

**News Form(ed): A look at the visual framing surrounding Justin Trudeau in the
Globe and Mail's online news coverage**

Emily Howe-Conlin

**Master of Arts in Communication
University of Ottawa**

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Abstract

The purpose of this research study is to collect and analyze the Globe and Mail's online news articles on Canadian political figure Justin Trudeau in order to attempt to better understand how media framing is presented through the online images they choose to accompany the stories. Data collection methods will consist of in-depth, semi-structured content analysis. The research aims to contribute to the growing body of knowledge on the analysis of news frames, particularly the under researched area of visual analysis of news images, aiming to better understand how images work to support certain frames.

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Introduction

Statement of problem

One cannot deny that the Internet is now a major influence in our daily lives. We are constantly connected –and this has affected the way we receive our news daily. According to McChesney and Nichols (2010) “the Internet is the unquestioned future of journalism” (p.16). So as traditional media organizations have begun to accept this and have turned their attention towards their online presence it is important to examine online news.

News form is arguably a large area to examine. Nerone and Barnhurst (2003) define news form as “the recurring structural features that define the way content appears in the newspaper” (p.114). These ‘elements’ may include illustrations, reporting techniques, headlines, the division of labour in the news work environment and so forth(Nerone and Barnhurst, 2003, p.114). Due to this, this research will focus solely on the images used, attempting to better understand how they potentially impact audiences’ interpretations of the content through the process of framing. This study will be looking particularly at the online news coverage of Canadian political figure Justin Trudeau in the mainstream Canadian news source *The Globe and Mail* (theglobeandmail.com). The *Globe and Mail* has been chosen, as it is a popular online news source, with the highest online readership in Canada: a national audience of more than 3.5 million online per week (Ladurantaye, 2013).

Purpose of study

The objective of this study is to analyze the online visuals accompanying Globe and Mail articles on Justin Trudeau in an attempt to better understand the ideological implications of the Globe and Mail's framing of the Canadian political figure. By examining the visual representations of Justin Trudeau this paper will attempt to understand if there are dominant frames that are used in the publication's online news coverage of the political figure.

Literature Review

News Consumption Today

In order to better understand online news images, the transition from print to online news should also be considered. Traditional newspapers still coexist with online editions; however, the latter has begun to take more precedence. The first online edition launched in 1994 when the *Palo Alto Weekly* in California became the first newspaper to publish regularly on the Internet (Kawamoto, p.50, 2003). Since then all major newspapers have established online counterparts, and new forms of news dissemination have emerged, such as social media sites like Twitter and news aggregation websites like the *Huffington Post*.

According to Curran et al. (2013) "in most countries [...] young people are more oriented towards the Internet and are less oriented towards the press, TV and radio as sources of news than older people," (p.886). Ridout (2013) echoes this sentiment, when he writes that by early 2010 more people reported seeking news online than anywhere else and there has been an increase in "online only websites, such as the *Huffington Post*, *Salon* and *ProPublica* [which] are now generating news instead of just redistributing

stories written by reporters at traditional news organizations” ([added], p.2). As Bennett (2012) notes, older style information offerings hold less appeal for digital citizens today as new technologies offer a “wider, more personalized, array of political content, from comedy and blogs to Twitter streams and eyewitness videos of actual events” (p.2). However, this does not mean that news consumption is not happening online, its simply happening in a different manner. There are those who will still engage with the Globe and Mail content in print, yet now it is more likely that they will read the article online, as it can be argued that this shift within the news media hierarchy has already occurred, as now older generations are also apt to be oriented towards the Internet. As stated before, McChesney and Nichols (2010) argue, “the Internet is the unquestioned future of journalism” (p.16). Therefore, “newspapers are adapting both their contents and formats in response to developments in media technology, pressures of market forces and readers’ changing needs and uses for news” (Doudaki and Spyridou, 2013, p.907). In other words, newspapers are predominantly now focused on online content and form.

Traditional media consumption engaged audiences in different ways. Chyi and Lee’s (2013) research notes past research on the topic, stating “Berelson (1949) found that newspapers are often used to ease boredom, satisfy the need to read, and for social purposes; whereas Rubin and Perse (1987) found that television news is often used to meet ritualized (e.g., to pass time or for relaxation) and instrumental (e.g., to be informed) purposes” (p.196). Therefore, it is important to understand how today’s news when consumed online engages with the audience. According to Chyi and Lee (2013) “an exploratory factor analysis found online newspaper use serves entertainment, interpersonal communication, information skimming, and information scanning

purposes” (p.196). This arguably suggests that online news combines elements of print news and television news through its content and news form.

Caple and Knox (2012) suggest that if the findings illustrate that the amount of images has increased in the online news landscape this is likely due to the economic flexibility the Internet provides for displaying various types of media. They note, “online newspapers have established themselves in the landscape of the mass media of the early 21st century [...] while some empirical studies question the importance of images in online newspapers (e.g. Arant and Anderson, 2001; Barnhurst, 2002), editors and readers appear to share an affection for the image galleries which can be produced and published in online newspapers in ways and on scales not affordable in print production” (Caple and Knox, 2012, p.207-8). Overall, it is important to look at how online news is taking shape, as newspapers move their content from a traditional print media context to the multi-media platform of the Internet. Although this study will not be able to explore all of these changes in depth it is important to keep them in mind when looking at this specific body of research. The news form in the *Globe and Mail* surrounding Canadian political figure Justin Trudeau in this research will all be online.

News Media & Democracy

Despite the significant changes with news consumption, specifically the shift to online news consumption, news continues to remain an important tool for politicians. According to Bennett (2007) the “ability or inability to make and control the news is an important part of the power to govern, as reflected in the capacity of news to: (a) shape public opinion, (b) sway the decisions of different political factions to join or oppose

political initiatives [...] (c) hold officials more or less accountable for those initiatives, and (d) simply inform citizens about what the government is doing” (p.2). The arguably most significant reason for the importance of the news is it remains the primary source of information (Bennett, 2007, p.5).

Although the news is a source of information, it must be acknowledged that it is a controlled source of information with complicated biases and economic structures that influence it. The political economy of the media will be briefly discussed in the next section, yet this one will focus on some of the framing biases of the news – that tie into the more specific ones related to politicians- as outlined by Grabe and Bucy (2009) and pivotal to this research analysis. Bennett (2012) argues that there are four information biases to take into consideration when looking at news coverage: personalization, dramatization, fragmentation and the authority-disorder bias.

Personalization is the tendency to “downplay the big social, economic, or political picture in favour of the human trials, tragedies and triumphs that sit at the surface of events” (Bennett, 2012, p.45). Hence, the media focus on candidates as opposed to the larger power and political process. The second is dramatization, which is news coverage that emphasizes crisis. Visuals are key here as they make situations more real and believable (Bennett, 2012, p.47). Fragmentation refers to the isolation of news stories from one to another, for example we can ask ourselves: is a larger narrative of Justin Trudeau built with each article to the next or do we catch small doses of stories so sporadically that it’s hard to follow the development? Bennett (2012) argues that this is a result of “severe space limits nearly all media impose for fear of boring readers and viewers with too much information” (p.47). This is another important reason why the

selection of the visual is so significant in online journalism.

Lastly, Bennett (2012) discusses the authority disorder bias, as news stories fixate on a problem and then question whether authorities can correct it, or restore order (p.47). Bennett (2012) illustrates how this can influence how a politician is perceived as he gives the example of a photo of President Obama after an oil spill in the Gulf of Mexico, where he was photographed on the beach talking to workers with the headline caption: “IN CONTROL President Obama went to Port Fourchon, La. On May 28, to look at the oil spill and to look in charge” (p.48). Bennett’s example shows that images and frames are arguably influenced by larger media biases and systems of organization. Although this paper will not be able to go into great detail on these additional influences, it is important to acknowledge them and to keep them in mind when looking at the research at hand.

News Form

Nerone and Barnhurst (2003) define news form as “the recurring structural features that define the way content appears in the newspaper” (p.114). These ‘elements’ may include illustrations, reporting techniques, headlines, the division of labour in the news work environment and so forth, (Nerone and Barnhurst, 2003, p.114). It is important to examine news form in relation to news content as it can tell us a great deal more than simply what is presented through the words. For example, Nerone and Barhurst (2003) note that “changes in form signal deep changes in the role the newspaper has played in the civic life of the nation” (p.111). This is an extremely important argument to consider when examining the presentation of Justin Trudeau. Justin Trudeau as a leader in Canadian politics is tied to the civic life of Canada. Simply, news form is an

aesthetic choice, as producers choose the best presentation of the content. This can include the size of the headline, the placement and style of a byline, the size of an image, and so fourth. Yet, it is important to note that these choices do not exist outside of the ideological realm. Each editing choice in regards to news form interacts with larger ideological processes (Barnhurst and Nerone, 2003, p.114).

