was part of the Facebook and it is an analysis of reactions to a post/comments to the campaign #RacismoNeon that appear when searching within Facebook using the #RacismoNeon hashag. Once a comment was selected, it was coded then a translation was performed into English and 'signs' were identified and their 'significance' discussed to uncover responses to one of two questions:

A)-Is there an issue of racism in Mexican advertising?

B)-What are the solutions to racism and the general effects of colonialism in advertising and surrounding industries that Mexicans (linked-in members) are offering in response to the social media and online content posted in reaction to #RacismoNeon.

Code:



PROBLEM=P	SOLUTION=S	ADVERTISING=A	BRAND/CLIENT=B	CULTURAL/MEXICO=C	EDUCATION	#RacismoNeon	OTHER
-----------	------------	---------------	----------------	-------------------	-----------	--------------	-------

A) PROBLEM					
POST	CODE	TRANSLATION	IMAGE DESCRIPTION	SIGN	SIGNIFY
<p>1</p> 	C	<p>"Let's be the change we want to see in our country" 🇸🇻🇵🇵 (a singer from El Salvador kept on posting on Facebook on #racismoNeon page)</p>	<p>https://www.youtube.com/watch?v=jE9_DDrmQuk (link from singer to their song on racism)</p>		
<p>2</p> 	C.B.M.P	<p>A few years ago I worked as a singer at a place called FatCrow in Polanco Plaza Antara. The manager of the place fired me because, among other things, I disobeyed the instructions not to allow a man with an indigenous phenotype to sing on the stage of the cantobar, according to the manager that he was running the cantobar, I flatly refused... A few days later, the manager fired me for the same reasons, he told me a couple of times that sunbathing was not good for me because it made me look ordinary and it</p>	<p>https://www.youtube.com/watch?v=jE9_DDrmQuk (link from singer to their song on racism)</p>	<p>Sunbathing. Moreno.</p> <p>Restaurant. Prieto. Indio. morena</p>	<p>. Fired for sunbathing /being brown.</p> <p>Be proud you are Indigenous, Morena,</p>

B)-What are the solutions to racism and the general effects of colonialism in advertising and surrounding industries that Mexicans are offering in response to the social media and online content posted in reaction to #RacismoNeon.

Code: SOLUTION

PROBLEM=P	SOLUTION=S	ADVERTISING=A	BRAND/CLIENT=B	CULTURAL/MEXICO=C	EDUCATION	OTHER	
-----------	------------	---------------	----------------	-------------------	-----------	-------	--

B) SOLUTION						
POST		CODE	TRANSLATION	IMAGE DESCRIPTION	SIGN	SIGNIFY
<p>1a</p> 		S.A.C	It would be interesting to redo this type of advertising with people of phenotypes closer to us to show that advertising also looks good, Yalitza Aparicio has shown it in many other advertising campaigns. Cordial greetings to you, you make a great contribution. 🤝🤝🤝🤝	5 emojis of brown hands	Brown hands applauding	Pride. Support.
<p>2a</p> 			thank you! I believe that art not only serves to entertain, it also serves to raise awareness and contribute. Greetings my dear! 💙	Blue heart emoji		Art can solve problems.

CONCLUSION

Analysis of problem or solution offered within Facebook

Total of Facebook captions and responses within threads looked at are:

NAM E	NUMBER
posts on main facebo ok page	5+12+2=19
posts within comm ents or in thread s conne cted to #racis mone on	96+26=122 https://www.facebook.com/ajplusespanol/videos/404379155094740/ (many comments) https://fb.watch/mmo8lkMkha/ https://www.facebook.com/hashtag/racismoneon https://www.facebook.com/sharkscreative.LAT/posts/pfbid0pwFfHvQdYRV9SWqyHmdmnd29EWAAmsCwTarnSf825ioM6LnxCRnkNp5g2AJBHuh8l https://www.facebook.com/MercadoNegroPublicidadMarketingPeru/posts/pfbid025XCGVnath8wdVqFDVPzBtJGtQiiXnUwe2DAe6HEEnLc26jEiAjJ3ZF36mfW6QfFvtl https://www.facebook.com/business/m/adsforequality (this is a page mentioned on linked -in)
comm ents that say proble ms	41* <ul style="list-style-type: none"> • These were comments that related to the problem of racism and other issues such as this researcher being white, which was a side conversation.
comm ents that offer *direc t/or indire ctly) soluti ons	5

CODE	NUMBER OF TIMES CODE IS MENTIONED DIRECTLY OR NON- DIRECTLY
Problem `*in advertising	17
solution	5
advertising	29
Brand/client	19
Culture/mexico	29
education	0
other	0
#RacismoNeon . https://www.facebook.com/hashtag/racismoneon	2

This study explores the question What are the solutions to racism and the general effects of colonialism in advertising and surrounding industries that Mexicans are offering in response to the social media and online content posted in reaction to #RacismoNeon campaign on social media channels such as Facebook. These are suggestions or ideas offered in social media specifically Facebook, in reaction to the wider conversation on racism associated with advertising.

APPENDIX L - Linked-In

The full analysis of Linked-In is available. Please ask thesis author Carl W. Jones for the pdf. This is just a sample of the work completed.

Chapter on social media practice – process of social media research and analysis. appendix
PROBLEM/solution -text and content
LINKED-IN
Date: August 20 2023

- <https://www.linkedin.com/feed/update/urn:li:activity:6962766701679583232/>

Coding Framework.

