

RESEARCH

Recibido: 24/04/2016 ----- Aceptado: 19/06/2016 ----- Publicado: 15/03/2017

THE IMAGE AND THE STYLE OF THE SPANISH POLITICIAN WOMEN AS THE BASICS OF THEIR COMMUNICATION

Inmaculada Espizua¹: University Camilo José Cela. Spain
inma_Espizua@hotmail.com

Graciela Padilla Castillo: University Camilo José Cela. Spain
gracielp@ucm.es

ABSTRACT

This piece of research analyses the image and style of the Spanish political woman, as a basis for her communication and key to her professional success. Firstly, we reviewed the state of the art on the elements used in our qualitative research, detailing the image of two active Spanish female politicians. They are Cristina González Calvar, general secretary of the Spanish Socialist Party (PSOE) in Álava, and Soraya Sáenz de Santamaría, vice president and minister of the Presidency and for the Territorial Administrations of the Government chaired by Mariano Rajoy (Popular Party, PP). Secondly, we have done quantitative research, with a four-question interview, answered by a hundred professionals of communication, image and advice of spokespersons. The main objective is to show that female politicians should not show a better image on the basis of aesthetic data but should instead be comfortable with that image to project greater credibility.

KEY WORDS: Political Woman – Political Communication – Image – Style – Colorimetry – Nonverbal Communication – Notoriety.

LA IMAGEN Y EL ESTILO DE LA MUJER POLÍTICA ESPAÑOLA COMO ELEMENTOS BÁSICOS DE SU COMUNICACIÓN

RESUMEN

Esta investigación analiza la imagen y el estilo de la mujer política española, como base de su comunicación y clave de su éxito profesional. En primer lugar, se ha revisado el estado de la cuestión sobre los elementos utilizados en la investigación cualitativa, al detallar la imagen de dos mujeres políticas españolas en activo. Son Cristina González Calvar, secretaria general del Partido Socialista Obrero Español

¹ **Inma Espizua**: Master's degree in Political and Business Communication, Universidad Camilo José Cela de Madrid. Owner of Abasedestilo, Personal and Corporate Image Advisor, Fashion Stylist, Director of Bliss Image School.

Inma_Espizua@hotmail.com

(PSOE) en Álava, y Soraya Sáenz de Santamaría, vicepresidenta y ministra de la Presidencia y para las Administraciones Territoriales del Gobierno presidido por Mariano Rajoy (Partido Popular, PP). En segundo lugar, se ha hecho una investigación cuantitativa, con una entrevista de cuatro preguntas, contestadas por un centenar de profesionales de comunicación, imagen y asesoría de portavoces. El objetivo principal es demostrar que las mujeres políticas no deben lucir una mejor imagen atendiendo a datos estéticos, sino que deben estar a gusto con esa imagen para proyectar mayor credibilidad.

PALABRAS CLAVE: Mujer política – Comunicación política – Imagen – Estilo – Colorimetría – Comunicación no verbal – Notoriedad.

A IMAGEM E O ESTILO DA MULHER POLÍTICA ESPANHOLA COMO ELEMENTOS BÁSICOS DE SUA COMUNICAÇÃO

RESUMO

Esta investigação analisa a imagem e o estilo da mulher política espanhola, como base de sua comunicação e chave de seu êxito profissional. Em primeiro lugar, revisaram o estado da questão sobre os elementos utilizados na investigação qualitativa, ao detalhar a imagem de duas mulheres políticas espanholas na ativa. São Cristina Gonzalez Carvar, secretaria geral do Partido Socialista Obreiro Espanhol (PSOE) em Álava, e Soraya Sainz de Santamaría, vice-presidente e ministra da Presidência e das Administrações Territoriais do Governo presidido por Mariano Rajoy (Partido Popular, PP). Em segundo lugar realizou uma investigação quantitativa com uma entrevista de quatro perguntas, respondidas por uma centena de profissionais da comunicação, imagem e assessoria de porta vozes. O objetivo principal é demonstrar que as mulheres políticas não devem mostrar uma melhor imagem atendendo a dados estéticos, se não que devem estar satisfeitas com essa imagem para projetar maior credibilidade.

PALAVRAS CHAVE: Mulher política – Comunicação política – Imagem – Estilo – Colorimetria – Comunicação não verbal – Notoriedade

How to cite this article

Espizua, I.; Padilla Castillo, G. (2017). The image and the style of the Spanish politician women as the basics of their communication. [La imagen y el estilo de la mujer política española como elementos básicos de su comunicación] Revista de Comunicación de la SEECI, nº 42, 62-84 <https://doi.org/10.15198/seeci.2017.42.62-84>
Recuperado de <http://www.seeci.net/revista/index.php/seeci/article/view/453>

1. INTRODUCTION

Articles and press comments and opinion on the dress of politicians are numerous, but shallow, in many cases. However, the image and dress of the candidates are their letter of introduction to potential voters. On many occasions, this image, for better or for worse, can be a sure hit of primacy, as a letter of introduction or a coup

d'état effect, as the last memory we will take after seeing or hearing them (Valbuena and Padilla , 2014).

Thus, the image acquires many more meanings and potentialities than a mere aesthetic question. It is not enough that it is good, but must be credible, for the population and for the person. Specifically, we are talking about active political women, based on the hypothesis that political women should not show a better image based on aesthetic data, but should be comfortable with that image to project more credibility.

2. OBJECTIVES

This piece of research analyzes the image and style of the Spanish political woman, as the basis of her communication and key to her professional success. Firstly, the state of the art on the elements discussed in the qualitative research has been reviewed, describing two active Spanish female politicians. They are Cristina González Calvar, general secretary of the PSOE in Álava, and Soraya Sáenz de Santamaría, vice president and minister of the Presidency and for the Territorial Administrations of the Government chaired by Mariano Rajoy (Popular Party). The reason for the election responds to the strategic scope of professional work, as an image consultant, of the first signer of this paper.

