

**THE ROLE OF THE INTERNATIONAL FILM FESTIVAL POSTERS
IN CREATING THE VISUAL IDENTITY OF A CITY:
THE CASE OF SAN SEBASTIÁN – DONOSTIA**

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JUNE 2013

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A THESIS SUBMITTED TO
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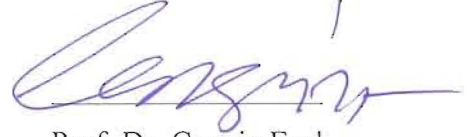
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KUTAY ÇEVİRGEN

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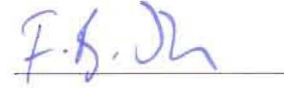
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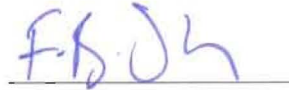


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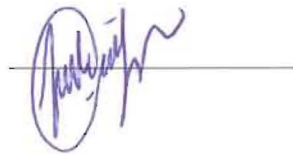
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ABSTRACT

THE ROLE OF THE INTERNATIONAL FILM FESTIVAL POSTERS IN CREATING THE VISUAL IDENTITY OF A CITY: THE CASE OF SAN SEBASTIÁN – DONOSTIA

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European integration process involves ideational factors in addition to material concerns. European Capital of Culture programme is one of the best instruments of strengthening European identity among the citizens of the European Union. This programme is particularly influential in cases where there is a conflict between national and sub-national identities. This thesis aims to demonstrate how a sub-national identity is reinforced through the program of European Capital of Culture, that is the Basque identity.

All expressions of Basque identity were suppressed during the era of the fascist commander Francisco Franco. The conflict between the Spanish and Basque identities damaged the image of the Basques. To improve Basque image, join the city marketing race and attract more tourists and investments, the Basque authorities made new investments in the region, signed urban renewal/regeneration plans. In order to promote both urban and rural beauties of their region, they organized specific international festivals. To fix the Basque image and build a strong identity, San Sebastián's European Capital of Culture title for 2016 is a great opportunity.

The representation of a city is highly linked with international events and festivals, such mega-events like the Olympics, the World Expo or theme based festivals, from film to cuisine. Festival posters are identity cards of the cities in order to attract visitors and participants by giving information about the specific events. In this project, the official posters of the International Film Festival of San Sebastián posters will be analyzed in order to find out how and in what way visual designers use the visual elements and cultural codes of San Sebastián and Basques in the posters.

Key Words: Basque Identity, San Sebastián, Donostia, San Sebastián International Film Festival, Visual Identity

ÖZET

ULUSLARARASI FİLM FESTİVAL POSTERLERİNİN KENT GÖRSEL KİMLİĞİ YARATMASINDAKİ ROLÜ: SAN SEBASTIÁN – DONOSTIA ÖRNEĞİ

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Avrupa entegrasyon süreci maddi endişelerin yanında fıkırsel kaygılarda içermektedir. Avrupa Kültür Başkenti programı, Avrupa Birliđi içindeki vatandaşları arasında Avrupa Kimliđinin güçlenmesi için en iyi araçlardan biridir. Bu program özellikle ulusal kimlik ve subnasyonel kimliđin çatıştığı yerde etkili olmaktadır. Bu tez, Avrupa Kültür Başkenti programı ile Bask kimliđinin nasıl güçlendirildiđini göstermeyi amaçlamaktadır.

Bask kültürüne ait tüm ifadeler faşist diktatör komutan Francisco Franco döneminde baskıyla karşılaştı. İspanyol ve Bask kimliklerinin arasındaki çatışma Bask imajını zedeledi. Bask otoriteleri, Bask imajını geliştirmek, şehir pazarlaması yarışına katılmak ve daha çok turist ve yatırımcı çekmek için bölgede yeni yatırımlar yapıp, kentsel dönüşüm/yenileme planları imzaladı. Bölgenin kentsel ve kırsal güzelliklerini tanıtmak için uluslararası festivaller organize etti. Bask imajının düzeltilmesi ve güçlü bir kimlik oluşturulmak için San Sebastián' ın 2016 yılı için Avrupa Kültür Başkenti seçilmesi büyük bir fırsat.

Bir şehrin temsili uluslar arası etkinlik ve festivallere, Olimpiyatlar ve EXPO gibi büyük organizasyonlara ya da film den mutfađa kadar uzanan temalı festivalleriyle bağlantılıdır. Festival posterleri belirli olaylar hakkında bilgi vererek ziyaretçilerin ve katılımcıların ilgisini çeken kimlik kartlarıdır. Bu projede, Uluslararası San Sebastián Film Festival posterleri incelenecek olup, görsel tasarımcıların nasıl ve ne şekilde San Sebastián şehrinin görsel unsurlarını ve Bask kültürel kodlarını kullandığı açıklanmaya çalışılacak.

Anahtar Kelimeler: Bask Kimliđi, San Sebastián, Donostia, Uluslararası San Sebastián Film Festivali, Görsel Kimlik

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LIST OF ABBREVIATIONS

AC	Autonomous Communities
ECOC	European Capital of Culture
EU	European Union
ETA	Euskadi Ta Askatasuna (Basque Homeland and Liberty)
FIAPF	Fédération Internationale des Associations de Producteurs de Films (Federation of Film Producers Associations)
PNV	Partido Nacionalista Vasca (Basque Nationalist Party)
WWII	World War II

CHAPTER 1. INTRODUCTION

1.1. PROBLEM DEFINITION

The Continent of Europe includes many nation states, the European Union presents these nations as being a supra-national organization, ‘a-national at best’ (D’apollonia, 2002, 171). As a supranational entity, the European Union deals with the identity phenomenon. The emergence of sub-national identities in Europe has made identity a more important issue in European Integration Studies. However, the visual identity concept has been neglected in this literature. For Martin Kohli (2000, 128), ‘much energy is put into identifying, or discovering, or inventing the traditions of unity’ in Europe. The European Capital of Culture theme has made great contributions to strengthen the European identity formation and fix the sub nation images via culture at European level. According to Monica Sassatelli (2002, 436) this theme ‘is a salient example of the attempts at a European consciousness by diffusing its symbols, while respecting the contents of national and local cultures’.

As a member of the European Union since 1986, Spain is a good example for analysis due to its sub-national identities. Basque identity is essential in this discussion. With its appointment as the European Capital of Culture for 2016, for the first time, the Basques, via the identity of San Sebastián – Donostia will be recognized all over the world. The European Union was designated Athens as the first European Cultural Capital in 1985. Since that year, the cultural event has rotated around the cities in Europe. By holding the European Capital of Culture title, European cities ‘are seeking to create a “sticky” place where capital and

people are attracted by enhancing the cultural sector through hosting events' (Åkerlund and Dieter, 2012, 164). Thanks to the yearlong cultural event, sub nations have the opportunity to present their natural and artistic attractions, supported by culture-related sectors. Nowadays, San Sebastián – Donostia is making great efforts to counteract its reputation for terrorism.

Previously, the Basques had little opportunity to reach a global audience through a large-scale international event. However, since 1953, the International Film Festival has been represented the city of San Sebastián – Donostia, and became a well-recognized visual identity of the city. However, the previous literature did not investigate the visual identity of the Basque city, but focused instead on gastronomic evolution, sporting successes and the Basque language. The International Film Festival is almost untouched issue, so the thesis aimed to highlight and analyze the visual elements that constitute the visual identity of San Sebastián – Donostia and the Basque people.

It is essential to note that, there are two major theories of European integration about identity, the rationalist and the social constructivist. According to Jeffrey T. Checkel (2001, 553) 'rationalists emphasize coercion, cost/benefit calculations, and material incentives, whereas constructivists emphasize social learning, socialization and social norms'. 'Constructivists are interested in European integration as a process. They focus in particular on questions of identity and the ways in which European norms are established and play out within the EU institutions and the member states' (Rosamond, 2003, 122).

In rationalist institutionalism, the causal *status of institutions* generally remains secondary to that of individual, material interests. Institutions are treated as intervening variables between the material interests and the material environment of actors, on the one hand, and the collective outcomes, on the other. They mainly provide constraints and incentives, not reasons, for action; they alter cost/benefit calculations, not identities and interests. By contrast, in the constructivist perspective, institutions shape actors' identities and interests. Actors do not simply confront institutions as external constraints and incentives towards which they behave expediently. Rather, institutions provide meaning to the rights and obligations entailed in their social roles. Actors conform with institutionally prescribed behaviour out of normative commitment or habit' (Schimmelfennig and Sedelmeier, 2002, 509).

1.2. AIM OF THE STUDY

European Capital of Culture programme represents the European identities, particularly the European sub-nation identities via cultural events and ceremonies. The national Spanish identity always conflicted with the sub-national Basque. The totalitarian and authoritarian regime of Francisco Franco opposed the existence of threatening cultures and identities in Spain. Thus, the Spanish general and dictator Franco suppressed all expressions of Basque identity for many years. The conflict between the Spanish and Basque identities did not allow the Basque culture to fully establish itself.

The Basque cities fell behind the marketing race of the Spanish cities, as Madrid, Barcelona and Sevilla were awarded the European Capital of Culture, Olympics and EXPO respectively. To improve Basque global image, Basque authorities

prepared plans for each city in the region. Under the rational choice theory, cities become more important to attract capital and visitors. Therefore, San Sebastián – Donostia was selected from fifteen Spanish cities as the cultural capital for 2016. Architecture and artistic monuments play an important role for the image building process, so these elements were especially focused on in publicity posters and as images to represent the city.