Once the pictures have been selected and are presented to the audience through an online news site, they become a key indicator of what articles will receive more attention or not. As Brantner et al. (2011) note “the image works as the first stimulus” as audiences scan images and headlines as they decide what articles to read (p.526). Although this study will only be conducting a visual framing analysis of the images themselves and not the accompanying text and headlines, it is still important to acknowledge the relationship between image, text and headlines and that there are research studies in existence which have looked at this topic.

So why look at the images themselves? In D’Angelo and Kuypers (2010) text *Doing News Framing Analysis: Empirical and Theoretical Perspectives* they note that framing theory is often an overlooked aspect within studies of visuals in news text (p.234). Yet it must be argued that it is important to understand how framing influences news images and how this may influence audience perception (D’Angelo and Kuypers, 2010, p.235). It is important to study images as, according to Branter et al. (2011), “images are perceived very quickly, and they are able to communicate and activate emotions effectively” (p.523). Therefore, although the framing process might not always be deliberate, analyzing the images in this research study may help understand the possible audience impact of images in relation to larger ideological implications. A base

definition of framing provided by Reese, Gandy and Grant (2001) describes it as a manner in which “events and issues are organized and made sense of, especially by media, media professionals, and their audiences” (p.7). Culturally embedded frames form universally understood codes that may influence the receiver’s message interpretation, which lends meaning, coherence, and ready explanations for complex issues (D’Angelo and Kuypers, 2010, p.87).

Callaghan and Schnell (2001) state: “beyond agenda setting ... the media have available frames offered by interest groups and politicians. Further... media professionals are free to create and emphasize their own [framing] on issues...” (p.203). In possibly the simplest sense, frames arguably subtly cause audiences to filter their perceptions of the world. As Entman (1993) puts it “frames highlight some features of reality while omitting others” (p.53). Therefore whether it is a conscious action or not by communicators, framing is the process whereby a particular point of view is constructed that “encourages the facts of a given situation to be viewed in a particular manner, with some facts made more noticeable than others” (D’Angelo and Kuypers, 2010, p.300).

According to Coleman (2010) framing theory is often an overlooked perspective within studies examining visuals in news media yet “it is important to understand how frames become embedded in news visuals and how that framing influences audience thinking” (p.235). Reese, Gandy and Grant (2001) further this point as they note “the special quality of visuals – their iconicity, their indexicality, and especially their syntactic implicitness – makes them very effective tools for framing and articulating ideological messages” (p.220). Therefore, this study aims to further develop research in this area.

One of the aspects effecting choices surrounding news form and the visual frames media use when presenting political coverage has to do with economic influences. When thinking of the media in relation to the visual online news coverage surrounding Justin Trudeau in the Globe and Mail it is important to think of the economic drivers and political economy of the media, as they arguably help create visual frames. As Gabe and Bucy (2009) note “classical conceptions of the press hold that the news media should serve as the public’s eyes and ears, reporting and analyzing political events, holding power holders accountable when necessary, and otherwise acting as an unbiased conduit of information” (p.12). However, they go on to point out that increased profit motives which have emerged in recent decades “the news media have been equally, if not more, driven by a need to craft stories that highlight drama and conflict in an effort to maximize audience share” (Grabe and Bucy, 2009, p.12). Leading the authors to suggest, “candidates and political professionals thus see themselves engaged in a competition not just with their political opponents but increasingly the press itself” (Grabe and Bucy, 2009, p.13). Therefore, we should be monitoring changes in the media environment because they arguably have “the potential to influence the political behaviour of individuals and the functioning of governments and democracy” (Ridout, 2013, p. 2).

This economic influence has largely to do with the political economy of the media, a good example of this is Michael Schudson’s (2000) framework of political economy. Simply in this framework, the “view of political economy relates the news process to the structure of the state and of the economy” (p.177). The media structures in North American and Canadian society exist within a capitalistic context, this cannot be denied. Even with the example of our national broadcaster the CBC helping us separate

ourselves from our Southern neighbours in the United States, profit is still a driving force behind Canadian media across the country. Glasson et al. (2012) explore the rise of political marketing techniques in modern politics in relation to economic drivers. They argue that much advancement beyond commercial and economic structures (such as globalization and cultural shifts) have changed the practice of politics, governance and electioneering (Glasson et al. 2012, p.3). With new 24/7 news cycles, and the advertising reach that means messages can reach millions have caused communicators to use marketing and business techniques to reach the people they feel are most likely to act on the information. As they note, “the most professional of these packaged politicians and their handlers use market intelligence, such as opinion research, to tailor their political offer to reflect constituent priorities,” (Glasson et al, 2012, p.3). They go on to state, “The competition for political power is therefore often a battle for competitive advantages with respect to information collection, analysis, and dissemination, and for the funds to finance such operations. Professionals who embody the spirit and practice of information-based strategic and tactical political decisions are becoming known as ‘political marketers’” (Glasson et al, 2012, p.3).

Perloff (2014) echoes this sentiment but relates it to the larger relationship between candidate, media and the public. He states:

In most political contexts, all three influence agents – elites, media, and public – interact in complex ways. The drama of political communication involves a trifecta: leaders, media, and citizens symbolically jousting among themselves and framing problems in different ways. The key, of course, is power: Leaders invoke language, symbols, and the trappings of their offices to gain and maintain power. Media relay, interpret, challenge or reinforce the use of power. Citizens, more than others, the

richer and better-connected more than the poorer and less-educated, become involved in the political process, wielding modern communications to advocate for candidates, sometimes wisely, other times foolishly (Perloff, 2014, p.35).

Perloff makes an important point here, that this paper will not be able to analyze but should be acknowledged in relation to the visual framing process, the point that arguably more privileged individuals are more likely to become engaged in the political process. This is also stated in relation to framing as authors, such as Grabe et al. (2003) note “what remains unresolved is how the interaction, or combined effect, of content and form affects viewer evaluations and memory for arousing news,” (389). Although, this paper will not be able to draw a conclusion on this matter.

Framing Analysis

According to Knox (2009), “since the mid-19th century, images of news events, whether hand-drawn, photographed, or ‘composed’ through photographic manipulation, have come to play a central role in the discursive practices of newspapers” (p.145). This study aims to see if this remains true with news sources online as the use of images will be analyzed. Looking at the use of images and text in online news sources is important in order to understand how framing processes are presented in news form surrounding Justin Trudeau.

At its core, framing analysis is a research method used to understand how people understand situations. Developed by Erving Goffman in his 1974 book *Frame Analysis: An Essay on the Organization of Experience* the concept has been used across a broad range of disciplines. As Goffman (1974) notes:

I assume that definitions of a situation are built up in accordance with principals of organization which govern events – at least social ones – and our subjective involvement in them; frame is the word I use to refer to such of these basic elements as I am able to identify. This is my definition of frame. My phrase ‘frame analysis’ is a slogan to refer to the examination in these terms of organization of experience (p.10-11).

According to Lecheler and De Vreese (2012) “a frame can affect an individual by stressing certain aspects of reality and pushing others into the background—it has a selective function” (p.186). Grabe and Bucy (2009) expand upon this as they note that framing is a process where certain aspects are “emphasized over others in such a way as to promote a particular casual interpretation, problem construction, or moral evaluation” (p.13). Lecheler and De Vreese (2012) also note that “frames make suggestions to the individual by rendering considerations more important than others, thereby leading these considerations to be applied when forming an opinion” (Lecheler and De Vreese, 2012, p.186). Yet Klar et al. (2013) note that the term frame has varied meanings across various disciplines like economics, psychology and sociology (p.174). Therefore it is important to think of the term in relation to the research context, which in this case are visual frames and political frames. According to Klar et al. (2013) when it comes to politics, the prototypical approach distinguishes between two uses: frames in communication and frames in thought (p.174).