Secondly, quantitative research has been done, with a four-question interview, answered by a hundred communication professionals, the image and advice of spokespersons. The main objective is to demonstrate that political women should not show a better image based on aesthetic data but should rather be comfortable with their image to project greater credibility. This main objective covers the following secondary objectives:

- 1.- Review the state of the art or theoretical framework on the external image and non-verbal communication in political communication.
- 2.- Analyze the image of Cristina González Calvar and Soraya Sáenz de Santamaría as two case studies on the elements researched in the theoretical framework.
- 3.- Demonstrate the importance of the image within communication.
- 4.- Indicate that if the politician takes into account certain guidelines at the aesthetic level, his image will improve considerably.
- 5.- State that the greater knowledge the candidate or the candidate has of himself / herself, the more definite his/her style and image will be.
- 6.- Propose that the more defined their image, the greater credibility, self-esteem and confidence they will project to their interlocutor.

3. THEORETICAL FRAMEWORK

Before carrying out the proposed research, it is necessary to study previous scientific papers on the subject, which serve as the basis for our study. The state of the art is really important in cases such as the one we are dealing with, since the scientific literature on this subject is very broad, but there are not many field studies,

quantitative or qualitative, about the image of active Spanish female politicians.

For better understanding of the theoretical framework and the sections analyzed in the discussion of results, we list the concepts that we believe are essential, in the same order in which they appear in the analysis and in the discussion of results; and which could well serve for any subsequent scientific analysis that may emerge from this piece of research:

3.1 Coherence between personality and aesthetic image.

As Flora Davis (1976) argues, the faces we acquire and the way we carry our bodies not only have the stamp of our culture, but, at the same time, have our own stamp. It is one of the ways we have to indicate to the society if we deserve, or not, its approval. The message that is transmitted by the personal aspect is not only that which refers to the persons themselves, but also to what they express. A heated political speech pronounced by a man or a woman with a dull gaze, with a face of fallen features and incorrect body position, is not attractive. With that bad look, the speaker indicates to us that we had no need to pay any attention to him, since nothing interesting has to be said.

In this regard, some political observers claim that, in the famous Kennedy-Nixon televised debate on September 26, 1960, the contrast between Kennedy's vitality and Nixon's fatigue, coupled with his usual low expressiveness, was more definite than any words they uttered. According to Viana (2012): "The former did not want to wear any makeup, dressed in a sad gray suit and he lost. JFK took care of his image conscientiously, took the sun to look an enviable brunette and won. It was the first televised political debate in history". And, as a curiosity, people who only heard the debate on the radio, but did not see it on television, were fewer and had another winner: "They say that people who followed the debate on the radio concluded that Nixon had been much better than Kennedy. Who would have said so, when he lost the election shortly afterwards "(Viana, 2012).

The non-verbal studies of kinship and non-verbal communication by the American anthropologist Ray Lee Birdwhistell (1970) about beauty or ugliness and his claim that we "get our looks" are another interesting focus on personal appearance. Beauty takes on another aspect if we accept the fact that our appearance radiates a message. This message may be dictated by society, but it cannot be dismissed as a matter of inheritance or luck (Birdwhistell, 1970).

Lindenbauer (1999) wrote about the image of politicians in the press, in the Proceedings of the International Congress held at the Universidad Complutense de Madrid under the title *Langue and the media*. It is also advisable to read Valdez Zepeda (2003), which explains:

In the age of telecommunications and electoral democracy, managing a politician's image is as important to his career as his organizational ability. It is no use to be a great political activist, a mass organizer or a skilled operator, if the public image he transmits is bad, poor or mediocre. Therefore, the ideal profile of

a handsome candidate, of popular election, has to be studied, analyzed and improved if he wants to achieve power.

In a similar vein, Martín Salgado (2004) emphasized the fundamental elements of political marketing. And focusing on the image of the political woman, it is also highly recommended to read the papers of Virginia García Beaudoux, a consultant of the Netherlands Institute for Multiparty Democracy. In 2008, she deepened the public perception and female leadership of female candidates for the 2007 presidential elections in Argentina (D'Adamo, Garcia Beaudoux, Ferrari and Slavinsky, 2008). Then, she analyzed the influence of television in the creation of gender stereotypes and in the social perception of female leadership (García Beaudoux, 2014). And a few weeks ago, she studied the journalistic bias of the treatment of political women. There she criticizes how the dress and appearance and bodies of female politicians in the mass media are always classified, and, unfortunately, they become hooks for the news (García Beaudoux, 2017).

3.2. Dressability.

The concept of *beauty-coherence-image* is far from all the scientific literature on aesthetics in politics. It is given much importance, but above all, in external and visible aesthetic levels. Ana Vásquez Colmenares (2015) talks about *dressability*: the candidate must have a proper appearance and dress well, but being credible and attractive. According to the author, to achieve this is the result of knowing the weaknesses and strengths in the appearance itself, and clarity regarding the message that is wanted to transmit (Vásquez Colmenares, 2015).

Also in the aesthetic aspect, the professor and doctor Carmen Thous (2016) states: "It is not about showing a spectacular physique. In fact, statistics show us that the most graceful spokespersons have an additional handicap when it comes to communicating effectively, since the public is more captured by their appearance." Regarding the clothes, appearance and personal style, she recommends: "The ideal is to be natural: keep fidelity to oneself and escape from disguises or eccentricities. The easiest pattern is to adapt to the audience "(Thous, 2016).

The first aesthetic pattern should begin with the silhouettes. For this, Espizua (2016) brings her experience as a professional image consultant. When dressing a client, image consultants take into account, first of all, his silhouettes and his proportions and the colors that most favor him. All these tools will also be used to improve the image of the politician (Espizua, 2016). From them, the client's forms are identified and the proportions that balance it are sought. This way, we will obtain the optical effects that will highlight the silhouette (Espizua, 2016).

A similar idea is held by Lori G. Beaman, a professor in the Department of Religious Studies at the University of Ottawa. In her 2013 article, "Overdressed and Underexposed or Underdressed and Overexposed?", she analyzes women's attire from the discourse of equality, and confirms that women have also been criticized for dressing excessively or dressing minimally. She proposes to eliminate patriarchal

differences and prejudices in dress to facilitate dialogue and strategic action (Beaman, 2013). This last point would be very valuable, extrapolated to the dress of the political woman.