‘Architecture has become an important discourse for new expressions of post-national identity in general and in particular for the emergence of a ‘spatial’ European identity. No longer tied to the state to the same degree as in the period of nation-building, architecture has become a significant cultural expression of post-national identities within and beyond the nation-state’ (Delanty and Jones, 2002, 453).

Together with the specific cultural elements, such as gastronomy, sporting and artistic achievements, the monumental elements contribute the visual image of the Basque city. The International Film Festival is chosen for the case of the thesis because it offers a range of official publicity posters for analysis.

By its nature, identity issue includes various elements so the thesis includes interdisciplinary structure. The study combines various academic fields, such as city marketing, cultural politics, visual communication and cultural tourism management. This thesis does not offering a new theory, rather it aims to make a contribution to the gap regarding the visual identity issue of San Sebastián – Donostia. Thus, to some extent, the thesis plays a pioneering role in the field.

1.3. STRUCTURE OF THE STUDY

This study is composed of four chapters. The first chapter begins a definition of the problem addressed in the study. Then, the section on the aim of the study clarifies the goals of the investigation. Subsequently, the structure of the study is given in detail.

The second chapter concentrates on the clash between Basque identity and Spanish identity. Franco's time in power is central to understanding the historical background. In order to present a full explanation of the evolution of Basque identity, the history section is divided into three subsections. The first section describes the pluralist background of Spain, continues with the emergence of Basque nationalism under the leadership of Sabino Arana, the founder of the Basque movement and concludes with the tragic Spanish Civil War, highlighting the harsh repression of Francisco Franco. The second section explains the Fascist period of Spain by concentrating on the repressed Basque region, together with the Catalans and the Galicians. The next section aims to show the modern and pluralist structure of Spain after the dark Franco period starting in 1975. The fourth and final section in this chapter is divided into two subsections, the first focuses on Basque culture and identical issues in order to allow a complete analysis of the visual material. This is followed by a second subsection on the urban planning and monuments section is supported by the detailed information about the city of San Sebastián – Donostia. Moreover, this part aims to underline specific cultural mediums and real structures from San Sebastián – Donostia which are specifically associated with the Basque identity. The chapter ends with examples of the products from various brands and firms which originated in San Sebastián –

Donostia. Those images of the Basque repeated most frequently have been chosen to simplify the analysis the analysis.

The third chapter begins with a description of the emergence of city marketing phenomenon in the global arena and explains the contributions to the visual identity of the cities. In city marketing, the architectural elements and the structures of the cities play a role as must-see images or attractions roles in order to attract more visitors. Under the rational choice theory, cities pay attention to the city marketing issue together with the visual elements so at European level, title of European Capital Culture has become increasingly valuable. Afterwards, the section addresses the history, evolution and the benefits of the phenomenon of the European Capital of Culture. The significance of the title of European Capital of Culture for San Sebastián – Donostia in 2016, is that for the first time in history, the Basques will have opportunity to repair damage done to their image and the city will gain a higher profile in Europe.

The next section aims to explain why film festival posters have been chosen for the case of the study. According to this aim, the section starts with the short description and roles of the posters in the promotion of festivals and special ceremonies. The similarities between the International Film Festival of Cannes and San Sebastián – Donostia are highlighted, and the roles and contributions of both film festivals to visual identity of cities are analyzed. After discussing related information about the International Film Festival of San Sebastián – Donostia, the chapter concludes with the analysis of the official posters.

Finally, in the conclusion chapter, the findings are discussed and some suggestions for further research are given.

CHAPTER 2. BASQUE IDENTITY AND ITS EVOLUTION

2.1. BEFORE FRANCO (... – 1939)

The name Hispania refers to the Iberian peninsula where modern Spain, Andorra, Portugal and Gibraltar are located. The name was given by Romans. Between 419 and 711 Visigoths, between 711 and 1492 Muslims dominated Hispania (Llobera, 2007, 77). The year 1492 was the starting point of the history of Spain. Politically the marriage of Ferdinand de Aragon and Isabella of Castile and León brought stability to Spain. Before this unity, Hispania was divided into several kingdoms, such as Kingdom of Navarre, Kingdom of Castile, Kingdom of Aragon, Kingdom of Portugal, Kingdom of Asturias, Kingdom of Leon, and Country of Barcelona (McAlister, 1984, 12-13). By 1300, especially the above mentioned first four kingdoms extended their territories and established some institutions in order to manage their regions. However, under the kingdom of Navarra, provinces of Alava, Vizcaya and Guipúzcoa, that modern Basque Country situated now, protected its *fueros*, bodies of law that protected many issues. Under the different kingdoms all regions formed different identities and enjoyed with specific cultures and traditions (Llobera, 2007, 84-85). The Basques began protecting what is important for them.

From this point of view, Spanish cultural diversity is several centuries old. In the 8th century Christian principalities began to take back their lands from the Moors. The event named as *Reconquest*, is a several centuries period and caused many wars and clashes between Christians and Muslims and formed many different

socio-political communities on the Iberian peninsula. According to André Lecours (2001, 216), the reconquest of Spain from the Moors ‘marked the beginning of Spain’s plurality of identities’. Arabs, Syrians, Egyptians, Berbers, Romanized Galicians, partially Romanized Asturians, Basques, and Pyrenean tribes people, and Germanic Visigoths and Suevi were formed the plural scheme of Spain (McAlister, 1984, 10).

The desire to centralize Spain formed in the 19th century. Madrilenian elites wanted to transform Spain ‘into a unitary and strongly centralised state, and to impose the model of a unified and coherent Spanish nation’ (Lecours, 2001, 217). Conflicts caused Carlist Wars between Liberal-Republican and Traditionalist-Carlists. ‘The opposition of traditionalists to threatening centralising processes translated into support for absolutism and local-regional autonomy. Carlism was a movement that fought for the conservation of the traditional structures and values associated with the Old Regime. (...) It ended with a Carlist defeat and the abolition of the Basque fueros’ (Ibid. 218). Because of the abolition of the Basque fueros, that Basque self-governance protected by the customary laws, ‘regulated many aspects of Basque life including marriage, inheritance, political participation and taxation’ (Davis, 1997, 64).

Basque nationalism emerged in the last years of the 19th century. Sabino Arana Goiri, which was ‘a member of a lower middle class family from Bilbao’ (Zabalo, 2008, 797), conceptualized the Basque territory, designed the Basque flag, *ikurriña* in Spanish, *ikurrina* in Basque language (See Figure 1), created the political notion of a ‘Basque Nation’ or *Euskadi*, and founded the Nationalist Basque Party

(Partido Nacionalista Vasca-PNV). J.P. Linstroth (2002, 206-211) noted that ‘the flag is a potent symbol for most nationalists, (...) the most emotive symbol for the majority of Basque nationalists is the Basque flag’ which is the powerful reminder of Basque nation.

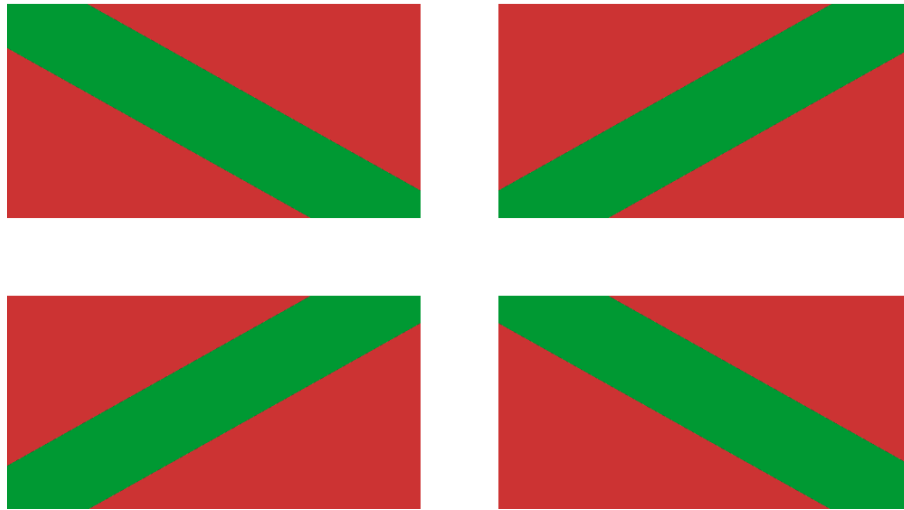


Figure 1 The Basque flag

www.nabasque.org

As a Carlist politician, Sabino Arana also created an anthem, a national holiday for Basque people by looking ‘old tenets of Carlism (religion, autonomy, traditionalism) and added the ideas of the specificity and the purity of the Basque race and language’ (Lecours, 2001, 218). Arana declared that the Basque language, Euskara should be the most significant feature of the Basque people, so he started to learn the Basque language himself (Urla, 1993, 822). Due to the emerging industrialization in the resource-rich regions of the Basque region, the areas caused immense immigration flows from the poorer regions of Spain (Davis, 1997, 64). Mining, metallurgy and shipbuilding sectors attracted many people to work in Bilbao and its territories (Goldberger, 2009, 215). New marriages among newcomers and the Basques changed the demographic structure of the region, thus,

while creating the Basque identity, Sabino Arana was inspired by the ancient rural customs of the Basques, mythological histories were also shaped his nationalist ideology (Letamendia, 1997, 27).