Frames in communication have to do with the words, images, phrases and presentation styles a speaker uses to rely information, while frames in thought refer to how individuals come to understand the situation Klar et al. 2013, p.174). In this particular research, the most relevant frames are frames in communication, and more

specifically visual frames in communication. Why are frames important to consider when attempting to analyze the political online visual news coverage of Justin Trudeau? How a campaign, an issue or an event is framed can arguably “fundamentally change political outcomes by altering how and what people think” (Klar et al. 2013, p.174).

Presentation & Politics

According to Goffman (1959) a great deal can be communicated to an audience about an individual through visual cues alone. He notes, “if unacquainted with the individual, observers can glean clues from his conduct and appearance which allow them to apply their previous experience with individuals roughly similar to the one before them or, more important, to apply untested stereotypes to him” (p.1). A political figure’s knowledge of Goffman’s assertion may help them use this to their advantage. He argues that the ‘presentation of self’ involves “looking at one’s public image as that of an actor wearing a costume and using props on stage while being observed by an audience” (Marland, 2012, p. 216). It comes down to the idea of control, “this control is achieved largely by influencing the definition of the situation which the others come to formulate, and he (she) can influence this definition by expressing him or (her)self in such a way as to give them the kind of impression that will lead them to act voluntarily in accordance with his (her) own plan” (Goffman, 1959, p.4). Politicians want to control their image(s) as they understand that, “the implication is news framing can influence how audiences are informed, how they will respond, and what power politicians have to implement a preferred agenda” (Marland, 2012, p.217).

In the case of Justin Trudeau and news form, it is important that the focus is primarily on the visual presentation, as “political communication today is built on a visual foundation; images are primary and words and text are often secondary” (Schill, 2012, p.119). Visual imagery is so important to political figures that they have consultants who ensure that their pictures support the politicians goals, from what colour to wear to who they should be photographed with (Schill, 2012, p.121). It is very important to note that the increased use of political consultants ties into visual framing of candidates, especially in this paper’s section of analysis. As Grabe and Bucy (2009) note in their chapter on visual framing in the text *Image Bite Politics: News and the Visual Framing of Elections* “contemporary elections are built on a visual foundation” (p.2). With Boorsin (2009) cynically noting that modern campaigns have become a competition of images rather than ideals (Grabe and Bucy, 2009, p.9). Yet the authors argue that the “careful crafting of image is important because images tap into the shared values and culturally resonant themes that form the basis of affective attachments on which evaluations of public figures often rest” (Grabe and Bucy, 2009, p.3).

Grabe and Bucy (2009) use presidential elections as an example noting, “in news framing of presidential campaigns, certain aspects of a candidate’s issue stands, background, or voter appeal may be identified and made salient while other information is downplayed or ignored“ (p.13). Grabe and Bucy (2009) further note that rames act as a central organizing idea of a news story, bringing together the facts to help the audience make sense of what is at issues (p.13). Quote is too long! Although Grabe and Bucy (2009) use American presidential campaigns as the basis for their research, it is arguably relevant for the Canadian context as well. As although Canada and the United States have

arguably different political systems, the media environments in which they operate can be seen as having many similarities. Because...

Framing Analysis around Political Figures

As a basis for the research this paper will use Grabe and Bucy's (2009) three visual frames that arise in elections news. The three visual frames Grabe and Bucy (2009) bring forward are "the ideal candidate, the populist campaigner, and the sure loser" (p.2). When it comes to presentation, Grabe and Bucy (2009) argue that a political candidate has to meet a long checklist of criteria. They note that they must present credible plans about running the government, managing the economy, foreign diplomacy, and commanding national defense but they must also project a likable, 'everyman' image that appeals to a majority of the electorate (Grabe and Bucy, 2009, p.3).

Under Grabe and Bucy's (2009) visual frame of the 'ideal candidate', there are two attributes that need to be communicated: statesmanship and compassion (p.16). Statesman-like attributes are competence, leadership and integrity, while compassion simply refers to appearance of empathy (Graber and Bucy, 2009, p. 16). For example, "appearances at ceremonies or campaign visits to symbolic venues such as war memorials or locations associated with economic authority or technological advancement play on cherished principals and buttress the myth of the statesmen as an emblem of national pride, economic development, and industrial progress" (Grabe and Bucy, 2009, p.17). The visual representation of compassion is displayed through linking character behaviour with social symbols of compassion, such as families and children (Grabe and

Bucy, 2009, p.18). Grabe and Bucy (2009) also argue that it can be measured visually through associational juxtaposition and mis-en-scene (p.16).

According to Grabe and Bucy (2009) associational juxtaposition is an editing device, where sequential depictions transfer qualities of one object or a person onto another, creating an implicit analogy (p.102). The specific example the authors give is a shot of an American flag whether shown with a candidate, or before a shot of a candidate, in order to communicate patriotism (Grabe and Bucy, 2009, p.102). Why you did not use quotes, it is a quotation from the book, though not from the page indicated here (Grabe and Bucy, 2009, p.102). As this paper will only be looking at images and not videos it is important to note that this device is not relevant. Mis-en-scene, on the other hand, is. Mis-en-scene is what Grabe and Bucy (2009) describe as the “transfer of symbolic meaning to a political candidate,” (p.102). For this type of association to be made, the online visual would have to include both an image of the candidate with the backdrop of a flag, or other “historically potent symbols” (Grabe and Bucy, 2009, p.102). Another example is an image of a candidate with military personnel in the background, which could communicate strong military support, patriotism and strength in general. Lastly, what a candidate wears is very significant – with a suit and tie coming across as more positive than sportswear and shirtsleeves (Grabe and Bucy, 2009, p.104). When it comes to compassion, the visual representation is communicated through images with symbols of compassion, like children. Think of the cliché candidate kissing a baby photo, or candidates surrounding themselves with their own children and families. Compassion and benevolence are also communicated through gestures like waving, shaking hands and

“paying focused attention to supporters” as this signals bonding (Grabe and Bucy, 2009, p. 105).

Grabe and Bucy’s (2009) second type of candidate frame is the ‘populist campaigner.’ According to them this frame is built on the narrative of the candidate being an ordinary person, as opposed to those serving the interests of the elite (Grabe and Bucy, 2009, p.105). According to Grabe and Bucy (2009) “visual manifestations of this frame can be observed in terms of linkage and symbolic cues to two main qualities: mass appeal and ordinariness” (p. 106). Mass appeal comes through visual linkage to large and approving crowds. This is made even more interesting by the fact that regulated access to campaign events are now commonly regulated, with denial of access without clearance from local party officials (Grabe and Bucy, 2009, p.107), as we had seen early in this Canadian campaign with Stephen Harper before he was publicly criticized by the media for this tactic. Officials try to do this in an attempt to ensure that they will only have positive looking and fully supportive crowds surrounding the candidate. Ordinariness is demonstrated through visual appearances with “regular folks, displays of physical activity or athletic ability, and the style of dress that candidates develop” (Grabe and Bucy, 2009, p.107). Again, the style of dress is important here as dress shirts without jackets and rolled up sleeves communicate an informality attempting to make the candidate more relatable and approachable.

Lastly, there is the frame of the ‘sure loser’ which Grabe and Bucy (2009) arises from “missteps, sudden changes in fortune, or poor judgment of an otherwise leading candidate, in which case loser framing may be temporary” (p.109) The frame may remain permanent though if they fail to emerge from a trailing position in the polls (Grabe and

Bucy, 2009, p. 109). The authors go on to argue that this can affect how candidates do after a drop in the polls, a poor debate performance or campaign crisis (Grabe and Bucy, 2009, p.99). This frame can also emerge from opposition attacks or visual manifestations in opposition to the mass appeal or statesmanship dimensions of the populist campaigner and ideal candidate frames (Grabe and Bucy, 2009, p.110). An example of this would be a poor turnout at a political event or signs of nonverbal audience disapproval (Grabe and Bucy, 2009, p. 110).

Grabe and Bucy (2009) concluded from their research that “visual frames orchestrated by image handlers do make their way into news coverage of political elections [...] [and] consideration of campaign efforts to engage in specific frame-building strategies provides a rich context for analysis and allows assessments about the role of image” (p.39). That is why this paper has chosen to use their research as a foundation for the content analysis, in combination with the other literature discussed in this section.

There are way too many, too long references to one and the same book. From p. 18 to p. 22 it is always Grabe and Bucy (2009). You should have either summed up in a diagram the main ideas, paraphrased them, or found some other way to avoid so many quotes from that single source, and many/most of the page references are completely wrong.