Codes were created to categorize the social media posts that discussed both the problem of racism, or offered a solution . The codes were applied manually .

Category: PROBLEM/SOLUTION.

Label: Linked-in messages

Source: <https://www.linkedin.com/feed/update/urn:li:activity:6962766701679583232/>

Dates; July 16th 2022 to August 25TH 2022

Code:

PROBLEM=P	SOLUTION=S	ADVERTISING=A	BRAND/CLIENT=B	CULTURAL/MEXICO=C	EDUCATION	#RacismoNeon	OTHER
-----------	------------	---------------	----------------	-------------------	-----------	--------------	-------

This collection of posts and comments from the social media page Linked-In, directly or indirectly mention racism or a social problem or a solution to issues within the advertising and related industries from July 16th 2022 to August 25TH 2022


Each item of the data collection was either a post or repost or part of a thread that discussed a problem of racism within advertising, or offered a solution. This was part of the social media page Linked-in and is an analysis of reactions to a post/comments to the campaign #RacismoNeon that appear when searching within linked-in using the #RacismoNeon hashtag or the words Racismo Neon. Once a comment was selected, it was coded and a translation was performed into English, and 'signs' were identified and their 'significance' revealed to uncover responses to one of two questions:


A)-Is there an issue of racism in Mexican advertising?

B)-What are the solutions to racism and the general effects of colonialism in advertising and surrounding industries that linked-in members are offering in response to the social media and online content posted in reaction to #RacismoNeon.

Code:

PROBLEM=P	SOLUTION=S	ADVERTISING=A	BRAND/CLIENT=B	CULTURAL/MEXICO=C	EDUCATION	#RacismoNeon	OTHER
-----------	------------	---------------	----------------	-------------------	-----------	--------------	-------


A) PROBLEM POST		CODE	TRANSLATION	IMAGE DESCRIPTION	SIGN	SIGNIFY
1		P. A.B.#	<p>Racism Neon - Carl W. Jones</p> <p>All of us in this industry know that one of the great evils is racism disguised as "aspirational profiles". So to challenge the advertising agencies, Carl has pasted a lot of posters in Mexico City with phrases and questions that question this practice and challenge to produce less racist messages and content. Personally, I believe that it is not a unique evil of advertising agencies, but of brands that through their brand managers demand these profiles.</p> <p>#RacismoNeon #Marketing #Racismo #Cultura #Publicidad #Agencias #Marcas</p>	Post from CreativeRoom Mx	<p>Racism Aspirational profiles .</p> <p>Mexico city . brands. Brand managers</p>	Brands demand aspirational profiles.


		to the youngest the issue of "aspirationality" is measured with values different from the "classist" of the older generations.			older generations (classism) .
37		A.B.C.P	... It is a simple way to justify stereotypes in advertising communication. "If we all eat badly, then let's keep selling junk food."	STEROTYPES .advertising. communication . Junk food	The change needs to be drastic. We keep reflecting society.
38					
39					
40					

B)-What are the solutions to racism and the general effects of colonialism in advertising and surrounding industries that Mexicans are offering in response to the social media and online content posted in reaction to #RacismoNeon.

Code: SOLUTION

PROBLEM=P	SOLUTION=S	ADVERTISING=A	BRAND/CLIENT=B	CULTURAL/MEXICO=C	EDUCATION	OTHER	
-----------	------------	---------------	----------------	-------------------	-----------	-------	--

B) SOLUTION					
POST	CODE	TRANSLATION	IMAGE DESCRIPTION	SIGN	SIGNIFY
1a. 	S.A.	How many creative heads of international agencies are and have been white? Serious question.		Creative heads. International agencies	Hire less white people in higher level roles.

<p>2a</p> <div data-bbox="272 257 587 488">  <p>Jesús Meza · 2nd <small>Docente Brand strategist Content Specialist causafecto...</small></p> <p>Edgar Pavía parece que no te has fijado sobre el perfil de personas que están pegando carteles, ¿verdad? Te invito a que veas este post antes de colocar la justificación. "El artista" tiene una visión, pero repito, generalizar y estigmatizar a la publicidad porque les parece aspiracionista y racista. Por cierto, no defendiendo al racismo, abogo por una industria que a veces es señalada por personas que interpretan su realidad de acuerdo a conveniencias. No estoy diciendo que no exista el racismo, obvio es visible, pero generalizar es incorrecto. Un buen ejercicio sería señalar directamente a las marcas promotoras de racismo en lugar de generalizar que la publicidad es racista. Son cosas distintas, pero visiblemente hay personas que no están listas para esa conversación.</p> <p>See translation</p> </div>	<p>A. B.S</p> <p>It seems that you have not noticed the profile of people who are putting up posters, right? I invite you to see this post before placing the justification. "The artist" has a vision, but I repeat, generalize and stigmatize advertising because it seems aspirational and racist. By the way, I do not defend racism, I advocate for an industry that is sometimes singled out by people who interpret their reality according to convenience. I am not saying that racism does not exist, obviously it is visible, but generalizing is incorrect. A good exercise would be pointing directly to brands that promote racism instead of generalizing that advertising is racist. They are different things, but visibly there are people who</p>		<p>People can see what they want in advertising. Better people not get offended and be happy and be good to those around you.</p>	<p>It is better not to generalize but to show actual brands that reflect racism.</p>
--	---	--	---	--

		necessary it is to evolve towards inclusion. A good start is to use inclusive or neutral language in copy and scripts. Congratulations and more talks from these Carl W. Jones , Fernando Herrera Carranza	urgente-activity-6968885451684278272-JYGX?utm_source=share&utm_medium=member_desktop		
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CONCLUSION