For the Basques, the most crucial event was the Spanish Civil War, which directed the faith of the Basque community. During the tragedy of the Spain's Civil War between 1936 and 1939, Adolf Hitler and Benito Mussolini helped Francisco Franco. However, Franco supported none of them in World War II (WWII). (Steiner and Crepaz, 2007, 197). Although Spain remained outside the WWII, the Spanish Civil War destroyed almost whole Spain.

Originally, Spanish Civil War aimed at eliminating anti-Spanish movements, especially the Basque separatism. According to Franco's point of view, Basques are the biggest threat to the national homogenization program (Letamendia, 1997, 28). Thus, during the Civil war, under the Franco, the Basque symbolic center of Guernica, Gernika in Basque language, was destroyed by the German Luftwaffe in 1937. Lawrence J. Vale and Thomas J. Campanella (2005, 159) noted about one of the world's most tragic attack of Gernika/Guernica:

Francisco deliberately targeted Gernika because of its cultural significance to the Basque people, for whom the town symbolized democracy and autonomy. In attacking this town, which held no military or strategic significance, Franco aimed to destroy the symbolic center of Basque self-rule and crush his enemy's morale. This deadly assault affected the lives of all of Gernika's citizens, killing many, scattering survivors, and almost completely destroying the town's physical structure.

The Málaga-born Spanish painter, Pablo Picasso created one of his most famous artwork *Guernica* after the brutal bombing (See Figure 2). Since, the painting of Guernica ‘used as a symbol of the Basque struggle’ (Linstroth, 2002, 210). However, interestingly ‘the surrealist black and white painting was an abstract representation of the horrors committed to Gernika, with no direct references to the event’ (Vale and Campanella, 2005, 168). It is essential to note that, the Tree of Gernika symbolized the democracy to the Basques for ages, the centuries-old visual tradition still continuing as a living symbol of the Basque community. After the attack Franco entered the Basque town, he closed off the ruined town to the international press and denied all involvements about the attack. He fabricated a lie about the event and began longstanding emotional suppression over the Basques (Ibid. 161-164).



Figure 2 Guernica painting by Pablo Picasso

www.museoreinasofia.es

2.2. FRANCO PERIOD (1939 – 1975)

The bloody three-year long civil war between 1936 and 1939 left behind ‘the longest-lived rightist authoritarian regime in Europe, enduring until General Franco died in his bed in 1975’ (Mann, 2004, 297). The Franco period can be considered as tranquility period of Spain. In that period, the country adopted autarky, refers to the closed economics, which prohibits import and export. In Francisco Letamendia’s (1997, 28) view, the Basque identity restructured itself in the silent period under the Francoist repression as a ‘World of Silence’. The General and Dictator Francisco Franco did not want different territorial identities in Spain. In order ‘to impose the model of a homogenous indivisible, almost eternal nation united by a single Castilian language, culture, and spirit’ (Lecours, 2001, 219), Franco repressed the threatening cultures and languages, Basque, Catalan and Galician. However, it is essential to note that, the repression in Galicia was not as harsh as in the Basque region or Catalonia because Franco was born in Ferrol, the city in the Province of A Coruña in Galicia (Beswick, 2007, 69). Under Franco’s dictatorship, Castilian Spanish, which refers to language of the historical European Spanish, should be used as an only language of the State.

Luis Moreno (1997, 67) declared ‘Francoism justified itself through its ability to suppress and extirpate all forms of autonomism, regionalism, and culturally different ethnoterritorial movements. Any form of federalism or wish for self-government was understood by the Franco regime as separatism’. Daniele Conversi (2002, 226) characterized Spain’s fascist period as ‘Francoism’s twilight’, for many years under the command of Franco, Catalan, Basque and

Galician people faced with several social and cultural restrictions. In order to foster Spanish cultural homogeneity, Basque and Catalan languages and cultural elements greatly suppressed in schools, government structures and every public space by the Franco regime, especially in the first two decades of the dictatorship (Encarnación, 2004, 64). However, many people continued to speak their own languages in rural parts of their regions, according to Basques speaking Basque language 'was a way of expressing discontent with the regime' (Van Amersfoort and Beck, 2000, 459).

The radical separatists gained support due to the harsh repressions against Basque symbols of identity so Basque nationalism boosted. According to Donald McNeill (2000, 484), the actual political party's weak presence against 'Hispanicisation', quickened the new Basque resistance movement. In 1959, the Basque Homeland and Liberty (Euskadi Ta Askatasuna-ETA) was established. ETA was motivated by its desire to protect Basque identity by unifying seven provinces of the Basque people, which divided into two countries, Spain and France (Davis, 1997, 64-65).

Initially, ETA was formed by youth groups from inside and outside of the PNV, whom did not accept the PNV's attitude to Franco regime. ETA, with a Marxist ideology, began to practice violence from 1968 to 2011 (Ibarra and Ahedo 2004, 360). ETA engaged in brutal activities to reach its goal, 'its targets were mainly security forces, government forces, and politicians, but also tourist places to hurt the Spanish economy' (Steiner and Crepaz, 2007, 198). ETA members were intended to remove civil guards from the Basque Country (Van Amersfoort and Beck, 2000, 454). From a separatist point of view, by doing violent attacks,

bombings and other crimes, ETA damaged the ‘Francoist invincibility’ (Kasmir, 2002, 48). For many years, until the permanent ceasefire in 2011 of ETA, violence is ‘sad characteristics of the Basque polity’ (Encarnación, 2004, 107). It can be said that ETA was radical by birth, violent by choice.

The 1960s, when Francoist repression reduced, self-financed schools, Ikastolas, were established in order to teach Basque language. Thanks to the Ikastolas, the Basque language became ‘the ethnic marker of Basqueness’ (Van Amersfoort and Beck, 2000, 450). The language education made Basque Country society as bilingual and bicultural. Recently, young generations in the Basque region speak Spanish, Basque and English, in some cases French.

In a very real sense, ETA opposed to capitalist ideas (Llera, 1999, 108), because ETA supporters believed capitalism and industrialization would damage and assimilate Basque culture (Roach, 2007, 453). Basque nationalism feared about the non-Basque migration flows to the region would damage the Basque traditions, cultural instruments and harm the Basque rural habitat. The most widely known Basque nationalism aim is to combine seven historical territories of the Basques, which actually divided into two countries, four of them in Spain and the three in France (See Figure 3). Because of the particular reasons, such as convenience, conquest, coincidence and monarchs, the seven Basque historical territories were under control of different countries (Zabalo, 2008, 797).



Figure 3 The Basque provinces

www.euskoguide.com

Thomas Davis (1997, 63-63) described the structure of the seven provinces of the Basque people as follows:

Euskal Herria, the Basque Country, includes seven provinces located within the modern boundaries of France and Spain. The northern Basque region, Iparralde, includes the three French Basque provinces of Lapurdi (Lapourde), Nafarroa Beherea (Basse Navarre) and Zuberoa (Soule), while the four Spanish provinces of Bizkaia (Vizcaya), Gipuzkoa (Guipúzcoa), Araba (Alava) and Nafarroa (Navarra) comprise Hegoalde or the southern Basque Country. (...) have a population of approximately 3 million. With only 250,000 of those residing in Iparralde, the vast majority of Basques are to be found in Spain.

Officially, the people from the French Basque side, are not insisted on national Basque construction because thanks to the great advantage of the Schengen Agreement by the European integration, they easily access and enjoy with the

Basque festivals and events. More or less, French Basques are enjoying the Basqueness of the Spanish side (Letamendia, 1997, 26), ‘farmers are allowed to graze their sheep on both sides of the border. Firefighting and recycling are organized across the border’ (Steiner and Crepaz, 2007, 222).

In 1960s-1970s Franco fostered industrial movements both in Basque Country and Catalonia but none of them was ready for the rapid industrialization. Both regions were exposed to heavy industrial and residential projects because none of them were ready to accommodate the immigrant workers (Kasmir, 2002, 48). Spain exposed to rapid industrialization because of the Stabilization Pact of 1959, which ‘was a package of monetary, budgetary, and industrial reforms’ (Ibid. 47). Franco was motivated by opposing to twin ‘evils’ of separatism and communism (Lecours, 2001, 219), so he made political and economic liberalization recoveries.

Franco made an agreement with Juan Carlos in 1969, he determined Juan Carlos as the successor of his regime in the future of Spain. However, Juan Carlos did not want to continue the dictatorial regime, ‘he wanted to become a constitutional monarch in a true democracy as, for example, the monarchs in Belgium and Sweden’ (Steiner and Crepaz, 2007, 197).

2.3. AFTER FRANCO (1975-...)

Starting from the Franco's death, Spain was transformed into a quasi-federal monarchy. For Willian A. Douglas (1998, 79), 'Spain went from one of the world's most centralised states to Europe's most federalist one'. With an adaptation of the federalist structure, Spain exposed to dual transition; 'from an authoritarian to a democratic and from centralized, unitary state to one characterized by multiple regional autonomies' (Encarnación, 2004, 67). The accession to the European Community or actually European Union in 1986 permitted free expression in all fields. It is essential to note that, achieving freedom of expression was not easy in Spain, the press, academia and political parties did their best for the creation of a new Constitution (Conversi, 2002, 223-228).