3.3. Colorimetry.

At the beginning of the 1980s, American image consultant Carole Jackson collected the theory of the color of the Swiss painter, designer, writer and professor at the Bauhaus School, Johannes Itten (1888-1967). He applied it to the dress, the make-up and the hair. His ideas were embodied in a best-selling book around the world, even today, entitled *Color Me Beautiful* (Jackson, 1987). According to the author, people can be classified into four groups, naming them as the four seasons. The tone of the skin is determined genetically and does not vary. It only intensifies with the sun and fades with age and each person fits better in one palette than in the others.

Out of the four palettes, winter and summer are cold colors because their base is the bluish tones. And the other two, autumn and spring, are warm because their base is the golden colors. The objective, when selecting the colors of the stylization of the politician, will be to find the balance between the colors that best fit the person and their meaning.

As for the meaning of colors, we refer to Eva Heller, the author of an essential work, *Psychology of Color*. She explains:

No color is meaningless. The effect of each color is determined by its context, that is, by the connection of meanings in which we perceive color. The color of a garment is valued differently than that of a room, food or an art object. Context is the criterion for determining whether a color is pleasing and correct or false and lacking in taste. A color may appear in all possible contexts and arouse positive and negative feelings (Heller, 2004: 14).

She then details the significance of colors when dressing (Heller, 2004):

Dark colors denote seriousness and efficiency: black / navy blue / gray. The brown colors denote closeness and tranquility: brown / beige / tile / oranges. The pastel colors denote softness and fragility. The reds have a point of aggressiveness. Roses bring sweetness. White or light gray are neutral. The mixture of strong colors denotes creativity.

On the meaning of colors, Heller (2004) adds:

BLACK: Mystery, enigma, elegance, formality, eroticism, seriousness.

ORANGE: Youth, fun, agility, renewal, taking action.

RED: Passion, energy, strength, violence, aggressiveness, love.

BLUE: Confidence, serenity, intelligence, diplomacy, spirituality and intuition if the tones are clear.

ROSE: Sweetness, affection, tenderness, feminine.

YELLOW: Spark, dynamism, joy, ability to innovate, intelligence, creativity.

WHITE: Serenity, health, cleanliness, hygiene, virtue, spirituality, purity.

GREEN: Health, quality of life, well-being, intelligence, youth, nature, freshness

BROWN: Stability, firmness, order, effort, will and determination.

In addition, and as Professor Carmen Thous (2016) indicates, the following must be taken into account:

The light colors enlarge or fatten and are used to highlight and attract attention. The dark colors thin or stylize more and are used by discrete and quiet people, who want to go unnoticed. Dresses or suits of a uniform color (of a single color) or of vertical stripes, make people look taller and therefore stylized. The printed dresses, of squares or horizontal stripes, make people look lower and widen. The pastel colors make people look bigger, widen, and give a feeling of lightness. The dark colors make people look smaller, but give more feeling of heaviness and thickness of the fabrics. The warm colors widen, and are used to highlight and attract attention. The cool colors reduce (stylize) and are used by discrete and quiet people, who want to go more unnoticed.

Finally, she details the guidelines to be considered so that the politician can have a perfect image (Thous, 2016):

When it comes to choosing styling, you have to keep in mind the following points: Politicians should be comfortable and thus they will gain in ease. They must go discreet since the important thing is not their person but what it represents. On the appointed day, it is preferable that they do not wear anything new to make them feel more comfortable. The politician must avoid striking marks and ostentation. Makeup should be discreet. Jewelry should not attract attention.

We also recommend, in the matter of color, the doctoral thesis of Armando Villanueva Ledezma, entitled *Aesthetics and power of communication in printed journalistic editions*, and defended at the University of Seville in 2016; And the doctoral thesis of María Belén Hidalgo Márquez, entitled *Beyond the pink or blue: an analysis of the construction of the identity from a gender perspective through the musical education in the primary stage*, defended at the University of Huelva, also In 2016, that researches the colors from school education, with the problems and repetition of patriarchal models, that carries the eternal dichotomy of the pink-woman-female and blue-man-masculine.

3.4. Personal image.

In addition to analyzing one's personal image from the aesthetic point of view, we will also consider other important points to be considered and that are decisive when projecting an image. Santiago (2014: 213) collects the concept of *personal image* of Nelson Pulosof and defines like this: "It is the existing dualism between being and looking". For this, we study the three characteristic elements that the author determines as keys: the *notoriety* of the image that generates through force and contrast; the subjective, social and artificial *structurality* with which it is presented to the voters; and the *intentionality* that it transmits through the projection of simulated and deliberately related elements.

Paula Requeijo (2016), in her analysis of the leaders of the two new Spanish parties, Albert Rivera and Pablo Iglesias, states that "another fundamental aspect in relation

to the politician is the so-called stylistic role." Dan Nimmo and Robert Savage (1976) proposed a model that analyzes the citizens' concept of candidates based on the *political role* and the *stylistic role*. The former focuses on how the leader is perceived from the point of view of his managerial capacity. His experience in a particular field will be very important here. That is, the leader's credibility is valued based on his achievements and his knowledge. On the other hand, there is the *stylistic role*, which focuses on how the leader is perceived based on his ability to communicate and his closeness. Here it is interesting whether he is a good communicator, whether he transmits empathy to individuals and whether he is perceived as human.

We would say that one role focuses on the leader as a manager and the other on the leader as a person. That is, it coincides with the two types of leadership, established by Fiedler's contingency theory: the leader specialized in tasks and the leader specialized in social relations (Hogg, Vaughan and Haro, 2010: 315).

The concept of *stylistic role* is also identified with the *soft power* described by Joseph Nye (2011). It includes emotional intelligence, empathy, the ability to communicate and a vision of the future that integrates the objectives. Faced with this *soft power*, the author distinguishes a *hard power* that is characterized by the capacity for organization and Machiavellian skills. We could establish a parallelism between this *hard power* and the *political or management role*. The combination of both is what Nye (2011) calls *intelligent power*. The leader must know how to adapt this intelligent power to the context, determining how it should act depending on the culture, the group and the information.

In the last decades, the *stylistic role* or *soft power* has gained more and more weight. Within this, and due to the implementation of television, which creates a false sense of interpersonal communication, rhetoric ability and empathy are especially valued. The teams of advisors "potentiate all those aspects that contribute" to humanize leaders, "to project from them an emotional image of closeness and thus increase their attractiveness as candidates and also as people" (Rodríguez Andrés, 2012: 6).