Analysis of problem or solution offered within linked-in

Total of Linked-in captions and responses within threads reviewed are:

NAME	NUMBER
Total comments under posts	39 + 23+1= 63
Main posts on linkedIn page	5* * linked-in search varies day-by-day. I searched term 'racismo neon and #racismoNeon
posts within comments or threads connected to #racismo neon	5 https://www.linkedin.com/events/estereotipos-racismoypublicidad6965028547748925441/comments/ https://www.linkedin.com/search/results/all/?keywords=%23racismoneon&origin=GLOBAL_SEARCH_HEADER&sid=K7 . https://www.linkedin.com/feed/update/urn:li:activity:6962766701679583232/ https://open.spotify.com/episode/7aGVuljSZdeCSfMYuZA9qB?flow_ctx=cf801900-64b1-46ff-a9c5-603df4724092%3A1691807775 https://www.linkedin.com/events/estereotipos-racismoypublicidad6965028547748925441/comments/

comments that cover problems	37
comments that offer *direct/or indirect(y) solutions	16 (this may include some posts that have both problem and solution.)

CODE	NUMBER OF TIMES CODE IS MENTIONED DIRECTLY OR NON-DIRECTLY
problem	14
solution	10
advertising	40
Brand/client	40
Culture/mexico	17
education	1
other	0
#RacismoNeon .	1
https://www.linkedin.com/search/results/all/?keywords=%23racismoneon&origin=GLOBAL_SEARCH_HEADER&sid=K7 .	2

APPENDIX M - Roast Brief Panel

The full analysis of Roast Brief is available. Please ask Carl W. Jones for the pdf. This is just a sample of the work completed.

Chapter on social media practice – process of social media research and analysis. appendix
PROBLEM/Solution
analysis of the comments
ROAST BRIEF
Date: oct 29th 2023

<https://roastbrief.com.mx/2022/08/estereotipos-racismo-y-publicidad/>
<https://www.youtube.com/watch?v=edM2zW2HRTY>



Coding Framework.

Codes were created to categorize the comments that discussed both the problem of racism, or offered a solution. The codes were applied manually.

Category: PROBLEM/SOLUTION.

Label: Linked-in messages

Source: <https://www.youtube.com/watch?v=edM2zW2HRTY>

Newstory <https://roastbrief.com.mx/2022/08/estereotipos-racismo-y-publicidad/>

Dates; debate held on August 19th 2022 at 1:30pm MX city time.

Code:

PROBL EM=P	SOLUT ION=S	ADVERTI SING=A	BRAND/C LIENT=B	CULTURAL/ MEXICO=C	EDUC ATION	#Racis moNeo n	OT HE R

The analysis was performed on this online debate titled *Estereotipos, racismo y publicidad: urgente discutirlos* (Stereotypes, Racism and Advertising: urgent themes to discuss). The debate occurred August 19th 2022 and was broadcast on linked-in live and then uploaded to YouTube from August 19th 2022.

Each item of the data collection was either a panel member comment that discussed a problem of racism within advertising, or offered a solution.. Once a comment was selected, it




a translation was performed into English, then coded then and 'signs' were identified and their 'significance' discussed to uncover responses to one of two questions:


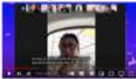




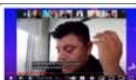

A)-Is there an issue of racism in Mexican advertising?

B)-What are the solutions to racism and the general effects of colonialism in advertising and surrounding industries that industry leaders who work in advertising are offering in response to the social media and online content posted in reaction to #RacismoNeon.

Code:

PROBLEM=P	SOLUTION=S	ADVERTISING=A	BRAND/CLIENT=B	CULTURAL/MEXICO=C	EDUCATION	#RacismoNeon	OTHER
-----------	------------	---------------	----------------	-------------------	-----------	--------------	-------

A) PROBLEM					
POST	CODE	Time IN VIDEO	IMAGE DESCRIPTION (person making comment)	SIGN	SIGNIFY
1. 7:57. Yes we in industry are responsible for creating stereotypes. We are not representing the Mexican population.	A.C.P	7:57	vero 	Stereotypes. Mexican Population. responsible	Advertising created stereotypes
2. 8:55. Stereotypes. Things are normalized within agencies and we need change	A.B.C.P	8:55	gaby 	Stereotypes. normalized	Advertising has normalized stereotypes. Change is needed.
3. we need to divide the word advertising into two. First there is the advertising industry. advertising is one of the most diverse industries. ... it accepts people from different economic backgrounds and skin colours. Then we have the ads where advertising agencies and marketing work together and that is	A.B.C.P	10:09	marco 		the advertising industry is divided into two. 1 = world within agencies. 2= the final product including client