When Juan Carlos de Borbón was crowned as a King of Spain, two days after the Franco's death, '*Transition process*' started in the country. Due to the process, historical regions gained autonomy, even hybrid parts of Spain were named as regions. For example, Madrid and Cantabria regions were completely invented in the *Transition process* (Lecours, 2001, 222). For many, the period of Transition started with the Franco's death and concluded with the entrance to the European Community in 1986. Radically, 'the King proclaimed a general amnesty, and about 15,000 political prisoners and exiles regained their freedom' (Conversi, 2002, 226).

Nowadays, Kingdom of Spain is composed of 17 Autonomous Communities (AC) and 2 autonomous cities, Ceuta and Melilla in North Africa (See Figure 4). In 1983, Spanish fifty provinces were divided into 17 AC ‘with quite large demographic, cultural and economic differences among them’ (Bonet and Négrier, 2010, 47) (See Figure 5). Actually, Spain underlines itself in the plurality of diverse cultural and linguistic identities (Llera, 1999, 110).



Figure 4 Autonomous Communities of Spain

www.ine.es

Through the new constitution of the 1979, centralist government of Spain developed ‘political and economic power from Madrid to Basque regional institutions’ (Davis, 1997, 28). Moreover, the new constitution also gave room to other historical nations of Spain, Catalonia and Galicia, so by gaining some autonomous powers, Spain transformed as an asymmetrical federal system (Van

Amersfoort and Beck, 2000, 456). The asymmetrical federalism or quasi-federalism allowed nationalities and regions to govern themselves in the three-tier system (local, regional and central (Moreno, 1997, 66-70). The asymmetry occurs since the hybrid regions, such as Cantabria or Madrid, did not direct themselves, like Basque Country or Catalonia. Even today, except the historical nationalities, the rest of the AC' s are count as just 'regions' (Lecours, 2001, 221).



Figure 5 Provinces of Spain

www.ine.es

Just one century before 1978, during the First Republic of Spain, the loose structure of the early Spanish country led the groundwork for the regional identities (Ibid. 210) The federalist structure emerged in Post-Franco era, during the First Republic of Spain, 1873-1874, under the republican confederation, Spain met with the federalist structure and the country was divided into thirteen peninsular and four overseas states. All of states were responsible for their public

functions, such as, education, public safety. However, the first attempt to federalist structure cancelled by the military. The second attempt to federalize Spain under the Second Republic of Spain, 1931-1939, created the third autonomous community, Galicia, but this time establishing democracy was cancelled by the Spanish Civil War. Finally, Spain formed its federal structure under the democratic constitution of 1978, which ‘aimed to satisfy both nationalists, especially Franco loyalists, and regionalists in Catalonia, the Basque country, and elsewhere’ (Encarnación, 2004, 63-65). As a consequence of the federalist structure, AC’s began using their own languages without jeopardizing the use of Castilian Spanish (Bollen and Medrano, 1998, 589).

2.4. SAN SEBASTIÁN – DONOSTIA THROUGH BASQUE PERSPECTIVE

Cities maintain and improve their image with the help of slogans, visual images and events (İlgüner and Asplund, 2011, 269). The aesthetic values such as monuments and iconic structures of the cities are used in visual identity formation and city marketing promotions. With its natural beauty, the atmosphere which allows variety of sportive activities, the Michelin starred gastronomic fame, San Sebastián – Donostia has a lot of attractiveness to offer its visitors and city dwellers. This part designed to explore the Basque elements that constructed the Basque identity.

For ages, as I stressed in the historical background chapter, the national Spanish identity and the Basque identity have been in conflict with each other. The

Francoist dictatorial regime damaged the Basque identity, ETA hindered the social welfare of the Basques. Being excluded in Spanish marketing opportunity year of 1992, the Basques did not have chance to introduce their identity in the global arena, when Barcelona from the Catalonia region held the Olympics, Seville from the Andalusia region held the World Expo, and Madrid from the region of Madrid held the European City of Culture title. The backwardness of the Basque presence triggered the Basque authorities and elites to find solutions to their image problems (McNeill, 2000, 485). In order to overcome the backwardness, the Basque Country designed specific programs and highlighted specific elements of the cities. For example, Vitoria, Gazteiz in Basque language, underlined its nature friendly environment and won the European Green Capital 2012 title. Bilbao, Bilbo in Basque language, with its well known Guggenheim Museum, is still improving its cultural and artistic capital claim by supporting local and foreign artists with art related scholarships. San Sebastián, Donostia in Basque language, invites visitors to explore the city's good quality food and the city highlights the surf friendly beaches for sport lovers. Ultimately, the Basque city was chosen the European Capital of Culture title.

Until the mid 1990s, Basque people associated with negative judgements. In order to overcome negative Basque images and reduce the high unemployment rates in the region, the Basque autonomous government adopted a strategic plan for the poor and industrial city of Bilbao. The region started its renovations and fixing its international image from the most populated city of the region. Thanks to the Guggenheim Museum Bilbao, the iconic museum started to represent the city, the region and national identity (Evans, 2003, 25). Among many designs, Frank

Gehry, Toronto-born architect design was selected. Since while designing the museum, he was inspired by the Basque elements, iron and steel. According to Jon Lang (2005, 122), the Guggenheim Museum represents the identity of the Basque people, ‘contributed to the international projection of Bilbao’ (Gómez Uranga and Etxebarria, 2000, 528). Thematically with the metal covered futuristic design, Basques are sending message that they are linking themselves with the entire world without Spain’s mediation (Del CerroMaría, 2011, 103).

The symbols of flamenco and bullfight, well-know Spanish universal figures and they are not associated with the Basque identity. The Basque people did not want to be known via flamenco and bullfight. Traditional Basque people were fishermen, shepherds and farmers and they enjoyed with ancient sports such as stone-lifting, axe chopping and ox-pulling. The contemporary regional television channels organize special programmes in order to promote and introduce the traditional mainly rural activities and professions of the Basques (Linstroth, 2002, 215). The Basque professions are linked with the geographic conditions of the territory, mostly associated with the natural resources, water and land. Together with Cantabria, the Principality of Asturias and Galicia, the Basque Country counted as the green zone of Spain. The green comes from the wet and temperate oceanic climate. The oceanic climate is associated with mild winters, warm summers and plentiful rains. The mountainous surface and wet climate allow Basque people to become shepherds.

The traditional Basque costumes and accessories linked with the Basque professions, mostly related with the shepherds. The most distinctive accessory, the

Basque beret is still common in the Basque Country, particularly in Navarra. Basque people prefer the blue beret color for daily life, the color of red is seen as folk costumes. As a marketing tool, the Basque beret is used by several companies.

Basque economy is also based on agriculture since the mid-nineteenth century. The people in rural parts of the Basque region live in large, stone farm houses and enjoy dealing with the farming activities, even today. However, in Xabier Lamikiz's (2008, 87) view, because of the mountainous terrain, dealing with the agricultural activities were challenging. Thus, considerable amount of people migrated to America from Basque region. From the mid nineteenth century, the rich iron mines fascinated many British companies, the region is exploited badly. Due to excessive foreign and Basque investments, the region attracted immense workforce from southern regions of Spain, particularly from the neighbouring regions. The region 'was to be the site for leading iron and steel firms, shipyards, shipping firms, iron processing, electrical, chemical and paper industries' (Gómez Uranga and Etxebarria, 2000, 522) Thus, the dominant labor force of the Basques shifted from agriculture based professions to industrial based ones. Many people left the nature and began working in factories and industry related jobs.

The relation with the sea shaped major economic and financial activities of the Basque region. The various brands from San Sebastián – Donostia use the sea identity in their products and designs. The sea identity will appear in the official film festival posters. Almost every family, who settled in coastal towns of the Basque territory, benefited from the fishing. The inland cities and towns, such as Vitoria, Pamplona, Eibar, Mondragón and Oñate also benefited from the maritime

trade and economy. Especially, shipowning, shipbuilding and fishing activities were dominant in the Guipuzcoan economy. The wool, woad, hides, wine, olive oil, whale oil, cod and other fish, salt, wheat, bacon, building materials, barrels, silver and gold were the instruments of the Basque trade (Barkham, 1977, 74-75).

The natural resource iron is the principal element of the Basque region. Iron metal as a symbol of work and life, was also used for the buildings, machinery and many other industries. The designers designed their monumental structures with the iron and presented their masterpieces to San Sebastián – Donostia. Moreover, from the Basque point of view, the metallic element is presented on the surface of the Guggenheim Museum. The industrialization due to the metallurgy related activities, also contributed to region to be known as the ‘Manchester of Iberia’ (Woodworth, 2007, 107). Manchester lived the same problems and transformations like Bilbao. The Nervión River, which separated the city of Bilbao, plays an important role in this industrial improvement. According to Joseba Zulaika (2004, 147), ‘the ten-mile corridor from Bilbao to the Atlantic was producing almost 20 per cent of the world’s steel at the turn of the twentieth century’.

However, the image of the region and the natural panorama was negatively affected by the iron mine related industries. The noise, the industrial wastes and the smoke from the chimneys were the principal actors which created negative image within Basque identity. It can be said that, via Guggenheim Museum and the monumental structures in the whole Basque region, the iron by itself is recovering the Basque image.