In the case of Spain, this role has begun to be decisive in recent years. The fact that an "expert in humanizing politicians" is behind the strategies of Albert Rivera, first, and of Pedro Sánchez, later, and that Pablo Iglesias was an experienced member of a discussion group and a television anchorman with an important background in the medium and in political marketing demonstrate this (...) We believe that both roles are fundamental to be a good leader (Mondelo, 2014).

We must have knowledge to be able to manage and organize effectively, in addition to knowing how to communicate and empathize with the group to which we belong. It is very dangerous that the leader leads only from the point of view of the *stylistic role* and does not have a minimum of management and knowledge. Sarah Palin, a Republican Party vice presidential candidate in the 2008 US election, perfectly illustrates this idea. Her rhetorical skills and her ability to convey closeness allowed her to be named a candidate and succeed during the first months of the campaign.

However, the interviews with CBS journalist Katie Couric, only a month before the elections were held, reflected her ignorance of basic domestic and foreign policy issues, and raised serious doubts about her ability to hold the vice presidency (Dunn, 2012).

3.5. Verbal and non-verbal communication.

The candidate must know and master non-verbal communication. Flora Davis (1976) stated in this regard:

Man is able to control his face and use it to convey messages. He lets his character transpire since the usual expressions often leave traces. The face as a transmitter of emotions has interested psychologists. Over the years, their interest has focused mainly on two aspects: Does the face transmit emotions? And if so, does the human genre send and comprehend universally these types of messages?

Ekman, Hager and Oster (1972) examine the experiments performed on the face in the last fifty years and conclude that, reanalyzed and taken together, they prove that facial expressions are a reliable indication of certain basic emotions. To the layman, it may seem like working on the obvious; but, to the three experts, it is a very important checkpoint, since much of their current work is based on the belief that there is a kind of facial vocabulary.

Most people are aware of the movement of the hands of others. Although in general, they ignore it, assuming that it is no more than meaningless gestures. However, gestures communicate. At times, they contribute to clarification, especially when the verbal message is unclear. At other times, they may unintentionally reveal emotions. Some of the most common gestures are intimately related to language, as ways of illustrating or emphasizing what is said. There are gestures that point to certain things and others that suggest distances. Gesticulation conveys many things. It serves as a key to the tension of an individual; it can help to determine their ethnic origin, and it represents a direct way of expressing one's personality. Continuing with this section of *non-verbal communication*, Professor Carmen Thous (2016) states:

The signs of this silent language are innate. Body language serves to reflect feelings. It is a Universal language: it is the same in the whole world. Body language has its own grammar. In a face-to-face conversation, the verbal component is 35% and over 65% is non-verbal communication. Gestures can be faked, but not all the body acts the same way. The eyebrows, laughter, the pupil of the eyes and other small details surely betray us.

As for the hands, she explains and recommends:

At all times, keep your hands visible. Hiding them under one's legs or behind a purse or jacket suggests shyness, falsehood, fear. The palm of the hand open at all times. It is a characteristic gesture of sincere people. The clenched fist: It reveals tension, nervousness, the truth is hidden. Rubbing one's hands: it expresses a positive expectation. If it is fast, the person shows that he will benefit the other. If it is slow, the other will distrust, because the person shows that it is

benefit to him. Hands in an ogive-like or a triangular position: it denotes security. In a negotiation process, it means that the person has made a decision, so, if it comes after positive signs, it means that there will be a deal, but, if it comes after negative signs, there will be none (Thous, 2016).

Later, on the eyes and their communication, (Thous, 2016) recommends:

It should be avoided to blink constantly: in fact, it is advisable to try to blink as little as possible since constant blinking indicates hesitation and insecurity. At all times we should try our look to be direct: that it establishes eye contact with the eyes of our interlocutor, keeping them always fixed. This reveals decision, sincerity and courage. Not looking at a person: it suggests rejection (I'm not interested). An extended look with a serious face: it shows curiosity, possibly even contempt. Women who look sideways: it is a feminine gesture and is almost always interpreted as a sexual insinuation. When a man looks sideways quite frequently: it is a sign of hypocrisy. Crossing one's arms or legs: it is an attitude of defense or nervousness.

Likewise, we urge the reading of the works of Professor Emeritus of the Universidad Complutense de Madrid, Felicísimo Valbuena (2008, 2010 and 2015 and Valbuena and Padilla, 2014); of Paula Requeijo Rey, professor of Information theory and expert in non-verbal communication and political communication (Requeijo, 2010, Requeijo, 2012a, Requeijo, 2012b, Requeijo, 2014 and Requeijo and Padilla, 2011); and of Graciela Padilla, professor at the Universidad Complutense de Madrid (Padilla, 2008 and 2014).

3.6. Notoriety, structurality and intentionality.

Going back to the aspects that Santiago (2014: 215) considers fundamental when analyzing the image of a politician, we will refer to *notoriety*, *structurality* and *intentionality*. The celebrity of a politician is measured by personal characters manifested in the strength and contrast evidenced by his image with respect to the image of other politicians (Santiago, 2014: 215).

E. Namer states: "The force and the impulse of a personal image is achieved through the psychological conditions of the politician. Every political leader who wants to achieve notoriety must know how to show authority and ability to exercise command "(Santiago, 2014: 215). On the other hand, *contrast* is the image that the party and the politician generate and which differentiates them from the rest. According to André Gosselin: "The image of politicians is perceived by citizens as the result of behaviors of consequences and immediate effects" (Santiago, 2014: 216).

In another point, *structurality* is defined as: "Every image has a structure that makes it unique because of the subjectivity, sociability and artificiality with which it is presented to the citizens" (Santiago, 2014: 217). *Subjectivity* is the capacity of attraction and human interest that is able to arouse in the others. *Exclusivity* gives you a special halo of seduction. This is what J. Maarek calls "a differentiating and simplifying factor: the characteristic the person must truly possess" (Santiago, 2014: 218).

At this point we must add that, because of the years of professional experience as an image consultant, the people who have been most attractive are those who project more confidence in themselves. The image, according to experts, is characterized by a unique and restricted structure, but never free of basis of congruence and positioning. We would add that it starts from a basis of authenticity, the only way this image will last in time.