Theoretical Framework

Rationale/theoretical perspectives

The theoretical approach that will be used as a lens through which to interpret the findings of this study is frame analysis. Erving Goffman (1974) states quite simply that

frame analysis is a theoretical approach that attempts to make sense of basic frameworks in society (p.10). As he notes, “my aim is to try to isolate some of the basic frameworks of understanding available in our society for making sense out of events and to analyze the special vulnerabilities to which these frames of reference are subject” (Goffman, 1974, p.10). More specifically, Goffman (1974) is looking to better understand social experience, (p.11). This was already quoted on p. 16, when you introduced that very same book by E.G.

Goffman (1974) points out that it’s important to note that the organization of experience here is something that can be created in an actors mind, it does not need to be the organization of society (p.13). These frames are especially valuable when looking at forms of media, as Geise and Baden (2015) state that “a key function of media frames is to reduce the complexity of the world, and thereby render it comprehensible and meaningful” (p.46). As Goffman (1974) points out “our understanding of the world precedes these stories, determining which ones reporters will select and how the ones that are selected will be told,” (p.14). There is therefore interplay here between what the audience expects, and what the producer creates. Therefore, “framing is one of the most important functions of the media, and the media are among the most important actors in the framing process” (Geise and Baden, 2015, p.46).

Gamson (1989) takes Goffman’s ideas and he applies them more directly to news. Gamson (1989) argues:

Facts have no intrinsic meaning. They take on their meaning by being embedded in a frame or story line that organizes them and gives them coherence, selecting certain ones to emphasize while ignoring others. Think of news as telling stories abo the world rather than as presenting information, even though the stories, of course, include factual elements

(p.157).

As the frame is the central organizing idea, a media frame is the manifestation of these frames in news content. A frame analysis approach is therefore relevant when looking at the news. As Pan and Kosicki (1997) note, “the basic idea is to see news texts as a system of signifying elements that both indicate the advocacy of certain ideas and provide devices to encourage certain kinds of audience processing of the texts” (p.56).

According to Gamson et al. (1991) we use these visual representations to make sense of the world in a political and social context (p.374). The authors note “the lens through which we receive these images is not neutral but evinces the power and point of view of the political and economic elites who operate and focus it. And the special genius of this system is to make the whole process seem so normal and natural that the very art of social construction is invisible” (p.374). As acknowledged in the literature section of this paper the political economy of the news is arguably a significant contributor to this, however this research does not allow for enough in depth analysis surrounding the larger implications of the organizational structure surrounding the media on the images themselves. We can only assume based on the assertion of Gamson et al. (1991) as well as other theorists that there is likely a connection. This is important to keep in mind for the analysis of the images of Trudeau themselves, within the context of the Globe and Mail online news platform. As this will likely tie into larger questions that emerge from the analysis.

Within the structures that create news form – and frames – rhetorical structures

are what Pan and Kosicki (1997) describe as “stylistic choices made by journalists in relation to their intended effects” (p.61). Gamson and Modigliani (1987) give five framing devices five framing devices: metaphors, exemplars, catchphrases, depictions, and visual images which are shaped by *source*’s choices, with the authors giving the example of placing George Bush in front of a national flag to have his picture taken (p.62). These rhetorical structures also contribute to the authority and factuality of the news as journalists use devices to increase the effectiveness of their observations and interpretations as facts, while not acknowledging the element of persuasion that accompanies this (Pan and Kosicki, 1997, p.62). Another reference which is missing from your list at the end of the paper. As Pan and Kosicki (1997) note “the rhetorical claim of news being factual and impartial helps establish the epistemological status of news as a source of factual information and the authority of news as a mirror of reality. Such a rhetorical claim is clearly used by journalists in constructing news stories,” (p.62).

Gamson (1989) notes that frame analysis is significant when attempting to understand visuals. He states, “frame analysis helps to solve the problem of what visual cues are important and meaningful. The visual content, like words, take on meaning from the framing context” (p.159). Visuals themselves are important because due to their resemblance to real-life experience images arguably cause stronger physiological reactions than text (Geise and Baden, 2015, p.50). Geise and Baden (2015) This text is missing from your references! even go so far as to argue that this makes the more significant for analysis. They argue, it can be said “readers perceived the press photography earlier and more intensely than the accompanying headline, caption, or article. Information perceived in succession is then understood against the emotional and

informational background derived from the photograph,” (Geise and Baden, 2015, p.51). More simply put Geise and Baden (2015) are arguing that readers will notice the images first, which in turn will affect how they interpret the accompanying elements of news form, such as headlines and bylines. Though this is research that will not be accomplished in this paper.

What will be examined are the visuals themselves, which are already rich in visual information. Visuals have a semiotic quality that can be encoded and decoded. The frames help us interpret the information presented through the images as “to detect possible meanings beyond the concrete representation, recipients have to draw upon their prior knowledge of existing semiotic codes, prototypes and familiar visual experiences,” (Geise and Baden, 2015, p.52). Using a past example that has come up often in this research, an image of a political figure in front of flags. There is a prior knowledge at play that allows audiences to connect these objects to a larger ideological frame, such as patriotism. Flags are associated with patriotism due to codes and prototypes that exist in our society, effecting our interpretation of the visuals. This is why although semiotics is not the main theoretical framework used in this research it is still important to have a base understanding of the theory, and keep it in mind for analysis.

According to Norwood Tolbert and Rutherford (2009) semiotics is one of the many ways images are evaluated in order to determine if they portray ‘reality’ (p.2). In basic terms, semiotics “decodes the meaning of a visual image through examination of signs” (Norwood Tolbert and Rutherford, 2009, p.2). According to the Saussurean model images should be interpreted through the signifier and the signified. The signifier is the form of the sign and “the meaning beyond the form or the concept it represents is the

signified (Norwood and Rutherford, 2009, p.4). Within the signified there are three modes of interpretation: iconic, indexical and symbolic (Norwood and Rutherford, 2009, p.4). The iconic sign represents what the object is, an indexical sign represents meaning that is implied through the photographed object. These two definitions are very strange, and have nothing to do with the classic, Peircean account of iconic & indexical signs, and a symbolic sign is when an image represents another object or idea (Norwood Tolbert and Rutherford, 2009, p.2). It must be noted that this is a very simplistic explanation of a very large area of research, which unfortunately cannot be studied more in depth in relation to this research due to time limitations. It is still important to acknowledge semiotics' influence on the research analysis within this paper, although framing theory will dominate.

Overall, framing theory is the ideal Style: this is not a suitable word choice in academic writing: the author cannot praise his or her choices in this superlative manner. theoretical framework for this research. Further, according to Coleman (2010) framing theory is often an overlooked perspective within studies examining visuals in news media yet "it is important to understand how frames become embedded in news visuals and how that framing influences audience thinking" (p.235). Reese, Gandy and Grant (2001) further this point as they note "the special quality of visuals – their iconicity, their indexicality, and especially their syntactic implicitness – makes them very effective tools for framing and articulating ideological messages" (p.220). Therefore, this study aims to add to research in this area.

Chapter Three: Methodology

Research questions

The central question of this research is: How are the images presented by the Globe & Mail online frame Canadian political figure Justin Trudeau leading up to the 2015 federal election? The subsequent research questions are as follows: What frames are observed? Is Trudeau presented as an ideal candidate, populist campaigner or sure loser, according to Gabe and Bucy's (2009) framework? Do the frames change over time? (And if so, to what degree?) What does this tell us about the framing process in news?

Delimitations

This study only reviewed content (images and their visual frames) from one specific online news site The Globe and Mail in regards to one particular individual in a set span of time. Various images from the online news source website will be analyzed however, other online news source's images will not be considered in this study. Further, as Geise and Baden (2015) acknowledge that visuals may affect how other news form elements are interpreted – jointly effecting the frame interpretation of audiences (p.51), this paper will solely be looking at the visuals. Greater knowledge Syntax could possibly be pulled from a more in depth analysis of the recorded content's full news form. However, due to the size of this paper there will not be adequate time to explore this – though it should be acknowledged Syntax as an area for further and future research.

Limitations

There are a great deal of news sources available on the Internet, these range from online versions of newsprint publications and news aggregation services (such as Google News and *The Huffington Post*) to social media and micro-blogging sources (like Facebook and Twitter). Therefore, this research is limited by the sample size and quality, which is significantly small in comparison to the variety and breadth of news sources available globally on the Internet. Further, as this research only looked at the visual elements of the *Globe and Mail's* coverage of Justin Trudeau, the analysis that could be derived from looking at the various elements of news form together is not possible here. This description does not quite fulfill the goal of a typical limitations section: you are not supposed to say the obvious (your remark on the internet) but something far more specific concerning what was left out of your research, and why.