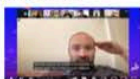
where stereotypes and racism comes in.					involvement
4 ADVERTISING IS LIKE THIS BECAUSE SOCIETY IS like this.	A.C	11.04	 marco	Society . advertising	Advertising reflects society
5. I have lived racism in an agency.	A.P	12:30	Gaby 	RACISM. AGENCY	Staff have lived racism
6 in advertising we do what the consumer wants. THAT IS TO SEE A WHITE PERSON VS A MORENO. THAT Is an aspirational strategy.	A.C.	13;21	 Fernando	CONSUMER. White vs moreno . aspirational	Aspirational strategies reflect what the consumer wants
7 aspirationality is the white skin. Eg whitexican	A.c	14;44	VERO 	whitexican	Aspirational strategies reflect attitude towards white skin
8 I entered the creative dept as I couldn't enter the account dept as I am brown.	A.C.P	15;09	vero 	CREATIVE DEPT. brown	Advertising divides its staff depending on their skin colour
9. Mexico is changing a lot.especially the young people. We did not talk about racism in Mexico. But Carl Jones started 5 years ago talking about it existing since colonial times.	C.p	16;59	marco 	Mexico . Changing. Carl jones. Colonial times	Carl jones started awareness on racism in adv 5 years ago
10. research is a way to justify stereotypes in advertising.	A.B.c	18;54	 fernando	STEROTYPES	Research justifies stereotypes
11 we have done it before. Where 5 years ago women were sex objects in advertising of Tecate beer saying that is what men wanted. But now we have learned and do not do that in our ads.	A.B. C.P	19.00	carl 	Sex objects. Tecate beer.	Change has been done before in advertising



					on the category
19.					

B)-What are the solutions to racism and the general effects of colonialism in advertising and surrounding industries that industry leaders who work in advertising are offering in response to the social media and online content posted in reaction to #RacismoNeon.

Code: SOLUTION

PROBLEM=P	SOLUTION=S	ADVERTISING=A	BRAND/CLIENT=B	CULTURAL/MEXICO=C	EDUCATION	OTHER	
-----------	------------	---------------	----------------	-------------------	-----------	-------	--

B) SOLUTION					
POST	CODE	TRANSLATION	IMAGE DESCRIPTION-person making comment	SIGN	SIGNIFY
1a. if we do not agree we need to go against the client brief and not accept it. And argue to defend our point	S.A.B	21.01	vero 	CLIENT. Not agree. Defend.	Do not accept briefs from client that are racist
2a. we as advertisers need to admit that the Latin countries are racist and that is what it is	B.a.S	20.10	Daniel 	LATIN COUNTRIES. racism	Racism is all across latam
3a. Dove is an example of a client that has done well. Real beauty.	b.S	21;50	 daniel	Dove. client	Dove real beauty is an example OF GOOD adv
4a. brands need to assume responsibility. Brands can change peoples behaviour.	b.S	22;24	 daniel	Responsibility. Brands change behaviour	Brands need to assume responsibility
5a. in peru brands have started to put real people into their advertising, and it affected the brands bottom line positively.	S.B.A	23;15	Daniel 	Peru. real people.	Peru ads changed and put in real people

				ns. change	discussing the theme.
23a. we need to change stereotypes . I challenge all creatives to create positive stereotypes.	S,A	51;54	vero 	Steroty pes. positive	Positive stereotype s.
24a. I promise that this theme will be discussed in more than this panel. So that it will be part of roast briefs conversations. I promise to more panels, discussions etc and not deviate from the theme.	S.	53.14		Promis e. Panel. Not deviate	Roast breof made commitme nt to keep on thos theme.
25a					
26a					

CONCLUSION

Analysis of problem or solution offered within Episode.

CODE	NUMBER OF TIMES CODE IS MENTIONED DIRECTLY OR NON- DIRECTLY
problem	13
solution	25
advertising	28
Brand/client	19
Culture/Mexico/latam	16
education	0
other	0
#RacismoNeon . https://www.facebook.com/hashtag/racismoneon	

This study explores the question What are the solutions to racism and the general effects of colonialism in advertising and surrounding industries that advertising industry leaders are offering in response to the social media and online content posted in reaction to #RacismoNeon campaign. These are suggestions or ideas offered in the panel in reaction to the wider conversation on racism associated with advertising.

APPENDIX N - Tanque Workshop

Chapter on OUTCOMES –
analysis of Tanque workshop
Date: October 29th 2023

Ethics approval

Approval was originally given to ethics application titled ‘CJ//2022’ by the RCA ethics committee panel on 8th April 2022. This application was amended and approved on 15th July 2022.

Structure of workshop and coding

4pm - Welcome
4:10pm - 4:20pm -Introduction
4:20pm – 4:30pm -Background (colonization and Iguala workshop)
4:30pm - 5:00pm -questions
5:00-5:10pm break
5:10pm - 5:30pm -questions
5:30pm – 6:00pm -discussion
End

Spanish Language Powerpoint Slide presentation can be seen as **appendix X**

The boardroom within the head office of the agency was filled with invited staff members from various departments including the president of Tanque. The PowerPoint was constructed to first present causes of colonisation reflected in advertising, and after exploring solutions to Decolonize advertising and inspire conversation. Some of the thoughts and drawings of the Iguala workshop were shown to demonstrate the opinions of consumers who do not feel represented in advertising, along with contemporary examples of print advertising in Mexico featuring light-skinned models. Every participant was handed pens, and pieces of paper or post-its to write their thoughts. These were collected after each question and placed in an envelope making it impossible for the researcher to know who wrote each response. Their feedback was coded by placing them to the corresponding question A-J. They were reviewed to search for patterns and ideas, however not all items written down answered the questions, so these were not considered.