Leisure activities differentiate the Basque culture from the Spanish culture. The sportive activities of Basque pelota, a court sport that played with a hand, a racket, a wooden bat or a basket against a wall or a line or net against another team, is the emblematic and popular sport of the Basques for ages. Especially this ancient sport is 'very popular activity in the capitals and rural areas of the north of Spain' (Rivero Herraiz and Sánchez García, 2011, 1806). For John K. Walton, Basque pelota is remained as the Basque Country's oldest, classic sport and as an emblem of the culture. The ancient sport is the 'most visible, ubiquitous and popular of Basque sports' (2011, 464-465). Moreover, the citizens of the Basque region also enjoyed the other rural sports such as wood chopping, stone lifting, weight carrying and bale lifting. As a marketing tool, the images from the Basque traditional sports are used by several brands. The sportive images strengthen the visual identity of the city. In 2006, the Basque government specified 18 Basque rural sports, Herri Kirolak in Basque language, and created a symbol H18K, in order to protect them under the Strategic Plan for the future generations.

Although, football is not a traditional Basque sport, the imported sports shaped the Basque identity and leisure activities. Members of the aristocracy and bourgeoisie from Madrid and Barcelona were influenced by the British culture and learned football from them. By the end of the nineteenth century, the football moved to leisure places of the high class, San Sebastián – Donostia and Santander. During their holidays, the elites of the Spain enjoyed several sports in the northern part of the Spain. The Athletic Club of Bilbao was formed in 1898 and Donostia Football Club or Real Sociedad de Fútbol in San Sebastián created in 1909. The Spanish aristocracy and the various ambassadors from Madrid also enjoyed with horse-

racing, golf, polo and tennis in the town (Walton, 1996, 610). In 1923, the official tourist guide of San Sebastián and the surrounding area represented pelota, as a Basque sport, football as an imported sport, bullfighting as a national festival and tennis as an aristocratic sport (Walton, 2011, 455-456).

For the trade point of view, excessive trade between the British and the Basque region strengthened the football atmosphere (Rivero Herraiz and Sánchez García, 2011, 1799). According to the Basques from San Sebastián – Donostia, football promotes the ‘Basque virtues of strength, virility, fairness, honesty and a vigorously healthy open-air life’ (Walton, 1998, 29). However, some people think football threatens the Basque traditional sport, pelota. Moreover, bullfighting as a cruel and ‘unBasque’ Spanish import, which performed in the summer holiday season of San Sebastián – Donostia between July and September, is the other threat for the traditional Basque sports (Ibid. 35).

It is undeniable fact that, surf is the dominant sport of the region. The coastal towns of the Basque Country fascinate surf lovers from all over the world. For many years, sport lovers enjoy with the San Sebastián’s coastal advantageous position. The city houses three inland beaches by itself. Two of them situated in the La Concha bay, La Concha and Ondarreta beaches are mainly for swimming and sailing. The Santa Clara Island sits in the center of the La Concha bay. On the other hand, La Zurriola beach attracts adventurous sport lovers, who interested in enjoying with the wind surfing and kite surfing.

Due to the surfing activities, the city established surf related industry. Surf schools attract many people and some hostels market themselves as surfer friendly. Furthermore, in order to strengthen Basque image through surfing, the city hosts Surf Film Festival since 2003. The sea related tradition race of the Fishing Boat Regattas of La Concha is more than a centuries-old. The Regatta as an important rowing competition is associated with the San Sebastián – Donostia fishing culture and held on the first Sundays of every September. Many people gathered together in different parts of the city.

Food plays a central role for constructing identities of different communities. In other words, cooking with the eating habits give clues about the nations and their identities. The Basques are using their gastronomic talent for forming their identity instead of the national Spanish identity. Aitzpea Leizaola (2006, 82) explained the Basques and this gastronomic life as follows:

All over Spain and abroad, Basques are very much portrayed as food lovers, big eaters and excellent cooks. The reputation of Basque chefs owes much to the rise of the New Basque Cuisine, a renowned cuisine, combining traditional cooking with sophistication of Haute cuisine. In recent decades, Basque chefs have obtained worldwide recognition, winning numerous international awards. Donostia, a Basque capital and an average size city, is internationally known for holding one of the highest concentrations of Michelin stars per square kilometer.

The gastronomic talent of the Basques comes from the past. However, the fame of the modern Spanish cuisine emerged after the Franco period. With the emerging quality of life and emerging income of the country, more and more people enjoyed

with dining. Eating becomes entertainment and pleasure for the Spanish people. Potentially, the Basque cuisine was affected by the French gastronomy. Without a doubt, the city benefited from the proximity to France. Therefore, the area exposed to the French ideology. Basque and French chefs began writing books, giving master classes and exchanging ideas from each other (Svejenova, Mazza and Planellas, 2007, 544).

To the Basques, three various issues affected the Basque cuisine. First of all, the discovery of America contributed the Basque cuisine with new products such as corn, potato, pepper, tomato, beans, sugar and chocolate. The influence of the Catholic Church is the second issue. Due to its religious calendar, kitchens were restricted and controlled. Although actually 'Basque society and culture are much more secularized. However, secularization does not mean that old consumption habits stemming from a Catholic background have completely disappeared' (Hess, 2007, 395). Third issue is about eating habits and food consumption of the Basques. It is related with the localization of the Basque region and the modern tourism dominance in coastal parts. Moreover, the development of the infrastructure facilities, improvements in communication channels, such as telegraph, telephone, and later radio and film were contributed the gastronomic life and food patterns of the region (Ibid. 396).

In many ways, the Basque gastronomy strengthens the Basque nationalism. The harmony of the modernist and traditionalist gastronomic views of the region, show the innovative side of the Basque population. The natural resources from the rich soil and land enrich the Basque cuisine and show the innovative side of the

population (Leizaola, 2006, 82). Experienced with the ancient customs and inspired by the modern techniques, San Sebastián – Donostia takes a heavy responsibility by holding several Michelin stars. The city uses its gastronomic success as marketing issue for tourism and invites quality food lovers to the city. In order to improve the gastronomic position the city established the Basque Culinary Center. The school represents one of the identity markers of San Sebastián – Donostia, broadly the Basque people. Hence, ‘the gastronomy has become an important tourist attraction, bringing every year to the Basque Country hundreds of thousands of visitors, mostly Spaniards, eager to taste the delicacies of Basque cuisine’ (Ibid. 83).

2.4.1. URBAN PLANNING AND MONUMENTS

‘The development of the European nation-state was accompanied by a strong desire for state representation of the nation. State-led projects that attempted to embody, or more accurately to create, national identity often used architecture as a way of articulating the nation code’ (Delanty and Jones, 2002, 454). The Spanish nation state benefited from different architectural designs in order to strengthen its national identity. In a similar fashion, the Basques, as a post-national identity express and brand itself with its landmark buildings and artistic monuments. The monumental and architectural masterpieces are also used in various forms for commercial purposes. Therefore, this part aims to outline the urban planning structure and monumental structures in the Basque region.

Spanish planning structure ‘concentrated on the general processes of demolishing town walls and on the design of ensanches (extensions) to walled part of town’ (Ibarz, 1998, 35-36). In Spain, the principal extension programmes designed for Madrid, Barcelona and San Sebastián respectively. Bilbao waited the mid 1990s to regenerate itself with the Guggenheim Museum.

Thanks to this urban planning structure, the coastal Basque city, San Sebastián carefully planned itself by protecting the beach resort identity for the upper class. Due to the programme, since the mid 1850s, San Sebastián gained principal public improvements, strengthened its future as a Spanish summer capital by demolishing ancient walls. Essentially, the industry facilities that produced air pollution, fire risks and noise from the soap, candle, tanning and lime factories should be banished from the coastal periphery (Walton, 2002, 5).

Together with the planned expansion and the royal presence improved the image of San Sebastián – Donostia. The social, sportive and cultural buildings and monuments established in that period in order to attract wealthy visitors. Historically, the elitist fame came from the King Alfonso’s XII’s widow, María Cristina. Between 1887 and 1929, the Queen almost spent every summer season in the city (Walton, 1998, 28). Therefore, San Sebastián – Donostia government made a bridge in honor of Maria Cristina in 1904 which related to the urban expansion plan of the city. The Maria Cristina Bridge, with distinctive elegant monuments, is still being the most elegant cultural heritage of the town. The Casino with the gambling facilities fascinated game lovers from Madrid and the French from the south since 1887. The Casino sponsored numerous sport related

competitions and cultural festivities of the city. Moreover, the King was the other sponsor of the competitions such as horse-racing, golf, polo and tennis (Walton, 1996, 605-610).

The Victoria Eugenia Theatre has been supporting the elitist image of San Sebastián – Donostia since 1912 (See Figure 6). The theatre witnessed many cultural events and various festivals for many decades. It played an important role for the International Film Festival. Another emblem of San Sebastián – Donostia is the Kursaal Congress Centre, that comprising several spaces, an auditorium, many use meeting rooms and exhibition halls for different events. The centre designed by Rafael Moneo in 1999. With its trendy look, cubist form and prestigious design, the innovative project was chosen by the San Sebastián Town Council. According to official web page of the centre, every year more than 600,000 people gathered for the 300 unique cultural and social events. Thus, many festivals of San Sebastián – Donostia take place in there.



Figure 6 The Victoria Eugenia Theatre

www.victoriaeugenia.com

Both of the Victoria Eugenia Theatre and the Kursaal Congress Centre are shaped the cultural and social life of the San Sebastián – Donostia, broadly the Basque region because the three main cities of the region (Bilbao, Vitoria San Sebastián) close to each other in less than one hour drive.