Research design/strategy

This study was a qualitative research content analysis design, which is defined by Creswell (2014) as “a design of inquiry found in many fields, especially evaluation, in which the researcher develops an in-depth analysis of a case, often a program, event, activity or process, or one or more individuals [...] cases are bounded by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period of time,” (p.14). Content analysis, according to Krippendorff (2013) “entails a systematic reading of a body of texts, images, and symbolic matter,” (p.10). Therefore, a content analysis research design was pertinent for this research because it is a systematic reading of particular images from a data sample.

This particular study looked to address what can be found when looking at the Globe and Mail's online news images of Justin Trudeau using frame analysis as a theoretical framework. It was a qualitative method due to this theoretical framework, looking at visual elements presented in the images. This specific unit of analysis was selected because of the site's popularity and their role as a traditional media source

Role of the researcher

Creswell (2014) notes the qualitative researcher is the key instrument as “qualitative researchers collect data themselves through examining documents, observing behaviour, or interviewing participants,” (p.185). Therefore, as the researcher in this study I was the primary data collection instrument. I collected, interpreted and analyzed the data. As Yin (2009) argues, “each case study investigator must [first] understand the theoretical or policy issues because analytical judgments have to be made throughout the data collection phase,” (p.69). However, this means as the researcher I had to also be more aware of bias Why? You should develop and explain further this claim. – in order to guard against it. Further, by using Grabe and Bucy's (2009) visual frames as a basis for coding this allowed less risk for personal bias to affect my interpretations.

Data collection procedures

The ‘field’ site that the data was Though both singular and plural are accepted, in this context plural is definitely better collected from was The Globe and Mail website. The units of analysis were images of Justin Trudeau in randomly selected weeks leading up to the forty-second Canadian federal election. Only images surrounding Justin Trudeau were analyzed – all other images on the site were disregarded for the purpose of

this research. The data was first prepared for analysis by cataloguing all of the (visual material) Why brackets? and arranging the data by date (by oldest to most recent). Next the data was reviewed – to “gain a sense of the information and [have] an opportunity to reflect on its overall meaning,” (Creswell, 2014, p.197).

Data analysis procedures

According to Krippendorff (2013) “content analysis is an unobtrusive technique that allows researchers to analyze relatively unstructured data in view of the meanings, symbolic qualities, and expressive contents they have and of the communicative roles they play in the lives of the data’s sources,” (p.49). There are a variety of research techniques under the umbrella of content analysis but the seemingly most relevant one pertaining to this research is sign-vehicle analysis. Krippendorff (2013) refers to this type of analysis as “procedures which classify content according to the psychophysical properties of the signs (e.g. counting the number of times the word “Germany” appears),” (p.50). However, this was influenced by framing analysis with the psychophysical properties being defined using Grabe and Bucy’s (2009) visual frameworks.

Validation strategies

According to Creswell (2014) “qualitative validity means that the researcher checks for the accuracy of the findings by employing certain procedures,” (p.201). Yin (2009) offers procedures to help ensure the validity of a case study. He recommends including rival hypotheses when considering initial theoretical propositions, acknowledge contrasting perspectives of participants and stakeholders, which may produce rival descriptive frameworks and look at data from comparison groups (Yin, 2009, p.131-2).

Further, he suggests that the researcher should pursue data collection about rival hypotheses vigorously “as if you were in fact trying to prove the potency of the other influences rather than rejecting them [...] then, if you had found insufficient evidence, you would less likely be accused of stacking the deck in favour of the original hypothesis,” (p.132). These elements will be taken into consideration.

Ethical considerations

This content analysis was a qualitative study using only image analysis – therefore, no human subjects were used in this research. That being said though, The Globe and Mail is a publication and therefore should be protected from harm, “including avoiding the use of any deception in [the] study, (Yin, 2009, p.71-2). What is the source of this reference? In other words, it needed to be and was taken into consideration how the research would impact them as a particular and known organization.

Chapter Four: Findings

Election 2015: Trudeau in the Globe and Mail

On November 4, 2015 Justin Trudeau was sworn in as Canada’s 23rd Prime Minister after he and his party the Liberal Party of Canada (LPC) won the longest federal campaign in modern Canadian history on October 19. At 78 days from the dissolution of parliament to the election there was a good amount of time for the visual coverage surrounding Trudeau’s image to change, something that is arguably present in the images captured from the Globe and Mail’s website. There were two random time periods that the captured images were pulled from. The first were images that were circulating in the

Globe and Mail's online coverage of Trudeau before the election was called in early August. While the latter were taken from the Globe and Mail's website in one of the final week's leading up to the official election date of October 19, 2015.

Early Visual Depictions of Justin Trudeau

When looking at the online articles that discussed Trudeau on the Globe and Mail's website in the months that led up to the election, there were few that featured images of the party leader. A great deal of the articles featured images of the columnists who wrote them instead of the actual individual they were discussing (appendix c). In the date range of May 1 to June 30, 2015 this research was only able to pull a handful of images that featured Justin Trudeau. This in itself is an indicator of how Trudeau was being framed early on, he was arguably the 'sure loser' according to Grabe and Bucy's (2009) visual framing analysis framework for candidates, as he had no audience visually, due to not being shown at all. The lack of visuals can be analyzed as communicating insignificance.

Of the articles collected within the date range of May 1 to June 30, 2015 – there were images of Trudeau accompanying them on only two occasions. The first was on May 4, 2015 (appendix a) and it shows what Grabe and Bucy (2009) would arguably describe as Trudeau within a populist campaigner frame. The image shows Trudeau wearing a button-up shirt, no tie, with his sleeves rolled up (appendix a). These elements are associated with Grabe and Bucy's (2009) 'populist campaigner' frame. However, he is also shown as speaking to what appears to be a small crowd, and the lighting makes the crowds faces darkened and barely visible. These elements would be associated with

Grabe and Bucy's (2009) 'sure loser' frame, as one cannot tell if the small crowd is engaged, the lighting may suggest to the audience that they are not.

The second image pulled from the timeframe was published online on June 16, 2015. The image depicts an image of Trudeau juxtaposed with an image of New Democrat Party leader Thomas Mulcair and Conservative Party of Canada leader Stephen Harper (appendix b). The images used to create the visual are close ups of the individuals themselves, and all three candidates are wearing suits with ties. However, what differs is that Mulcair is gesturing more timidly in his image, communicating a frame of passivity. On the other hand, Trudeau and Harper are both gesturing more aggressively (appendix b), although it is hard to tell who would be judged as dominant in this image. As Grabe and Bucy (2009) note this is what they call associational juxtaposition, an editing device, often discussed in film theory analysis, where sequential depictions transfer qualities of one object or a person onto another, creating an implicit analogy (p.102). Therefore, the juxtaposition of images beside each other in this case communicates an idea. What this researcher will argue is that although Trudeau is in a suit, a symbol associated with the 'ideal candidate' frame of Grabe and Bucy (2009), as it is juxtaposed with the image of Mulcair and Harper in suits this undermines that frame. Further while the gesturing from Harper and Trudeau can both be used to depict strength, when juxtaposed with the image of Mulcair the framing tactic is used to suggest that he is arguably weaker. Yet as the images have all of the candidates in similar outfits almost gesturing in the same manner, it has to be concluded that it does not present anyone in the 'ideal candidate' frame.

Therefore, what can be concluded from the lack of visual representation and the framing that took place in the Globe and Mail before the election started, is that the paper

arguably aimed to communicate that Trudeau was the ‘sure loser’ of the candidates, even before the writ was dropped.

Later Visual Depictions of Justin Trudeau

When it comes to later visual coverage of Justin Trudeau in the online format of the Globe and Mail, he appears to display a balance between the visual frames of the ideal candidate and populist campaigner, as displayed in table 1.1. Each ‘x’ represents when the associated attribute was present in a visual of Justin Trudeau, 8 images were randomly pulled from the week of October 1 to October 7, 2015. The image that appeared to demonstrate Trudeau most as an ideal candidate, according to Grabe and Bucy’s (2009) visual frame analysis for political candidates, was one published on October 4, 2015 that illustrated Trudeau and his family together at a Liberal rally in Brampton, Ontario. The image (appendix d) shows Trudeau at a rally with his wife and children by his side, a large and approving crowd behind them with campaign paraphernalia everywhere. Trudeau and his family are warmly and enthusiastically engaging with the crowd through the affinity gesture of waving. They’re all smiling widely and Trudeau dons a button-up shirt and tie, with his sleeves casually rolled up, his youngest child held in his arms.