Question design

The ten questions are ‘open ended’ so that “*respondents provide a response in their own words*” (Pew 2023). The question design was important as “*The choice of words and phrases in a question is critical in expressing the meaning and intent of the question*” (Pew 2023) so the questions were asked and then verbally explained, giving participants the opportunity to interrogate meaning thereby “*ensuring that all respondents interpret the question the same way*” (Pew.a 2023).

Results

The participants wrote down their response which were translated Intersemiotically (Jakobson 1956) (Dusi 2015) by the researcher from Spanish into English and are not always a direct translation, but a “*non-literary translation*” that is concerned with meaning not style. (Newmark 2004) as a way to get across the meaning to a non-Spanish-speaking reader .

Limitations

Not all items collected answered the questions, so these were not registered. Some responses were not placed in the correct envelope, which may have them not included in the analysis. Also a few submissions repeated ideas previously mentioned by other respondents to the same question, so these responses were merged. Some participants would come and leave the workshop as it was during working hours, therefore not all participants were in the workshop 100% of the time. In addition, there could be a bias in translation due to the researcher not being a native speaker.

Coding Framework.

Codes were created to categorize the comments based on the questions. The codes were applied manually

Category: Agency Workshop responses

Label: Tanque

Source: written responses placed in corresponding envelopes

Date: July 18th 2022. 4-6pm.

Code:

Question	Response
A-J	Submitted to each envelope

A) What are the ways to eliminate racism/classism from Mexican advertising?

- Putting real people in advertising.
- Remember who actually lives in Mexico
- Eliminate racist terms in advertising such as 'Latino International'
- We talk about equality but do not include racism
- If we are 80% coloured skin, then have 80% ads with people like this
- Let the client know .
- Realistic target markets, not fantasy ones from client
- Show the client how much money they can increase sales by showing diversity
- SALUBRIDAD needs to create new laws on how 80% of models in ads need to be moreno
- Include terms and conditions in contracts with clients/brands

B) How can we eliminate colonial thinking from Mexican advertising?

- We can, but not immediately
- Consumers can demand change
- Mexico still thinks it is colonized
- Think about what Mexico has given the Spanish
- Use the same strategy of inclusion that has been used for deaf
- Reverse colonialism
- Ask the consumer to vote with their money
- The government creates laws regarding diversity in advertising
- We do not identify in being 'Indian' we do not want to be part of 'them'

C) Do International agencies contributing colonial thought? How can we remove it?

- Only Mexicans understand Mexican thinking
- The international language of advertising does not always connect
- In Mexico we are all part pf the problem. We are all racists and classists, this is not an international problem.
- More Mexicans need to work internationally. Interchange. One Güerro for one Mexican

- Use our own organizations to create standards eg circulo creative; IAB; cofepris etc
- The issue is international brands and globalization. "I want to be like..."
- Mexican casting ,not 'Latino/international'
- Seeing the issue from 'outside' gives different points of view

D) Do International campaigns assist in colonial thinking?

- They use 'aspirationality' as a pretext to add cultural ideas
- Not good to solve a local or small 'issue'
- We do not need racism from the outside
- Only work for simple ideas
- Global ads do not form racism
- Import colonial thinking or foreign ideologies into Mexico eg coke. levis

E) terms and language we use in advertising Eg "look International Latin American"

- Brand equity
- Storyboard
- Curvy
- Testear
- Millennials
- Gen Z, Gen alpha, Boomers
- Glocal
- The 'nacos' (common) will buy it because they want to be 'Fresas' (classy)
- Chip
- Beautiful people
- They need to look Aspirational
- "Gente bien" (good people)
- Mexican but not brown, but not white
- Research
- Banner
- Whitexican
- Retouch
- Brief
- Mock-up
- PR

F) strategy process? Investigation?

- Stereotypes dilute the target market
- Better to think on attitudes rather than socioeconomic status
- Know the target
- Speak the same language
- Have non-advertising people as part of the strategic creation and revision process
- Think of communities with the same attitude vs target market
- Do not expect staff to think or be like a whitexican

G) creative process? production?

- Eliminate hierarchies
- Inclusive brainstorming
- Reflect real life
- Reflect indigenous trends eg docu filmmaking, narratives
- Overuse of stereotypes

- Image banks always white people
- Layout and stereotypes
- Rule of 80-20 in casting, campaigns, keep doing this until it 'normalizes'

H) tools and techniques used to create an ad? E.g image banks

- Change perspectives /attitudes of the bosses who are babyboomers
- Photo, casting, production
- Not enough images of Morenos
- In focus groups no indigenous people are invited
- Change beauty standards from European to Mexican eg we are mostly Yalitza (Roma movie star)
- Eliminate stereotypes
- Lifestyles that include images from all races eg mobile phones indigenous using
- There are no images of 'morenos' doing normal things
- Take your own photos of people you want brand to reflect
- Photo images of indigenous people are only suffering or for tourist

i)How do we change as an industry?

- Mexicanize colonization
 - Convince clients to be inclusive in strategies/ads etc
 - Protest, activism
 - Include these themes in the education of students
 - Refilm classic global ads using 100% Mexicans
 - Do not tolerate intolerance
 - Do not celebrate race, normalize it
 - Reinforce local consumption
 - Formal evaluation of the industry
 - Certification to train and educate workers in advertising
 - Educate through case studies the benefits of inclusivity to clients eg Victoria Beer
 - Self-governing laws eg UK/India ASA tax 2% on media to pay for it
- <https://www.asa.org.uk/> <https://www.ascionline.in/>

J) Last thoughts?