As for *sociability*, Maarek speaks of the fulfillment of three indispensable factors of the image of the politician (Santiago, 2014: 218-219):

Compatibility between the leader and his image: It is necessary that the image of the leader should resemble his personality, temperament and social behavior (Ottinger's syndrome).

Impossibility of complete control over the evolution of the image.

Artificiality: Furio Colombo assures, and I quote verbatim, that "it is not necessary to identify simplicity with clarity". Laufer and Paradeise argue that "in the realm of appearance, the surface is what is deepest."

If greater self-knowledge presupposes a greater self-control and a closer approach to the citizenry, we deduce that the greater their self-knowledge and self-esteem, the greater confidence they will project. To complete this point, we also recommend the interesting communication studies by Bernal Triviño (2010), Díez Medrano (2010), Mut Camacho (2012), Piñeiro Otero and Martínez Rolán (2013), and the essential manual on Communication and Gender by the professor of the Universidad Complutense de Madrid, Asunción Bernárdez Rodal (2015).

4. METHODOLOGY

To achieve the proposed objectives, this piece of research comprises two methodological stages. Firstly, a detailed analysis of two Spanish female politicians is carried out, according to the theoretical framework and to the professional and academic experience of the signatories. They are Cristina González Calvar, general secretary of the PSOE in Álava, and Soraya Sáenz de Santamaría, vice president and minister of the Presidency and for the Territorial Administrations of the Government chaired by Mariano Rajoy (Popular Party). The reason for the election is due to the strategic scope of professional work, as an image consultant, of the first signer of this paper. For better understanding of the theoretical framework and the sections analyzed in the discussion of results, we list the concepts in the same order in which they appear in the theoretical framework, as we said earlier.

Secondly, quantitative research has been done, with a four-question interview and closed answers: yes or no. We have 100 surveys, answered in their totality, made at random to people of the professional environment of communication, image and advice of spokespersons. The survey was sent digitally, to the email, where a web link was provided to answer. Among the respondents, there are men and women, active professionals, aged 30 to 70 years, from the Basque Country and from the Community of Madrid. The four questions they have answered are as follows:

- What is your criterion when choosing your style and image?
- Do you have the help of a professional?
- Are you comfortable with your image?
- Do you feel identified with the image that the media project on you?

5. DISCUSSION

According to what was indicated in the Methodology, we have analyzed the image of two Spanish female politicians: one being known at an autonomous level and the other being known at a national level, from two different political parties: PSOE (Spanish Workers' Socialist Party) and PP (Popular Party), respectively. Second, there has been a quantitative inquiry, with a four-question survey and closed answers: yes or no. We have 100 surveys, whose results are discussed after the analysis of the two female politicians.

5.1. Cristina González Calvar

She is Secretary General of the PSE-EE (PSOE) of Álava, Member of the Executive Committee of the PSE-EE (PSOE) of Euskadi and Charter-Granted Deputy of Promotion of Employment, Trade, Tourism and Charter-Granted Administration.

As for morphology, she is a tall, slender woman with a narrow shoulder line and wide hips. Regarding her silhouette, she does not give the impression of being very aware of her physique since:

- She wears clothing at hip height.
- Geometric patterns.
- High-waist trousers.
- Too pointy shoes.
- Unstructured upper-shoulder garment.

Thinking about colorimetry, the tones that favor her are warm ones with high intensity and they are usually in most of her choices. In addition, she chooses for printed fabric and vivid colors. If we abide by the analysis of *visagism*, the most remarkable is her square face and her hooded eyes. Therefore, her haircut is not successful because it has too many layers. As for color, we would recommend a darker base, with some wick to give it light. Her makeup is not most appropriate, as she should reduce the amount in her eyes and look for more horizontal lines.

Her style is not very definite. One of the most important objectives would be to define her style according to her physique but also to her personality and her profession of political scope. Likewise, if we focus on her *aesthetic image*, taking into account the public position she holds, we would make the following recommendations:

- She does not have a defined style.
- Her image is not coherent at all times.
- She excessively wears color and printed fabric with garments that stand out in excess.

- O She uses too many color contrasts.
- O She does not have a proper haircut or excessive hairstyle.
- O Her makeup is sometimes excessive.
- O Sometimes, she wears too flashy accessories.
- O She does not wear too much professional clothing or styling.
- O She lacks a quality wardrobe stock.

Thinking about her non-verbal communication, we can add the following:

- O In general, she keeps her look always ahead.
- O She moves her hands and often shows her palms open.
- O She uses tags such as the elongated vowel *e* or gestures such as to rolling up her jacket sleeves, which can denote certain insecurity.
- O She is always very attentive to the content of her message.
- O She use wanders, as illustrative gestures, to put more emphasis on her message.
- O She conveys sincerity.
- O She lacks naturalness and emotion.

As for *notoriety*, despite the fact that Cristina González Calvar has become the president of the socialists in Álava, many people in the street do not know who she is. Several respondents of the second stage of this piece of research, even living in Vitoria, do not know who she is and can only answer the questions of our interview after having consulted about her person on the Internet.

However, González Calvar, according to some media reports, is the most valued politician in her territory because of her professional and personal achievements. But if we abide by the appeal of her image, the results do not match. As we will see later, most respondents do not find her image attractive. In the debate with the rest of the political forces, she prepares the topics very well, but she does not convey much confidence. She is very attentive to what she says, to providing data, she constantly handles papers and gives the feeling of carrying a well learned lesson, with little improvisation power. She lacks fluency and naturalness. Her tone is monotonous and she lacks emotion.

If we focus on confidence in itself, according to her *verbal and non-verbal communication*, she pays attention to what she says and not to the forms. This leads her to not being able to transmit an image of naturalness, but rather of a student with a very well learned lesson. We can see how, in televised debates, she has always carried papers to read and consult in her appearances. Later, we will review what the respondents think, also on these aspects.

5.2 María Soraya Sáenz de Santamaría Antón.

She is Vice President and Minister of the Presidency and for the Territorial Administrations of the Government of Spain. As for *morphology*, she is a short woman, proportionate, with a little defined waist. According to her numerous appearances:

- O She wears top garments that are too tight and wide, which add volume.
- O She does not emphasize her strengths: neck line and legs.