This image arguably frames Trudeau as a candidate with compassion, depicting a warm and benevolent family man who is adored by voters. Although Grabe and Bucy (2009) would likely describe Trudeau’s tactic of surrounding himself with his family the “most clichéd construction of candidate compassion” (p.18) the symbolic association to voters of family and compassion also tie into the larger construction of the candidate

serving as the “father of the nation” (Grabe and Bucy, 2009, p.105), which sends a very strong message visually – although inferred. This idea is likely strengthened in this image of Trudeau as he is literally holding his youngest child (appendix d). Further the authors note that the celebratory atmosphere and spectacle of politics “provokes emotional aesthetic responses that include enthusiasm, joy awe and wonderment [...] linking candidates to such displays authenticate and impose reference to the power and authority of a candidate as a potential executive” (p.103). I would argue that this image clearly embodies all of these elements.

Another interesting image of significance is one of Trudeau at the end of the Munk campaign debate published on the Globe and Mail’s website on October 2, 2015 (appendix e). The image shows Trudeau on stage with the two other candidates, the Conservative Party of Canada leader and outgoing Prime Minister Stephen Harper, and the leader of the New Democratic Party Thomas Mulcair. All three men are wearing suits in the image, which according to Grabe and Bucy’s (2009) visual frames would suggest they’d all appear as ideal candidates. However, Trudeau’s posturing in the image arguably sets him apart from his competitors. In the image, Trudeau is seen stepping in front of Stephen Harper, tall posture looking directly at the camera and smiling, Harper, on the other hand, is cut off by Trudeau, he is looking to the side, appearing less engaged. While Mulcair appears as the sure loser as he appears behind the other two candidates, grasping his paper awkwardly. It should be noted as well that Trudeau does not hold paper in this image while the other two candidates do.

Lastly, there was one image from the random sample that was hard to place using Grabe and Bucy’s (2009) model of visual frame analysis. The image in question was

published on the Globe and Mail's website on October 5, 2015. It is a close up of Justin Trudeau's face with the liberal party maple leaf featured in the background (appendix g). Trudeau appears to be gritting his teeth, but the actual facial expression is up for debate. The potential action of gritting teeth could be interpreted as an act of defiance, yet it could equally be seen as This term has not been defined, it is not part of framing theory, nor of any semiotic model signifying physical combat, expressing that the candidate is prepared to fight. Due to this inability to fit the image within Grabe and Bucy's (2009) framework the image was considered for table 1.1. Despite this, it is still important to discuss the image as it stands out in the sample. One clue as to how the gesture should be interpreted could possibly be the presence of campaign paraphernalia in the background, the symbol of the maple leaf alone is also a symbol of patriotism in Canada. Therefore, it could easily be argued that these elements signal that the image portrays Trudeau as an ideal candidate. However, when one looks at the image (appendix g) it is likely that there is confusion as to where this fits within the Grabe and Bucy (2009) model, due to Trudeau's facial expression alone. It does not depict the same level of confidence and compassion that the other images observed appear to embody.

In the later images pulled from the Globe and Mail website of Justin Trudeau, there appears to be a balance between the ideal campaign frame and the populist campaigner, with the ideal candidate frame appearing to be slightly more dominant in the majority of images. According to Grabe and Bucy (2009), the "ideal candidate frame seems to coalesce around two major character themes: statesmanship and likeability" (p. 102). Further arguing that, "statesmanlike traits (competence, leadership, integrity) and compassion (empathy) form the basis of how voters evaluate candidates" (p. 102). The

images of Trudeau communicate these elements when analyzed using Grabe and Bucy's (2009) variables and frames. For instance, in the majority of images Trudeau is seen wearing a suit, except for when he is pictured with his family or in a more casual setting which communicate both empathy and humanize him – as it integrates the populist campaigner frame in a way that communicates a relatable individual, but still arguably keeps the statesman figure image intact simultaneously.

Overall, what the findings suggest is that the majority of the visual frames presented by the Globe and Mail surrounding Justin Trudeau are positive versus negative. Grabe and Bucy (2009, p. 128) note in their research, however, that this is the norm. The authors assert that evidence of more positive visual framing of candidates than negative is the common finding of character coverage they have conducted of multiple elections, as well as research findings of other theorists in their field (Grabe and Bucy, 2009, 128).

When thinking of the central question of this research is: How are the images presented by the Globe & Mail online framing Canadian political figure Justin Trudeau leading up to the 2015 federal election? The findings appear to suggest that initially the online publication was framing Trudeau as the 'sure loser' by not presenting images of Trudeau, even when articles discussed him, and by arguably publishing mostly images of him within the visual frame of 'sure loser' based on Grabe and Bucy's (2009) framework. Then, when the sample was pulled from a date much closer to the federal election date of October 19, 2015 the frames had shifted to 'ideal candidate' with elements of the 'populist campaigner' frame. In the later images, Trudeau was framed as the 'ideal candidate' as he was depicted as the candidate with compassion, being photographed often with his family in a warm and benevolent manner, and adored by large crowds of

voters.

Therefore, these observations also answer the subsequent research questions: What frames are observed? Is Trudeau presented as an ideal candidate, populist campaigner or sure loser, according to Gabe and Bucy's (2009) framework? Do the frames change over time? (And if so, to what degree?) Although the findings above have answered these subsequent questions, there's still the question of what this tells us about the framing process in news.

Keeping the research from chapter one in mind, there are a few reasons that this could occur. One explanation of the shift of Trudeau's frame in the *Globe and Mail's* online news coverage of him is that they had to adapt their coverage to remain relevant from a politically economic angle. As discussed in Chapter One, the political economic perspective on the press as argued by Schudson (2000) is that the media are profit driven, therefore if coverage of Trudeau is selling more papers, they will arguably adapt their coverage to this. Good point. This perspective would likely explain how *The Globe and Mail's* visual framing of Trudeau, especially their incorporation of images of him, changed over the course of the campaign. Although the visual coverage that was analyzed was pulled from an online data set, this coverage reflects what is present in the hard-copy paper publications of *The Globe and Mail*. Therefore, if more papers sell with front-page coverage of Trudeau, it is understandable why this coverage would translate to the online edition as well.

As Grabe and Bucy (2009) note, the news media are driven by a need to craft stories that highlight drama and conflict in order to gain the most audience share (p.12 97). This crafting of stories ties into another plausible explanation of *The Globe and*

Mail's visual coverage of Justin Trudeau in their online publication, as Syntax! he controlled the frame surrounding his image so well that it translated to the press. As Goffman (1959) asserted, control of image is essential when it comes to presentation of the self, as one who understands this can influence the definition of the situation that others will come to formulate about them, if done correctly it will become a natural impression upon the audience and work voluntarily in accordance with the [candidates] plan ([added] Goffman, 1959, p.4).

It is arguably no coincidence that by late in the campaign every image of Trudeau depicted him with large crowds who appeared to admire him, in close interaction with a 'regular' member of the public or child, or shown constantly with his family at his side. If Trudeau eliminates the opportunity for the press to frame him negatively in visuals, he gains a significant advantage, even if the articles accompanying the image do not talk about him in the most positive light. This is because research suggests that readers will notice the images first, affecting syntax how they interpret the accompanying elements of news form. If the image frames Trudeau as the 'ideal candidate', but the article questions his economic policy, the reader will arguably still keep the 'ideal candidate' frame in syntax mind. Although they may acknowledge the criticism of Trudeau, they will arguably be faster to discredit it or at least feel less inclined to fully accept it. According to Schill (2012), text is secondary today; therefore visual imagery is of the utmost importance to political figures. So much so that they have consultants who ensure that their pictures support the politician's goals, from what colour to wear to whom they should be photographed with (Schill, 2012, p.121). Again, this is tied to the argument that Trudeau was very aware of the image choices he was making. Adhering to Goffman's

(1959) thoughts of image control, for Trudeau all the world was his stage.