The images and figures of the above mentioned buildings, exterior or interior, were used in the event posters of the city. Especially while designing the international film festival posters, the poster designers used the facade images of the cultural buildings.

Thanks to the above mentioned reasons the image of San Sebastián – Donostia was positive. On the other side, Bilbao was suffering because of the immense industrial structures and excessive intensive immigration. Historically, Bilbao emerged ‘as a small trading and fishing village in medieval times’ (Plöger, 2008, 5), from the mid 1880s to the late 1970s, the region began hosting ‘leading iron and steel firms, shipyards, iron processing, electrical, chemical and paper industries’ (Gómez Uranga and Etxebarria, 2000, 522). However, industrial development damaged the natural panorama of the city. The shift from industrial to post-industrial economy triggered the factory closures and increased unemployment in Bilbao. Thus, Bilbao Town Council, the Territorial Council of Biscay and the Autonomous Basque Government designed the urban regeneration plan in 1989 (Alvarez Sainz, 2012, 112).

The Guggenheim Museum is the principal element of the plan. The museum has made an immense contribution to create tourism and art related jobs. The museum

fostered the artistic movements in the Basque Country and highlighted the artistic side of the Basque people. The new urban structure of the city is supported by the local, regional and international artists' sculptures and monuments. Since 1997 with Bilbao or Guggenheim effect, Bilbao, broadly the Basque Country represents itself in the global arena and put the name of Bilbao on the map. The railway connection between Madrid and the Basque Country improved amount of the Spanish visitors and supported leisure activities since the early 1990s. In less than a day, more and more people come to discover distinctive Basque festivals, taste the good and enjoy with the beach facilities and sportive activities (Delgado, 2010, 898).

Basque Country raised many artists, designers and sculptures. Some of them brought distinctive public spaces and monuments to the Basque region. Mostly, their works were concentrated on San Sebastián's picturesque coastline. The two sculptors Jorge Oteiza and Eduardo Chillida were created the distinctive masterpieces for the different locations of the city. All of them become an inseparable part of the city. Two artists have museums in the Basque Country, the Chillida-Leku Museum located in near San Sebastián, the Oteiza Museum was situated in near Pamplona.

San Sebastián-born talented architect, Eduardo Chillida designed the city's most emblematic sculptures, The Comb of the Wind, el Peine del Viento in Spanish. Three pieces of steel monuments anchored to the rocks and surrounded by the Cantabrian Sea. The Basque architect Luis Peña Ganchegui helped for designing the public area. Chillida chose that place because the place was his favorite place

to relax. Together with the waves, the beauty of the sea in that area always fascinated him. Chillida designed three abstract designs, which symbolize the past, the present and future since 1977. The positions of the three sculptures also represent geographic structure of San Sebastián, the Urgull Mountain, the Igueldo Mountain and the Santa Clara Island at the center. It is interesting to note that, while designing the area for public, designers made seven symbolic holes, which represent the seven historic provinces of the Basque territories, in order to hear musical sound of the waves. Eduardo Chillida identified the place by using steel, the most Basque related element. The place became a distinctive visual emblem of San Sebastián (See Figure 7). For Juan Arana Cabos (2008, 161) the location of the masterpiece of Chillida connects two worlds, 'the land and sea'.

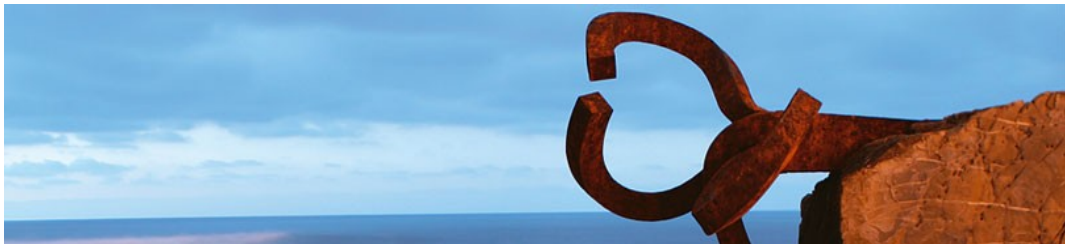


Figure 7 One Wind Comb of Eduardo Chillida

www.sansebastianturismo.com

In order to celebrate 30th anniversary of the Comb of the Wind, in 2007, the Chillida-Leku Musuem organized an exhibition, which named 'Wind Comb: from the idea to the project - fulfilling a dream'. The visual items of the sculpture were chosen for the poster (See Figure 8).



Figure 8 Poster of the 30th anniversary of the Wind Comb

www.museochillidaleku.com

De la idea al proyecto: realización de un sueño/
From the idea to project: accomplishment of a dream

Another important Basque artist is Jorge Oteiza. ‘Oteiza had a charming personality; he used his erudite knowledge on art and his intuitive mind to captivate his interlocutors with a distinctively ironic, visual and immediate thought’ (Cobos, 2008, 3-4). He designed another artistic figure for San Sebastián, the Empty Construction (See Figure 9), la Construcción Vacía in Spanish. In the 1930s, Oteiza began popular, first in Basque Country than in Spain. ‘In the 1940s he started to become a well known Spanish artist’ (Ibid. 6).



Figure 9 The Empty Structure by Jorge Oteiza

www.sansebastianturismo.com

‘Usually, and if the weather is not extreme, from its protected high platform Empty Construction does not have to confront the harshness of the sea. Just by chance Oteiza’s sculpture has been placed closer to the sky, not having to cope with the salty waters that erode Chillida’s sculptures at a rate of one centimeter per century. Oteiza’s monument seems static and immutable; Chillida’s iron pieces purposefully show the scars of time alluding at the flowing of the things. Watching The Comb of the Wind one can perceive flakes of rusty metal about to fall in the sea. A strain of tinted seawater paints the rocks that work as natural pedestals’ (Ibid. 164). According to Zulaika (2004, 152), Chillida and Oteiza’s designs were made by metallic structures, which show Basque ‘struggle and spiritual survival during Franco’s dark period’.

Since 1919, San Sebastián’s another fabulous icon is the railing of the Concha, la barandilla de la Concha in Spanish (See Figure 10). Thanks to San Sebastián-born architect Juan Rafael Alday and his colleague Ramón de Cortázar, the seaside of the city brightens with their everlasting design. The iconic white metal structure becomes an iconic symbol of the Basque city.



Figure 10 The railing of San Sebastián

www.flickr.com/photos/edusentch/5154005683/

Alday also designed the streetlights of the city. Each year, the streetlight shaped award which also known as the Donosti award, is being given in International Film Festival of San Sebastián (See Figure 11). In 1986, the festival created the streetlight-shaped award in order to award the greatest film personalities in recognition for their work and career.



Figure 11 The lighting (Photo by Estibalitz Ruiz

www.flickr.com/photos/killerflower/7372133862/

In 2012, the Scottish actor Ewan McGregor was the winner of the Donostia award (See Figure 12), he received his award with Juan Antonio Bayona, who was the director of the film *The Impossible*. A drama based on a true story of one Spanish family's terrifying account of the 2004 tsunami in Thailand and the compelling events as they fought to survive in the face of disaster.



Figure 12 Ewan McGregor with the Donostia Award (Photo by Montse Castillo)

www.sansebastianfestival.com/in/fotos.php?d=2012-09-27&ano=2012

Another shape of an award for the International Film Festival, which was the clock and the temperature symbols of the Concha beach. Citizens of San Sebastián meet under these symbols. The twin monuments of the Basque city, the clock and temperature shaped awards were given under the Jury Prize for Best Cinematography and the Jury Prize for Best Screenplay. In 60th edition of the International Film Festival, thanks to the French produced film 'Dans la Maison' (In the House), the Parisian film director François Ozon won the Jury Best Prize

for Best Screenplay award together with the Golden Shell for the Best Film (See Figure 13).



Figure 13 François Ozon with his awards (Photo by Montse Castillo)

www.sansebastianfestival.com/in/fotos.php?d=2012-09-29&ano=2012

The lamp figure of the Zurriola Bridge or the Kursaal Bridge, is also used in the international film festival. Victor Arana designed the green-colored railing of the bridge together with the lights. The lamp shape prize is given under the Special Jury Prize. In 2012, with his *Blancanieves*, a Spanish retelling of Snow White, the Bilbao-born Spanish film director Pablo Berger won the Special Jury Prize (See Figure 14). The lighthouse style design from the city is seen easily from his hands.

It can be said that, via festival awards San Sebastián's visual elements represent the identity of the city in the most precious corners of the awarded personalities homes and offices.



Figure 14 Pablo Berger with Special Jury Prize (Photo by Montse Castillo)

www.sansebastianfestival.com/in/fotos.php?d=2012-09-29&ano=2012

Monumental structures play a fundamental role in International Film Festival award shapes. It can be said that, ‘from the perspective of social theory we can see that architecture has an important role to play in the shaping of social and political imaginations’ (Delanty and Jones, 2002, 463).

2.4.6. VISUALIZING SAN SEBASTIÁN – DONOSTIA

Various Basque professions, geographical shapes, sportive activities and gastronomic items were used by various firms and brands in different forms for the commercial purposes. More or less, all of the products by using visual elements contribute to visual identity of San Sebastián. Therefore, the following examples

are chosen to show the distinctive visual images and representations of San Sebastián from public and private institutions.