- Reinforce our culture
- Why did a foreigner need to come to mx to discuss a problem we all should have seen?
- We know how to change the minds of consumers, but not clients. Why?
- Give prizes for this in advertising
- Study quantitative evaluating communication
- Create an indigenous ad agency
- Change education
- Make visible the problem
- We as advertisers need to get out of our bubble, we are part of the problem
- Create Mexican brand narratives
- Training on sensitive topics
- Learn to listen
- Have an exhibit of ads that are racist and classist
- Make Mexican culture aspirational

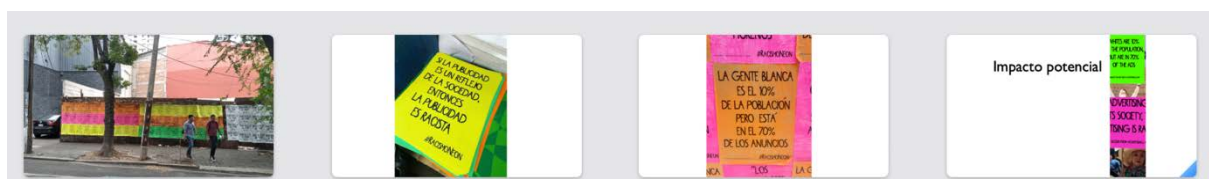
Observations

In the boardroom the general tone was relaxed and thoughtful. Repeated terms include 'client' which refers to the brands marketing departments that hire advertising agencies such as Coke-a-cola. During the event there were a couple of employees from 'accounts' department who proceeded to giggle throughout the workshop. One of the producers who also assisted indigenous communities in filmmaking brought up their constant giggling and explained that 'lack of respect' is the problem with people with lighter skin for not taking the theme of racism seriously enough. The workshop continued without incident.

Learnings

When the workshop is performed again I would add the following to the slide presentation: Ask at the end *What changes would you recommend or make in your department?* and *What changes would you make in the Mexican Advertising Industry?* After a few weeks I would offer the agency a written report (white paper) based on the submitted results. A completion certificate and a Digital Badge would be available to participants to put on their individual Linked-In profile page. Also a certificate for the company to display in the lobby. To publicise the workshop I would go to an organization such as Circulo Creativo de Mexico; AMAP; weConnect or RacismoMX to ask them to sponsor the event and offer a discount for their members.

Highlights of PowerPoint. Full PowerPoint can be obtained by contacting thesis author Carl W. Jones





Ejercicio 1

Hoy

- Escribe en un papel reacciones y pensamientos cuando oigas una idea cuando estoy hablando



Publicidad en México
Discusión-anuncios

PERIÓDICO DE HOY

- En la publicidad en México mucho de los anuncios son gente blanca.
- Porqué no hay gente Morena or indigena en los anuncios?
- Porqué vende maquillaje para hacer mas blanca?
- Porqué la gente de pelo moreno pinta de blanca (güero)




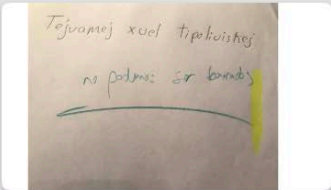
La Verdad
Discusión

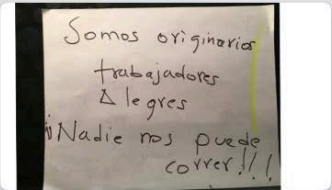


- Qué le falta a la publicidad, para que los habitantes de Iguala se sientan incluidos?
- Qué es lo que la gente del resto del país debería saber de ti y de tu comunidad?
- Qué es lo que no te gusta ver de tu cultura en los medios masivos?
- Qué no entiende la gente de la ciudad de México de tu cultura?

Sus reacciones




















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56

Hoy

Reacciones y pensamientos de usted? Ponga en papel un idea cada hoja


57



58


Publicidad en México

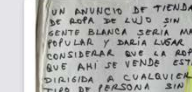
- Como pueden imaginar un anuncio de Bimbo con gente Mexicana, aborrecida, o odiada?
- Que anuncios existen para que elige el anuncio de la comida tradicional de quila en contra la comida global que vende que coca cola, hamburguesas, un sandwich etc.
- Como seria un anuncio de Sabores con gente de quila?


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60



61



62


63


64


65


66


67

Hoy


Reacciones y pensamientos de usted? Ponga en papel un idea cada hoja

68


Discusión

- ¿Tiene razón la gente de quila?
- ¿Que cual cosa que nosotras/os odia la comida?
- ¿Que cosa que odia un cliente o cosa para pensamiento?

69


70

Break????


71

Ejercicio 2

72

objetivos de hoy

- Buscar formas de sacar reconocimiento de la publicidad mexicana

73

objetivos de hoy

- Eliminar el pensamiento cultural del mensaje publicitario

74

Hoy

- No estamos buscando una terminada, estamos buscando "conceptos"
- Forma de dibujo y/o palabras
- O cuando ocurre una idea cuando estoy hablando
- Un idea cada papel o post it.

75

Hoy

- Escriba en un papel reacciones y pensamientos cuando ocurre una idea cuando estoy hablando para cada pregunta.
- Un idea cada hoja porfa

76

Descolonizar la publicidad

Discusión

- Que se ha hecho a la publicidad para que los habitantes de quila se sientan discriminados?
- Que se ha hecho la gente del resto del país discriminados de él y de la publicidad?
- Que se ha hecho que no se pueda ver de la cultura en los medios masivos?
- Que no entendamos la gente de la ciudad de México de la cultura?