- O She does not wear garments that achieve the goal of styling her figure.
- O On many occasions, she chooses fabrics with glitter or details in the form of sequins.
- O She usually wears fabrics like velvet, not advisable for her silhouette.

By analyzing her *colorimetry*, the tones that most favor her are warm of high intensity. In some occasions, she is right and, in others, she chooses cold colors of high intensity. It does not seem to follow a criterion when choosing her colors. If she chooses, they are always garments in smooth, discreet colors, without printed fabric, embellishments, or stridencies.

If we stick to the analysis of *visagism*, her face is oval but takes more rounded forms when she has gained weight in pregnancy. This type of oval is very grateful, since it favors almost any haircut. Her half mane favors her, especially when it gives a little of volume on the sides. In this respect, she usually looks quite right. Regarding makeup, it is correct in her eyes, as it highlights and enlarges them without being exaggerated, but fails in her choice of lipstick when choosing some intense pink. In her case, she should choose brown tones, more discreet, favorable for her style and appropriate for her morphological characteristics. As for the choice of the frame of her glasses, when she wears them, she should choose one that better suits the size of her face and with a warm-color mount.

Her style is classic, discrete and occasionally a little outdated. One of the most important goals would be to modernize her style, choosing more flattering clothes. However, it is true that her style defines her. On the other hand, if we focus on her *aesthetic image*, taking into account the public position she holds, our analysis would be favorable, although improvable, because:

- O She has a definite style.
- O Her image is consistent.
- O She tends to discretion by giving prominence to her message.
- O She does not use too many color contrasts.
- O She looks good.
- O She wears professional clothes according to her work status.

Her image is in a process of continuous analysis and evolution. Thinking about the general elections of December 2016, she tried to convey a fresher and more youthful image, to broaden the age range of her electorate. For this, she went to television programs of the highest audience, such as *El Hormiguero*, in Antena 3, or *Planeta Calleja*, in Cuatro. In the second program, she appeared dressed in light colors, sparkles and a low-cut neckline. At another point in the program, she wore a combination of colors (navy blue and military green) with light pants; somewhat unwise for her image and *morphology*. Although she appeared dressed in a casual and sporty garment, neither the color nor the shape was appropriate.

On the other hand, we must analyze her non-verbal communication:

- O She usually shows open palms.
- O She usually uses the gesture of joining the tips of her fingers, which expresses confidence and assurance.

O In the debates, she looks comfortable, with slightly bent legs and arms lowered and close to her trunk.

O She always has a relaxed face.

O She shows absolute control of her body and her gestures.

O She controls her language and her paralanguage, her tone, the times and her message, with an absolute control of each one of the situations in which she appears publicly.

As for *notoriety*, her actions convey ethical values of service that seem to reach the voter, according to the answers of the people we have consulted and will indicate later.

If we abide by the *structurality* and attractiveness of her image, the results ensure that it works. She is one of the most highly valued politicians and the most searched government member on the internet in 2015 (*El País*, July 31, 2015 and *El Confidencial*, April 11, 2016). If we take into account the self-confidence she projects, it is demonstrated at the moment when we studied her verbal and non-verbal communication. Her self-control of gestures, tone of voice and speed and verbal fluency indicate that she knows herself very well and has great self-confidence.

In the section of *intentionality*, according to the words of Santiago Barnés (2016): "Adequate and relevant control of the impulses of the candidate or ruler will imply greater knowledge and understanding of his mind and with it a closer approach to the intentions of his character ". In this case, this is demonstrated it occurs. Therefore, Soraya Sáenz de Santamaría manages to transmit her way of being and her objectives clearly and satisfactorily.

5.3. Results of the surveys.

Second, as explained in the methodology, a second quantitative stage has been done, with a four-question interview and closed answers: yes or no. We have 100 surveys, answered in their totality, made at random to people of the professional environment of the image, communication, and advice of spokesmen and of image. The survey was sent digitally, to the email, where a web link was provided to answer. Among the respondents, there are men and women, aged 30 to 70 years, from the Basque Country and from the Community of Madrid.

Based on the results, we divided the answers into two groups by age and sex: the former from 30 to 50 years and the latter from the age of 50 on: 70 people were aged 30-50 (45 women and 25 men) and 30 people were over 50 years. 100% of respondents knew Soraya Sáenz de Santamaría. However, 80% of respondents did not know Cristina González Calvar. Therefore, they had to be shown several photographs and videos of her appearances before answering the questionnaire:

CRISTINA GONZÁLEZ CALVAR 30- 50 years

Women

Is her image appealing to you?
100% of respondents answered NO
Does her image convey confidence?
100% of respondents answered NO
Does she look like a sincere person?
80% of respondents answered NO
Does she convey self-assurance?
Ninety percent of respondents answered NO

Men

Is her image appealing to you?
100% of respondents answered NO
Does her image convey confidence?
Sixty percent of respondents answered NO
Does she look like a sincere person?
80% of respondents answered NO
Does she convey self-assurance?
65% of respondents answered NO

Over 50 years old

Women

Is her image appealing to you?
100% of respondents answered NO
Does her image convey confidence?
100% of respondents answered NO
Does she look like a sincere person?
80% of respondents answered NO
Does she convey self-assurance?
Ninety percent of respondents answered NO

Over 50 years old

Men

Is her image appealing to you?
65% of respondents answered YES
Does her image convey confidence?
70% of respondents answered NO
Does she look like a sincere person?
75% of respondents answered NO
Does she convey self-assurance?
80% of respondents answered NO

SORAYA SÁENZ DE SANTAMARÍA

30- 50 years

Women

Is her image appealing to you?
100% of respondents answered NO
Does her image convey confidence?