This conclusion ties into Grabe and Bucy's (2009) findings that visual frames controlled by political image handlers make their way into news coverage of elections, "offering voters both idealized and derisive depictions of candidates" (p. 128). Their engagement in frame-building strategies becomes a struggle between them and journalists. As journalists are most likely stuck between the economic requirements of their publications, the crafted presentation of political candidates, and publishing stories that will engage their audience, it is important to keep in mind how these aspects can affect the news frames surrounding visuals. Although this research cannot definitively prove that political strategy can influence visual frames within online news coverage, when it is taken into account with past research it is arguably highly probable that it does have a significant effect. Control of image is essential when it comes to presentation of the self, as one who understands this can influence how one is defined.

Conclusion

The purpose of this research study was to collect and analyze the Globe and Mail's online news articles on Canadian politician Justin Trudeau during the forty-second federal election in order to attempt to better understand how media framing is presented through the online images the publication select to accompany their stories. The sample cases were pulled at random from May 1 to June 30, 2015 and October 2 to 7, 2015. The first group of samples was pulled from before the writ dropped in early August and the last group was pulled in early October, just a few weeks prior to the election date of October 19, 2015.

The central question of this research was: How did the images presented by the Globe & Mail online frame Canadian political figure Justin Trudeau leading up to the 2015 federal election? Looking at the research through the theoretical framework of Goffman's (1974) framing analysis Be careful, that early work is not frame analysis, which was only made public some 15 years later! and Grabe and Bucy's (2009) process of analyzing visual representations of political candidates during campaigns this study was able to draw a conclusion on this. The findings from this analysis of images surrounding Justin Trudeau in the Globe and Mail suggest that the majority of the visual frames were positive in nature and presented Trudeau as the 'ideal candidate,' although this arguably only became the predominant frame later in the campaign. The research in combination with past research on this topic suggests that political candidates are aware of the framing process in visual representations presented in the news and they attempt to control their presentation visually in order to also control the frame. Trudeau was most often framed as the 'ideal candidate' as he was depicted as having compassion, through him often being photographed with his family and others in a warm and benevolent manner, while also being adored by large crowds of voters; Trudeau's team of political communications specialists most likely strategically arranged this.

This research cannot fully prove that this attempt to be presented as the 'ideal candidate' was intentional but it does illustrate that by ensuring that the candidate is visually represented in a specific manner the majority of the time, it can help influence the frames given to them through the media. As noted in this research, past research has suggested that visuals play a pivotal role in how audiences interpret the news forms (headlines and bylines surrounding them), as they are likely the first thing for someone to

notice and absorb when presented with an online news page. Therefore, future research will hopefully be able to look more in depth at the impact of online news visuals on audiences' interpretations of the stories they are accompanying.

Further, what is significant to examine in future research on this particular topic is why the shift of the Globe and Mail's visual coverage of Justin Trudeau occurred.

Whether this was due to the crafted image that this research paper suggests or whether there were other influences at hand. Overall, there are arguably many larger areas of research to explore around this topic as research around visual frame analysis expands.

Table 1: May 1 to June 30, 2015

Variable / Frames	
<i>Ideal Candidate</i>	
Statesman	
Linked, influentials	
Linked, patriotism	
Linked, progress	
Linked, entourage	
Campaign paraphernalia	
Confetti shower	
Wearing a suit	x
Compassionate	
Linked, children	
Linked, family	
Linked, women	
Linked, religion	
Affinity gestures	
Individual interaction	
Physical contact	
<i>Populist Campaigner</i>	
Mass appeal	
Linked, celebrities	
Large audience	
Approving audience	
Crowds interaction	
Ordinariness	x
Casual dress	x
Sports dress	
Rolled sleeves	x
Linked, ordinary people	
Physically active	
<i>Sure Loser</i>	
Disapproving audience	
Small audience	x
Physically weak	
Defiance behaviour	

Table 1.1: October 2015

Variable / Frames	
<i>Ideal Candidate</i>	
Statesman	XXX
Linked, influentials	
Linked, patriotism	XX
Linked, progress	XX
Linked, entourage	X
Campaign paraphernalia	XXX
Confetti shower	
Wearing a suit	XXXX
Compassionate	X
Linked, children	X
Linked, family	XX
Linked, women	X
Linked, religion	
Affinity gestures	XXX
Individual interaction	
Physical contact	X
<i>Populist Campaigner</i>	
Mass appeal	XX
Linked, celebrities	
Large audience	XX
Approving audience	XXX
Crowds interaction	X
Ordinariness	XXX
Casual dress	XXXX
Sports dress	
Rolled sleeves	XX
Linked, ordinary people	XXX
Physically active	X
<i>Sure Loser</i>	
Disapproving audience	
Small audience	
Physically weak	
Defiance behaviour	

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Associates.

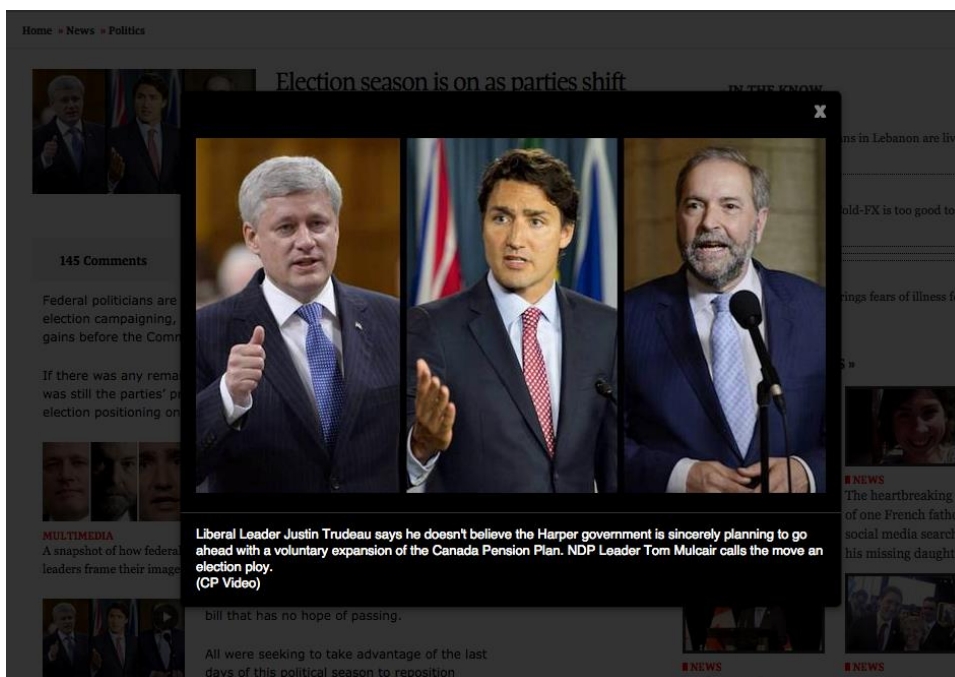
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Appendices



Appendix a.




Appendix b.

THE GLOBE AND MAIL

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Editorials Letters to the Editor Columnists The Munk Debates

Home » Globe Debate



KONRAD YAKABUSKI
Taxing the rich will not pay off for Trudeau

KONRAD YAKABUSKI
 The Globe and Mail
 Published Monday, May 18, 2015 3:00AM EDT
 Last updated Monday, May 18, 2015 3:00AM EDT

302 Comments


Something strange has happened on the way to the fall federal election: The Liberals have moved to the left of the New Democrats. By promising to raise taxes on wealthier Canadians – which would push the top marginal tax rate above 50 per cent in most of the country – the Liberals have embraced the kind of redistributionist dogma the NDP dropped a few years ago for the simple reason that it does not work.

Liberals say Conservatives ignore any data that do not validate their tough-on-crime, targeted-tax-cutting narrative. And the evidence suggests they are mainly right on that count. But the Liberal vow to raise the top marginal tax rate on Canadians earning more than \$200,000 a year flies in the face of leader Justin Trudeau’s rhetoric about adopting only “evidence-based” policy.


IN THE KNOW

- NEWS**
Crossings: How Syrians in Lebanon are living in limbo
- LIFE**
Reality check: Why Cold-FX is too good to be true
- LIFE**
New life in Canada brings fears of illness for Hungarian refugees

MOST POPULAR VIDEOS »



REPORT ON BUSINESS
Five bonehead financial moves that could drain your savings



NEWS
The heartbreaking story of one French father's social media search for his missing daughter

Appendix c.

THE GLOBE AND MAIL

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Politics Insider

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393 Comments

Liberal Leader Justin T...
Ont., where he position...
Conservative Leader S...