77

Descolonizar la publicidad

- ¿Cuáles son las formas de eliminar el reconocimiento de la publicidad mexicana?

78

Recoge papel

78

Descolonizar la publicidad

- ¿Que mensaje se ha eliminado en la publicidad mexicana?

79

Descolonizar la publicidad

- ¿Cómo podemos eliminar el pensamiento cultural de la publicidad mexicana?

80

Descolonizar la publicidad

- ¿Cómo podemos eliminar el pensamiento cultural de la publicidad mexicana?

81

Recoge papel

82

Descolonizar la publicidad

- ¿Cómo podemos eliminar el pensamiento cultural de la publicidad mexicana?

83

Recoge papel

84

Descolonizar la publicidad

- ¿Cómo podemos eliminar el pensamiento cultural de la publicidad mexicana?

85

Recoge papel

86

Descolonizar la publicidad

- ¿Cómo podemos eliminar el pensamiento cultural de la publicidad mexicana?

87

Recoge papel

88

Descolonizar la publicidad

- ¿Cómo podemos eliminar el pensamiento cultural de la publicidad mexicana?

89

Recoge papel

90

Descolonizar la publicidad

- ¿Cómo podemos eliminar el pensamiento cultural de la publicidad mexicana?

91

Recoge papel

92

Descolonizar la publicidad

- ¿Cómo podemos eliminar el pensamiento cultural de la publicidad mexicana?

93

Recoge papel

94

Descolonizar la publicidad

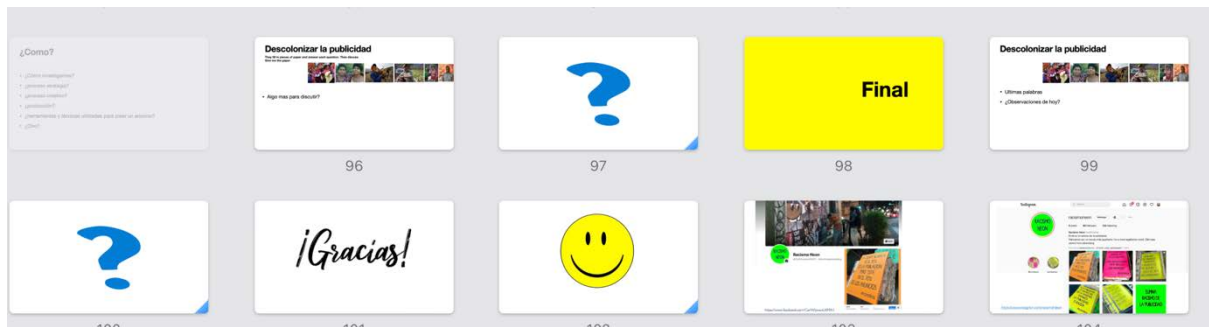
- ¿Cómo podemos eliminar el pensamiento cultural de la publicidad mexicana?

95

Descolonizar la publicidad

- ¿Cómo podemos eliminar el pensamiento cultural de la publicidad mexicana?

96



The below is the simple structure and questions asked during the workshop

RCA. School of Visual Communication
 PhD candidate research: Carl W Jones
 July 18 2022
 Title: 'Decolonizing advertising'
 Workshop. Intro
 Branded Gaze:
 La discriminación y
 colonialismo

DIAPPOSITIVA DE INTRODUCCIÓN

El concepto de colonialismo todavía existe en el mundo occidental, con restos que quedan en sus antiguas colonias.

DIAPPOSITIVA DE ANUNCIO

Echa un vistazo a este anuncio? ¿Te parece racista?
 Piensa en lo que no está ahí. En un país como México donde el 90% de los ciudadanos son personas de color... Yo pregunto... ¿Por qué no aparecen en este anuncio?

DIAPPOSITIVA DE ANUNCIOS

, o este anuncio? Lo que no se muestra es importante.

Mi investigación ha revelado que muchos mensajes publicitarios contienen 2 significados. Uno que la marca quiere que veas, y los mensajes secundarios que refuerzan conceptos coloniales como raza y clase.

Por lo tanto, propongo que la publicidad es una herramienta utilizada por la clase dominante para colonizar.

DIAPPOSITIVA DE PREGUNTA DE TESIS

Mi principal pregunta de investigación es:
 ¿Se puede descolonizar el proceso publicitario para eliminar los mensajes racistas?

Mis hallazgos revelan que la publicidad descolonizadora no se resuelve simplemente a través de la diversidad y la inclusión. Todo el proceso debe examinarse cuestionando cada regla y regulación e investigando todas las etapas del proceso publicitario, desde la "información" hasta la "transmisión" y todo lo demás.

IMÁGENES DE LA DIAPPOSITIVA DE TESIS

Entonces, esta investigación se enfoca en una pequeña parte del proceso catalogando primero las herramientas y técnicas utilizadas para crear esos

mensajes primarios y secundarios. Esto es con el fin de entender el papel que juegan en la construcción del mensaje.

TALLER

Como parte de la solución, se llevó a cabo un taller con los pueblos mexicanos locales que utilizaron "metodologías de investigación descolonizadas" como la "coproducción".