Cállate La Boca, which means shut your mouth, is famous with its colorful designs. This San Sebastián based brand creates pop art products. Besides the textile section, they produce carpets, clocks and souvenir products with enjoyable ideas. Designers of the brand use the most powerful and famous city images on their posters, such as the Empire State and Times Square of New York, the Big Ben of London, the Leaning Tower of Pisa, the Canals of Amsterdam, the Eiffel Tower of Paris, and many others. As Mary Anne Staniszewski (1995, ix) noted these images are like ‘museum without walls’ type. The brand also designs and sells posters of Spain. Madrid, Barcelona, Málaga, Alicante, Gijón, Zaragoza and València posters were designed with their catchy images. *Cállate La Boca* uses famous monuments and images of San Sebastián in their posters (See Figure 15).

Cállate La Boca printed famous images of the city on different sizes of posters. The customers can buy poster of the Zurriola beach with the Kursaal Congress Centre, the Concha Bay, the Comb of the Wind sculpture or the image of Kursaal Bridge poster in two sizes, 100x28 or 175 x49 for a touristic memory.

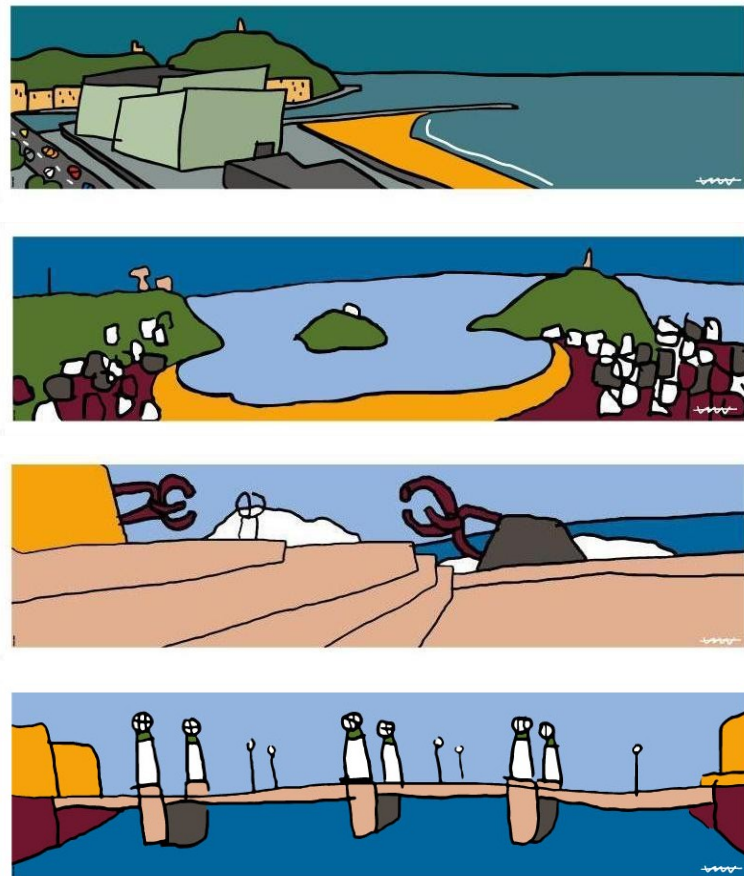


Figure 15 Posters of Cállate La Boca

www.callatelaboca.com/Posters-City.html

SSirimiri, the perfume brand of San Sebastián, is created by Asunción Benegas, Charo Benegas and Luis Gimeno Benegas. In their packaging design (See Figure 16), they used emblematic illustrations of the Basque city. Four images, the Comb of the Wind sculpture, the Concha Bay, the Kursaal Bridge with the Kursaal Congress Centre and the railing of San Sebastián, from the city were chosen to decorate the boxes and support the spirit of the Basque city (See Figure 17).



Figure 16 Packaging design of SSirimiri

www.ssirimiri.com

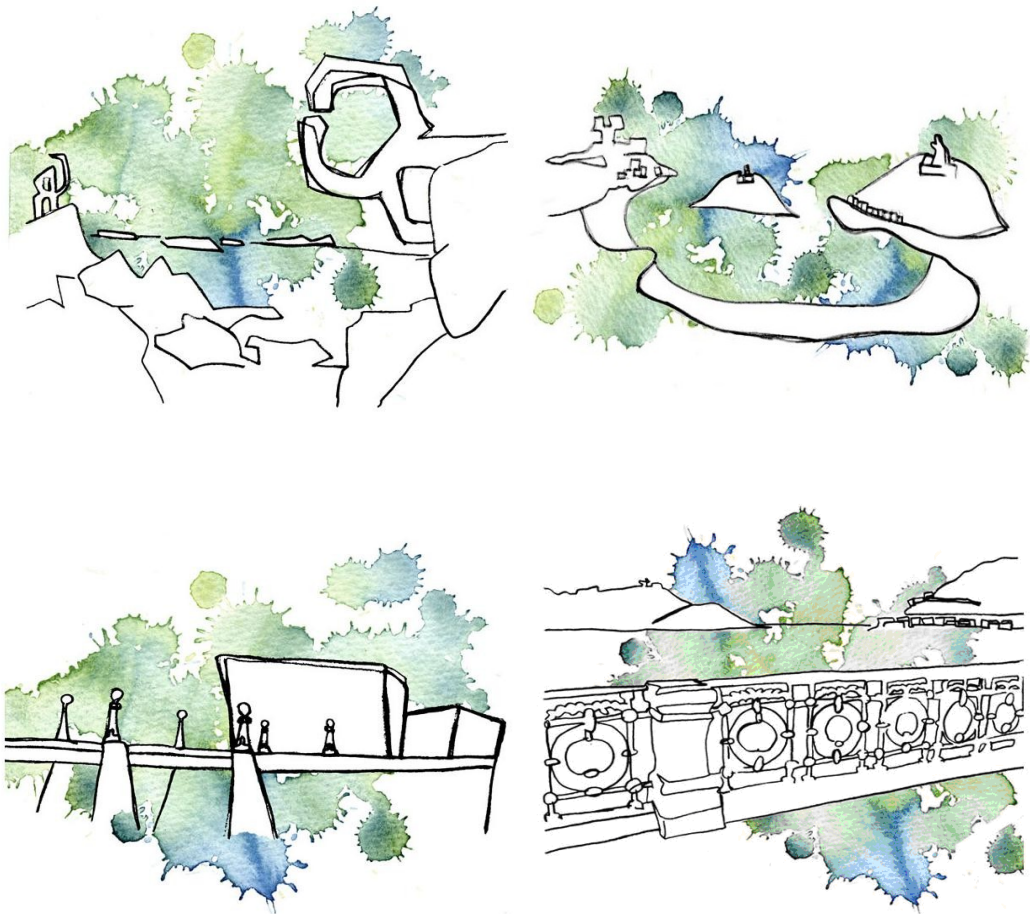


Figure 17 Illustrations in packaging design of SSirimiri

www.ssirimiri.com

A pie por Donostia, San Sebastián’s Walking Plan (See Figure 18), designed as a map for encouraging more people to use bicycle and prefer walking in the city. The cover of the walking map consists the railing of the Concha and Santa Clara Island and the Mountain Urgull on the back (See Figure 19). The map designed in order to show facilities which can be useful for the cycling lovers and pedestrians of the city due to the active policies of the City Council of San Sebastián. The map offers four different kinds of walks or routes in the city, the Classic Coastal Walk, the Urban Parks Walk, the Igeldo Walk and Itineraries for Pedestrians with different colors.

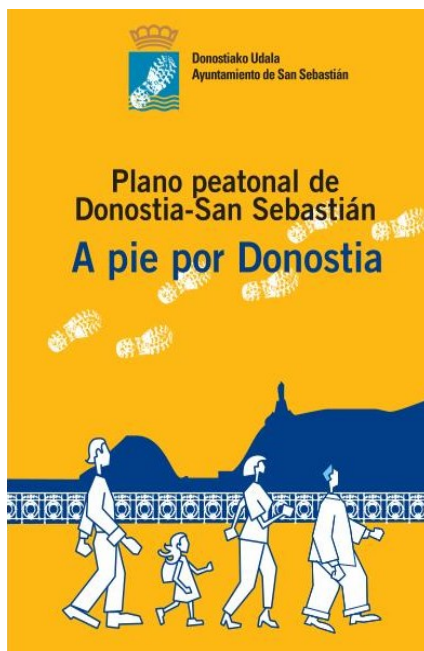


Figure 18 Walking Map Cover of Donostia **Figure 19 A detail from Walking Map**

www.sansebastianturismo.com

Tu Casa Esta Aburrida, means your house is boring, concentrates on well-known visual symbols of San Sebastián for homes and offices. Their designs consist of various illustrations of San Sebastián. The traditional Regatta fishing boats designed together with the Santa Clara Island (See Figure 20). Moreover, the

brand designed various Basque sports in its products, such as the Basque Pelota player, the woodchopper (See Figure 21) and the stone-lifter. Moreover, a typical minimalist Basque pintxo from the Basque gastronomy is also found in the alternatives (See Figure 22).



Figure 20 Regatta Boats



Figure 21 Wood chopper



Figure 22 Basque pintxo

www.facebook.com/tucasaestaaburrida

The Basque brand sells its products in a shop of San Sebastián. The pop-art cityscapes of the city, such as the Empty Construction of Jorge Oteiza (See Figure 23), the Comb of the Wind sculpture (See Figure 24), the railing of the Concha, the Kursaal Congress Centre with lightings of the Kursaal Bridge (See Figure 25) or the Victoria Eugenia Theatre were printed on specific products for decoration lovers (See Figure 26). *Tu Casa Esta Aburrida* prefers the shell with two mermaids design (See Figure 27), which was the official logo of the International Film Festival and the image of the prize for the festival winners. The romantic element of the city for many years, the metal railing of the Concha bay is used by the firm (See Figure 28).