Speaking in a local spe...
time to end the Conse...
against each other.

"The prime minister's...
apart," he told a crowd filled to the rafters of the Powerade Centre.

"For 10 years, Stephen Harper has never missed an opportunity to divide Canadians. East against west, urban against rural, French against English, so-called old stock Canadians versus newcomers. His first instinct is to



Liberal Leader Justin Trudeau, holding his son Hadrien, his wife Sophie and two children Xavier, left, and Ella-Grace wave to a crowd of supporters during a rally Sunday, October 4, 2015 in Brampton, Ont. (Paul Chiasson/The Canadian Press)

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...: Four things to know

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...ection forecast:

65% chance that the Conservatives get the most seats	10% chance that the NDP gets the most seats	26% chance that the Liberals get the most seats
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Appendix d.

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National Politics

Politics Insider

Home » News » Politics



29 Comments

This is the Globe's daily news briefing, each morning.

CAMPAIGN NOTEBOOK

DAILY TRACKING FORECAST

Nik Nanos: "Liberals are leading the race, but Conservatives are closing the gap"

> Conservatives: 31.9 per cent (up 1.2 from last week)

> NDP: 25.9 per cent (down 5.2 from last week)

> Liberals: 33.5 per cent (up 1.2 from last week)

Liberal Leader Justin Trudeau, left to right, Conservative Leader Stephen Harper and NDP Leader Tom Mulcair leave the stage following the Munk Debate on Canada's foreign policy in Toronto, on Monday, Sept. 28, 2015. The final debate of the campaign takes place Friday, Oct. 2. (MARK BLINCH/REUTERS)

65% chance that the Conservatives get the most seats

10% chance that the NDP gets the most seats

26% chance that the Liberals get the most seats

Appendix e.


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Politics Insider

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209 Comments

Justin Trudeau is heading into the election campaign with a message showcasing Liberal momentum and will trump fear on Oct. 19.

The ads – three television spots – feature Stephen Harper, contrasting the leader's dismal economic record with "real change" to boost the pockets of struggling middle-class Canadians.

Only one makes a passing mention of NDP Leader Tom Mulcair, whose party began the campaign as the front-runner but is now flagging in the polls.

Liberal leader Justin Trudeau arrives for the final leaders debate in Montreal, Que., on Friday, October 2, 2015. (Nathan Denette/The Canadian Press)

65% chance that the Conservatives get the most seats

10% chance that the NDP gets the most seats

26% chance that the Liberals get the most seats

Appendix f.

THE GLOBE AND MAIL

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National **Politics** British Columbia Alberta Toronto World Video

Politics Insider

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FEDERAL ELECTION 2015
Campaign Notebook: As Liberals take lead, this could be the defining issue

The Globe and Mail
 Published Monday, Oct. 05, 2015 6:56AM EDT
 Last updated Monday, Oct. 05, 2015 12:43PM EDT

71 Comments

This is the Globe's daily election newsletter. Sign up to get it by e-mail each morning.

Campaign Notebook by John Ibbitson (@JohnIbbitson)

Voters of a certain age will remember the epic election of 1988, fought over whether to ratify the free-trade agreement between Canada and the United States. We could see a compressed version of that contest in the final two weeks of this election.

Conservative Leader Stephen Harper will trumpet the announcement of a Trans-Pacific Partnership agreement involving Canada and 11 other Pacific nations, as well he should: the TPP is the most significant trade deal in history, representing 40 per cent of

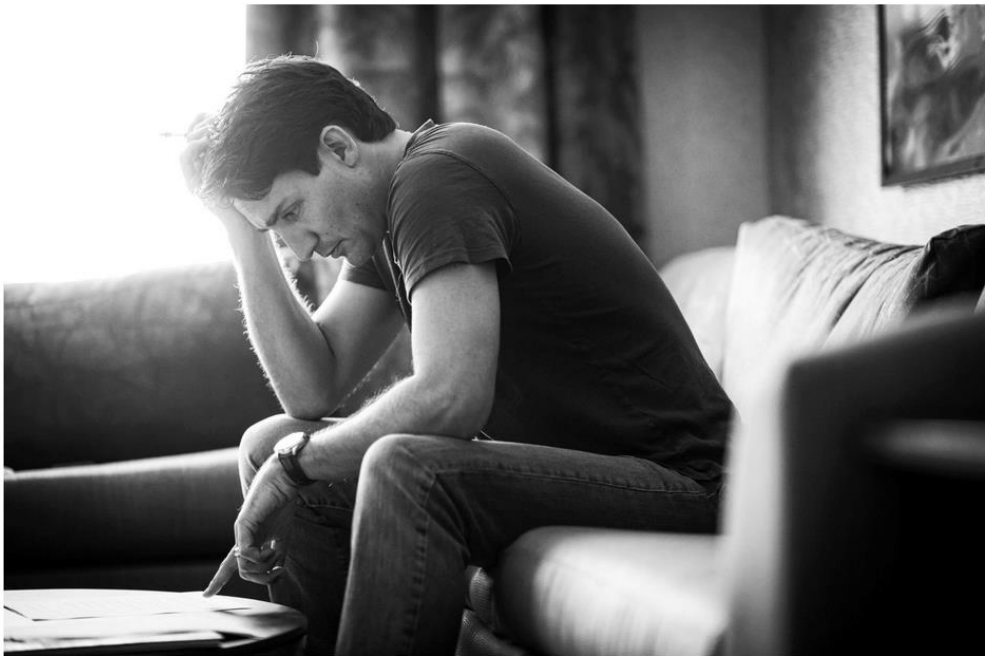
VOTER'S GUIDE

- EXPLAINER**
Canada and the refugee crisis: Four things to know before you vote
- EXPLAINER**
Jobs and affordability: Four things to know before you vote
- EXPLAINER**
Energy and the environment: Four things to know before you vote
- INTERACTIVE MAP**
What's my riding? How Canada's electoral landscape has changed
- WATCH**
The Globe debate recap and transcript

Latest from The Globe's election forecast:

65% chance that the Conservatives will win the most seats	10% chance that the NDP gets the most seats	26% chance that the Liberals get the most seats
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Appendix g.



Appendix h.

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National Politics

Politics Insider

Home » News » Politics

517 Comments

Two new opinion polls between the Conservatives and the NDP show an "orange crash" for the Conservatives.

Ahead of Friday evening's poll for TVA, Le Devoir's front nationally at 32 per cent and the NDP at 21 per cent.

Liberal Leader Justin Trudeau and Conservative Leader Stephen Harper, right, trade words during the Munk Debate on foreign affairs, in Toronto (NATHAN DENETTE/REUTERS)

Nanos: Where the parties stand

40%	35.6	31
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65% chance that the Conservatives get the most seats

10% chance that the NDP gets the most seats

26% chance that the Liberals get the most seats

Appendix i.

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Politics Insider

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22 Comments

Liberal Leader Justin Trudeau addresses employees and supporters during a campaign stop at a forklift dealership in Montreal, Thursday, October 1, 2015.

Liberal Leader Justin Trudeau addresses employees and supporters during a campaign stop at a forklift dealership in Montreal, Thursday, October 1, 2015. (Paul Chiasson/The Canadian Press)

Changer ensemble pour la classe moyenne
Real Change for the Middle Class

65% chance that the Conservatives get the most seats

10% chance that the NDP gets the most seats

26% chance that the Liberals get the most seats

Appendix j.


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FEDERAL ELECTION 2015
Trudeau pitches plan for student debt relief in platform

JANE TABER
 The Globe and Mail
 Published Monday, Oct. 05, 2015 10:31AM EDT
 Last updated Monday, Oct. 05, 2015 5:23PM EDT

130 Comments

Liberal Leader Justin Trudeau released his platform Monday morning – “A new plan for a strong middle class” – choosing Waterloo’s Wilfrid Laurier University as the venue to announce that a Liberal government would give relief to students through grants and relaxed repayment of loans.

A Trudeau government would exempt graduates from repaying their student loans until they earned at least \$25,000 a year; the interest would be paid by the federal government until that time. In addition, the Liberals would increase the maximum Canada Student Grant for low-income students to \$3,000 a year for full-time students and \$1,800 for part-time students, according to the document. It also commits that the level of non-repayable grant assistance for a student would rise by \$750-million per year, increasing to \$900-million by 2019-20.

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Appendix k.