Esta solución generó ideas que surgieron de abajo hacia arriba y descolonizó las herramientas publicitarias a través del método de Desvinculación.

CARTELES-close up x 8

Luego, los resultados del taller se subvirtieron para crear mensajes dirigidos a la comunidad publicitaria. Esta solución utilizó estrategias subversivas.

CARTELES- on Street

Básicamente, armamos el mensaje publicitario subvertido para convencer a la industria de descolonizar y hacer que revisen su proceso de la era colonial utilizado para crear los mensajes racistas.

Potential impact

Los métodos descolonizados utilizados en esta investigación ahora se pueden aplicar para eliminar las ideas coloniales de todos los procesos publicitarios a través del método de "desvinculación", y ser un ejemplo para las industrias creativas del mundo.

Esta investigación a través de la práctica artística demuestra que al centrarse en una parte del proceso creativo, la publicidad se puede descolonizar de abajo hacia arriba, paso a paso.

APPENDIX P - Consent Forms

This is an example of a generic consent form in Spanish. I have copies of the signed originals (including gatekeeper) in my house in a safe place. If you need to see them contact me on email

carl.jones@network.rca.ac.uk or Carlwj1@mac.com



Participant Project Information & Consent Form

(One signed copy of this form should be retained by the Participant and one copy by the Project Researcher)

Descolonizando la Publicidad

Para mayor información

Supervisor: *Nicky Hamlyn*
soc-research@rca.ac.uk

Fecha: _____ 2022

Estimado participante potencial,

Soy Carl W. Jones, estudiante de investigación y candidato a doctorado en la Escuela de Comunicación del Royal College of Art. Como parte de mis estudios, estoy realizando un proyecto de investigación titulado *Descolonizando la publicidad*, y el proyecto está patrocinado externamente por la Universidad de Westminster, que paga mi matrícula. Estás invitado a participar en este proyecto de investigación que explora soluciones para Descolonizar la publicidad mexicana a través del análisis de la publicidad contemporánea y pasada en México, junto con los métodos utilizados para crear estos mensajes.

Si acepta participar, esto implicará:

- Reunión de aproximadamente dos horas.
- Que se le muestren mensajes publicitarios contemporáneos y se le hagan preguntas relacionadas con las imágenes y el texto que se muestra.
- Presentación de los resultados de un taller anterior realizado en Iguala Octubre 2020
- Discusión sobre publicidad en México con enfoque de descolonización y racismo/clasismo
- Oportunidad de crear soluciones para descolonizar la publicidad

Su nombre fue seleccionado debido a lo siguiente

A) trabajas en el campo de la publicidad

Research Office: Royal College of Art, Kensington Gore, London SW7 2EU
t +44 (0)20 7590 4126 f +44 (0)20 7590 4542 research@rca.ac.uk www.rca.ac.uk/research

La participación es totalmente voluntaria. Puede retirarse en cualquier momento hasta el momento de la publicación y no habrá ninguna desventaja si decide no completar el estudio. Toda la información recopilada será confidencial. Toda la información recopilada se almacenará de forma segura y, una vez que se haya analizado la información, se destruirá toda la información individual. El evento de hoy puede ser filmado con fines de investigación solo para ser utilizado como referencia por el investigador. Este formulario de consentimiento es para uso del investigador Carl W. Jones y no de Tanque Group Mexico, quien puede tener sus propios procedimientos.

- (a) En ningún momento se identificará a ninguna persona en los informes resultantes de este estudio. A menos que se dé permiso en este formulario
- (b) Las imágenes o citas que puedan permitir su identificación sólo se utilizarán con su permiso expreso.

¿Permite que se utilicen citas o imágenes de este taller que lo identifiquen en los trabajos de investigación o presentaciones de Carl W. Jones?

Sí _____ NO _____

Si tiene alguna inquietud o desea conocer el resultado de este proyecto, comuníquese con mi supervisor, Nicky Hamlyn, en la dirección anterior, o conmigo mismo, Carl W. Jones, en carl.jones@network.rca.ac.uk

Gracias por su interés.

Yo (letra de imprenta) he leído la información anterior y todas las consultas han sido respondidas a mi entera satisfacción. Acepto participar voluntariamente en esta investigación y doy mi consentimiento libremente. Entiendo que puedo retirar mi participación del proyecto hasta el momento de la publicación, sin penalización, y no tengo que dar ninguna razón para retirarme.

Entiendo que toda la información recopilada se almacenará de forma segura y mis opiniones se representarán con precisión. Cualquier dato en el que pueda identificarme claramente se utilizará en el dominio público solo con mi consentimiento.

Firma del participante.....

Firma del investigador.....

Fecha:

Procedimiento de Quejas:

Este proyecto sigue las pautas establecidas por la Política de Ética de Investigación del Royal College of Art.

Si tiene alguna pregunta, por favor hable con el investigador. Si tiene alguna inquietud o queja sobre la forma en que se lleva a cabo esta investigación, comuníquese con el Comité de Ética de Investigación de RCA enviando un correo electrónico a ethics@rca.ac.uk o enviando una carta dirigida a:

The Research Ethics Committee
Royal College of Art
Kensington Gore
London
SW7 2EU

The end of the PhD by practice:

Practical strategies for challenging colonial thinking and practices in the production of publicity campaigns within the spectacle of Mexican Advertising

Submitted for the Degree of

PhD / School of Communication/ Doctor of Philosophy

At the Royal College of Art 2025

Carl Winston Jones

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