75% of respondents answered YES
Does she look like a sincere person?
Sixty percent of respondents answered YES
Does she convey self-assurance?
Ninety percent of respondents answered Yes

Men

Is her image appealing to you?
100% of respondents answered NO
Does her image convey confidence?
55% of respondents answered YES
Does she look like a sincere person?
55% of respondents answered YES
Does she convey self-assurance?
65% of respondents answered YES

Over 50 years old

Women

Is her image appealing to you?
100% of respondents answered NO
Does her image convey confidence?
75% of respondents answered YES
Does she look like a sincere person?
70% of respondents answered YES
Does she convey self-assurance?
Ninety percent of respondents answered YES

Over 50 years old

Men

Is her image appealing to you?
Sixty percent of respondents answered YES
Does her image convey confidence?
80% of respondents answered YES
Does she look like a sincere person?
85% of respondents answered YES
Does she convey self-assurance?
Ninety percent of respondents answered YES

6. CONCLUSIONS

The main objective of this piece of research was to demonstrate that female politicians should not show a better image based on aesthetic data, but should be comfortable with that image to project greater credibility. That image, for better or for worse, can make the difference among many votes of more or less.

To understand the importance of this statement, we have analyzed the image and style of the Spanish political woman, as a basis for her communication and key to her professional success, with the examples of Cristina González Calvar and Soraya Sáez de Santamaría. In the first place, we have reviewed the state of the art on the

elements discussed in qualitative research, in describing the two political women. As a result, we summarize the key to success in the concept of *beauty-coherence-image*; Far beyond the hackneyed aesthetic concept, now looking for the person to feel comfortable, credible, plausible and in line with the political and professional message he wants to convey. Secondly, we have shared quantitative research, with a four-question interview, answered by a hundred professionals of communication, image and advice of spokespersons. According to the main objective, we demonstrated that political women should not show a better image based on aesthetic data but should rather be comfortable with their image to project greater credibility. The affirmation of Laufer and Paradeise (1982) is revalidated: "In the realm of appearance, the surface is the deepest "

In both cases, although in the purely aesthetic analysis it is demonstrated that they often do not choose what favors them most, there is a substantial difference between the two women. Cristina González Calvar, in addition to not always being right in with what best suits her, does not convey a defined and continuous style. In his case, we do not appreciate that desirable coherence between her interior and her exterior. Soraya Sáez de Santamaría, in addition to taking care of her image, projects coherence between her way of being and her appearance. She could improve her style, although her appearance transmits self-assurance and self-knowledge and, therefore, greater credibility. To exploit and improve their virtues, in both cases, dwarfing their shortcomings, would make them gain notoriety, sympathy and credibility, because image and style are basic elements of any politician's communication.

6. REFERENCES

- Beaman, L. G. (2013). Overdressed and Underexposed or Underdressed and Overexposed?, *Oñati Socio-Legal Series, volumen 3(7)*, 1136-1157. Recuperado de: https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2356817.
- Bernal Triviño, A. I. (2010). Definición conceptual de los medios de comunicación por un grupo de jóvenes españoles. El valor de Internet, *Vivat Academia, Revista de comunicación, número 112*, 1-11. Doi:<https://doi.org/10.15178/va.2010.112.22-32>
- Bernárdez Rodal, A. (2015). *Mujeres en medio(s): Propuestas para analizar la comunicación masiva con perspectiva de género*. Madrid: Fundamentos.
- Birdwhistell, R. L. (1970). *Kinesics and Context: Essays on Body Motion Communication*. Filadelfia: University of Pennsylvania Press.
- Branden, N. (1993). *El Poder de la Autoestima*. Madrid: Paidós Ibérica.
- D'Adamo, O. J.; García Beaudoux, V.; Ferrari, G. & Slavinsky, G. (2008). Mujeres candidatas: percepción pública y liderazgo femenino, *Revista de Psicología Social*, 23(1), 91-106.

- Davis, F. (1976). *La Comunicación No Verbal*. Madrid: Alianza Editorial.
- Díez Medrano, J. (2010). Gestión de la comunicación en la sociedad del siglo XXI: Un 'arma' sutil para una globalización bajo sospecha, *Revista de Comunicación de la SEECI*, 22, 1-15.
- Dunn, G. (2012). Palin vs. Couric: Recounting the Infamous 2008 Campaign Interview, en *The Huffington Post*, 04/03/2012. Recuperado de: http://www.huffingtonpost.com/geoffrey-dunn/palin-couric-feud_b_1398598.html.
- Ekman, P.; Hager, J. C. & Oster, H. (1972). *Emotion in the Human Face*. Londres: Malor Books.
- Espizua, I. (2016). *Mujeres políticas: cómo afecta la imagen personal a la credibilidad profesional* (Tesis inédita de maestría). Madrid: Universidad Camilo José Cela.
- García Beaudoux, V. (2014). Influencia de la televisión en la creación de estereotipos de género y en la percepción social del liderazgo femenino. La importancia de la táctica de reencuadre para el cambio social, en *Ciencia Política*, 9, 18, 47-66. Recuperado de <https://dialnet.unirioja.es/servlet/articulo?codigo=5157141>.
- García Beaudoux, V. (2017). Ser mujer, dedicarte a la política y no morir en el intento con los medios, *Más poder local*, 30, 26-27. Recuperado de <https://dialnet.unirioja.es/servlet/articulo?codigo=5788520>.
- Heller, E. (2004). *Psicología del Color*. Barcelona: Gili.
- Hidalgo Márquez, M. B. (2016). *Más allá del rosa o azul: análisis de la construcción de la identidad desde una perspectiva de género a través de la educación musical en la etapa de primaria* (Tesis inédita de doctorado). Huelva: Universidad de Huelva.
- Hogg, M. A.; Vaughan, G. M. & Haro, M. (2010). *Psicología social*. Buenos Aires: Editorial Médica Panamericana.
- Jackson, C. (1987). *Colour me beautiful*. Nueva York: Ballantine Books.
- Laufer, R. & Paradeise, C. (1982). *Le Prince Bureaucrate. Machiavel au Pays du Marketing*. París: Flammarion.
- Lindenbauer, P. (1999). Imagen del político y política de la imagen (en la prensa actual), en J. C. Garrido Medina, (Coord.). *La lengua y los medios de comunicación: actas del Congreso Internacional celebrado en la Universidad Complutense de Madrid*, Volumen 1 (pp. 446-455). Madrid: Universidad Complutense de Madrid.
- Martín Salgado, L. (2004). Política e imagen: marketing político, en F. Pau i Vall y F.

Vallespín Oña, (Coords.). *Ciudadanía y política* (pp. 205-218). Zaragoza: Asociación Española de Letrados de Parlamentos.

Mondelo, V. (2014). Pedro Sánchez, en manos de una experta en humanizar políticos, en *El Mundo*, 19/09/2014. Recuperado de <http://www.elmundo.es/espana/2014/09/19/541b6d9ee2704e74058b4584.html>.

Mut Camacho, M. (2012). Apuntes sobre la opinión pública a pie de calle, en *Revista de Comunicación de la SEECI*, número 28, 1-10. doi: <http://dx.doi.org/10.15198/seeci.2012.28.1-10>

Nimmo, D. & Savage, R. (1976). *Candidates and Their Images. Concepts, methods and findings*. Pacific Palisades: Goodyear Publishing.

Nye, J. S. Jr. (2011). *The Future of Power*. Nueva York: Perseus Distribution.

Padilla Castillo, G. (2008). Un ejemplo de corporativismo estadounidense: la creación de Hollywood, en *Vivat Academia. Revista de Comunicación*, 101, 24-57. Recuperado de <http://www.vivatacademia.net/index.php/vivat/article/view/344>.

Padilla Castillo, G. (2014). La espectacularización del debate electoral: estudio del caso en Estados Unidos, *Vivat Academia. Revista de Comunicación*, 128, 107-123. Recuperado de <http://www.vivatacademia.net/index.php/vivat/article/view/587>.

Piñeiro Otero, T. & Martínez Rolán, L. J. (2013). Presencia, uso e influencia de los diputados del Parlamento de Galicia en Twitter, *Revista de Comunicación de la SEECI*, 32, 106-126.

Requeijo Rey, P. (2010). El estilo de comunicar de Barack Obama, *CIC: Cuadernos de información y comunicación*, número 15, 263-285. Recuperado de <http://revistas.ucm.es/index.php/CIYC/article/view/CIYC1010110263A>.

Requeijo Rey, P. (2012a). El uso de gestos y objetos en el cine de Hawks, *Estudios sobre el mensaje periodístico*, 18(2), 771-778. Recuperado de: <http://revistas.ucm.es/index.php/ESMP/article/view/40956>.

Requeijo Rey, P. (2012b). Los juegos y los timos en Luna nueva, Tener y no tener y Río Bravo de Howard Hawks, *Revista de análisis transaccional y psicología humanista*, 66, 106-127.

Requeijo Rey, P. (2016). *Análisis de los líderes de los dos nuevos partidos españoles*. Madrid: Máster universitario en Comunicación Política y Empresarial, promoción 2015/2016.

Requeijo, P. & Padilla, G. (2011). Los discursos de Barack Obama: un ejemplo de espectacularización teledemocrática, en S. Berrocal Gonzalo, (Coord.), *Periodismo político: nuevos retos, nuevas prácticas: actas de las comunicaciones presentadas*

en el XVII Congreso Internacional de la SEP, 5 y 6 de mayo de 2011 (pp. 391-412). Valladolid: Universidad de Valladolid.

Rodríguez Andrés, R. (2012). Los efectos de la americanización de las campañas electorales del mundo, *Tribuna Norteamericana*, 8, 29-40.

Santiago Barnés, J. (2014). La imagen de los políticos, en J. C. Herrero, (Ed.) y M. Römer, (Coord.), *Comunicación en campaña. Dirección de campañas electorales y marketing político*, (pp. 209-238). Madrid: Pearson Educación.

Thous, C. (2016). *La imagen de un candidato, Módulo de Formación de Portavoces*. Madrid: Máster universitario en Comunicación Política y Empresarial, promoción 2015/2016.

Valbuena de la Fuente, F. (2008). Los debates presidenciales en México (2006): Análisis retórico-comunicativo, en M. J. Canel Crespo y M. García Gurrionero (Coords.), *Estudios de comunicación política* (pp. 371-396). Madrid: Asociación de Comunicación Política.

Valbuena de la Fuente, F. (2010). El humor en la Comunicación Política, *CIC: Cuadernos de información y comunicación*, 15, 123-164. Recuperado de <http://revistas.ucm.es/index.php/CIYC/article/view/CIYC1010110123A>

Valbuena de la Fuente, F. (2015). Análisis transaccional y comunicación política: estudio de dos candidatos, *Revista de análisis transaccional y psicología humanista*, 73, 209-222.

Valbuena de la Fuente, F. y Padilla Castillo, G. (2014). Los debates políticos televisados, en J. C. Herrero (Ed.) y M. Römer (Coord.), *Comunicación en campaña. Dirección de campañas electorales y marketing político*, (pp. 271-302) Madrid: Pearson Educación

Valdez Zepeda, A. (2003). Imagen pública y poder político, *Revista Mexicana de Comunicación*, 16, (79), 16-21.

Vásquez Colmenares, A. (2015). *La imagen de un candidato*. Recuperado de <http://anavasquez.com/2007/11/la-imagen-de-un-candidato-2/>.

Viana, I. (2012). Nixon vs. Kennedy: el día que cambió la televisión y la política, en *ABC*, 05/10/2012. Recuperado de <http://www.abc.es/20121004/elecciones-estados-unidos/abci-kennedy-nixon-debate-201210041220.html>.

Villanueva Ledezma, A. (2016). *La estética y poder de comunicación en las ediciones periodísticas impresas* (Tesis inédita de doctorado). Sevilla: Universidad de Sevilla

AUTHORS

Inma Espizua

Master's degree in Political and Business Communication, Universidad Camilo José Cela de Madrid. Diploma in Digital Marketing and Electronic Commerce, CETIC. Degree in Business Sciences, University of the Basque Country. Owner of Abasedestilo, Personal and Corporate Image Advisor, Fashion Stylist, Director of Bliss Image School.

Graciela Padilla Castillo

Professor and PhD in Information Sciences from the Complutense University, with an Extraordinary Doctorate Award. Degree in Journalism and Audiovisual Communication, with an End of Career Award. She has completed her postdoctoral training at the University of California, Los Angeles (UCLA) and has traveled as a specialist professor to the Benemérita Autonomous University of Puebla (BUAP, Mexico).

<http://scholar.google.es/scholar?hl=es&q=graciela+padilla&btnG=&lr=>

<http://orcid.org/0000-0003-1393-4817>

https://www.researchgate.net/profile/Graciela_Padilla