Figure 23 Empty Construction



Figure 24 Comb of the Wind



Figure 25 The Kursaal

www.facebook.com/tucasaestaaburrida



Figure 26 Victoria Eugenia Theatre



Figure 27 Two mermaids



Figure 28 The railing

www.facebook.com/tucasaestaaburrida

San Sebastián Card, created by the Donostia- San Sebastián Convention Burea for visitors of the city (See Figure 29). The card allows tourists to access public transport and enjoy good discounts in museums, restaurants and shops. Some cards include free guided tours for visitors of the Basque city. Three images were selected for *San Sebastián Card*, the Kursaal Bridge, the railing of the Concha with the bay panorama and the Kursaal Congress Center image through the Zurriola beach.



Figure 29 San Sebastián Cards

www.sansebastianturismo.com

Hagoos, was born as an independent incoming agency with the objective of planning vacation and leisure time with children in the Basque Country. Silvia Tellechea and Laura Larión created the agency to cover all the needs of a family with children with specific interests (gastronomy, nature, sports and culture). Thus, banners of their web page include some elements from the Basque region. In first banner, the couple with a kid enjoy in the Concha beach. The father with a Basque beret strengthens the traditional Basque identity of the banner. The Santa Clara Island and the Comb of the Wind sculptures dominate the picture (See Figure 30).



Figure 30 The beach banner of Hagoos

www.hagoos.com

Inspired by the natural beauties of the region, the following banner includes several trees. The usage of trees reveals the natural green identity of the territory. The father and daughter are selecting apples from the market. Besides, the boy and mother are watching Basque traditional sport, the wood chooping. The honey jar on the table refers to the gastronomic delights of the region (See Figure 31).



Figure 31 The market banner of Hagoos

www.hagoos.com

CHAPTER 3. VISUAL IDENTITY

3.1. VISUAL IDENTITY OF A CITY VIA CITY MARKETING

In the beginning of 1980s, the notion of city marketing began emerging. For a marketing point of view, in order to compete well and gain strategic advantage in the global arena, cities began constructing positive images and making investments to the creative industries. Many scholars and observers use different terms, such as place marketing, place selling, place branding or destination marketing. Carmen Cox and Meredith Wray (2011, 525) noted that, destination marketing ‘has traditionally focused on image creation and promotion aimed at achieving growth in domestic and international visitation’.

Despite the different names, all of them are motivated by the same desire to create an aesthetically-pleasing environment and welcome many people with must-see images and attractions. In this respect, cities renovate their cultural heritage, design themselves aesthetically and build catchy buildings and structures to attract more visitors and investments. Increasing competition between cities in a crowded field of images pushes cities to identify their dominant and specific visual, natural, cultural and artistic instruments. In this respect, the previous chapter outlined specific visual elements of San Sebastián to enable us to analyze in this chapter the festival posters of the city.

Day by day, the visual icons or symbols of cities are becoming important and indispensable. For Claire Colomb (2012, 17) various elements, logos, slogans,

advertising campaigns or public relations activities are parts of the city marketing. To truly achieve successful city marketing and promote the place/city as a product, the above mentioned elements are used by the different media organs to promote and advertise the city. For example, monuments of the Tower Bridge, the Eiffel Tower, the Panthenon, the Sydney Opera House, the Statue of Liberty and the White House were part of place promotions of London, Paris, Athens, Sydney, New York and Washington respectively. The visuals of these monuments were perceived as a signs or symbols and still used for the sake of marketing the related cities.

To create the new-forward city images, some cities established signature or catchy buildings, some insisted on hosting international mega events to show their beauties and some of them designed various festivals and ceremonies to attract visitors every single year. All in all, using festivals' to promote the city is easy and cheap way. By creating festivals and events cities revive low season periods, boost economic development and show their cultural values, 'attract like-minded visitors, and provide entertainment and recreation opportunities for residents' (Cox and Wray, 2011, 538). By holding festivals and special events, cities increase their profile in the global media, attract more visitors and prove their capabilities about holding big events. Thanks to the European Capital of Culture (ECOC) event, cities brand themselves and redesign their previous images (Ooi and Pederson, 2010, 320-321). As being part of the European Union, Spain will host the European Capital of Culture title in 2016. Day by day, San Sebastián prepares itself to this yearlong event. In the current 'age of city marketing' (Richards, 2000, 164-178), cities insist on winning the ECOC title because ECOC is the most

common European way of fixing the damaged visual perception of cities. European cities make a combination of high and popular culture and add funny elements in order to capture tourists for increasing cultural consumption.

3.2. VISUAL IDENTITY OF A CITY VIA EUROPEAN CAPITAL OF CULTURE

Since its creation, the European Union (EU) authorities deal with the European identity. After the designation of the principal economic and political rules, the experts concentrated on creating common European identity. According to Ron Griffiths (2008, 417) culture is the strongest element for gathering people and build a common identity. In coping with this phenomenon, the European City of Culture programme was created in 1985. The capital city of Athens was chosen for the first year of the event. The idea was created by the Greek Minister of Culture, the former actress and singer Melina Mercouri and the French Minister of Culture Jack Lang is also supported the idea (Mokre, 2007, 34-35). Over the past 25 years until 2013, 46 cities were nominated as the European City of Culture. By holding the title, the cities become 'more and more like an icon' (Sassatelli, 2002, 436).

Through this event, San Sebastián will present itself like a brand and improve its city image. Although the initial idea of the ECOC was cultural, the economic aspects of the event became important (Deffner and Labrianidis, 2005, 242). To a large extent, the ECOC considered as a financial tool for urban renewal and good starting point for a promotion of a city's image' (Patel, 2013, 544). In many ways,

by ECOC, cities increasingly reinvent their images, capture more attention and improve their own competitiveness in city marketing race.

At first, the principal aims of the ECOC event were twofold ‘first to make the culture of the cities accessible to a European audience, and second to create a picture of a European culture as a whole’ (Richards, 2000, 159). By 1990, the European City of Culture programme had to deal with new problems because the city of Glasgow was different from the previous title holders. The city image was damaged by the deindustrialization atmosphere, social and economic problems were common in the region. In order to overcome the mentioned problems, the European Union increased its expenses. Glasgow benefited from the European financial supports, fascinated local, regional and international investments to the region and fixed the city image by attracting mobile tourists to the city centre with cultural organizations and aesthetic renovations (Griffiths, 2008, 418). Since, the success of Glasgow, more or less, various cities benefited the event and established new artistic facilities, created new festivals and refreshed their images due to their budgets and cultural programs.

In 1999, the event ‘was renamed the European Capital of Culture and is currently financed through the European Commission’s *Culture 2000* programme’ (Aiello and Thurlow, 2006, 150). Since 2009, the EU started to chose cities one from the Central and Eastern European Countries and the other from the previous members.

The rapid growth of cultural events and festivals in recent years can at least partly be attributed to the increasing use of cultural events as a means of stimulating economic development or improving the image of cities to attract inward

investment. (...) event-led economic generation policies, in which attracting major cultural or sporting events becomes crucial for the city concerned (Richards, 2000, 159).

As a part of EU's cultural policy, ECOC helps cities to build image construction, place promotion and city marketing. The ECOC supports local traditions, festivals in order to quicken Europeanization of the member states (Lähdesmäki, 2012, 1-6). With the ECOC title, the Basque region will reach more people via San Sebastián and present its European side with several creative and artistic concerts, shows, contests and festivals. Visually, the geographic shape of the La Concha Bay is chosen for the official logo of the European Capital Culture event for 2016 (See Figure 32). It can be said that, by this image city improve its image.



Figure 32 The official logo of European Capital of Culture

www.sansebastian2016.euFigure

Spain is going to host the fourth European Capital of Culture in 2016. Madrid (1992), Santiago de Compostela (2000) and Salamanca (2002) were the previous

title holders. San Sebastián is chosen between 16 Spanish cities (Alcalá de Henares, Palma de Mallorca-Baleares, Burgos, Cáceres, Córdoba, Cuenca, Las Palmas, Málaga, Murcia, Oviedo, Pamplona, Santander, Segovia, Tarragona and Zaragoza). The Spanish city will share the honour with the Polish City of Wroclaw. For the first time in history, the Basque Country will host the large-scale event. The ECOC represents not only a major opportunity, but also major challenge for San Sebastián since the bid of the city is ‘to overcome violence’. The city wants to fix its image and erase the dominant perception about the terrorized atmosphere. Thus, while preparing the proposal of the ECOC, the city underpinned its terrorized background, first in the Civil War, later under Franco and lastly by ETA. The city aims to share its perception to solve the sensitive issue first with Spain, then Europe and lastly with the entire world.

Fundamentally, the ECOC will be good chance for marketing beauties of San Sebastián and present the artistic, social and natural richness of the Basques. In this respect, the Basque Country will strengthen its own renaissance efforts and recover the backwardness year of 1992. Although the city marketing concept was new, for decades various cities in Spain engaged with festival structure for distinguishing themselves from their competitors. In this context, the festival of San Fermín in Pamplona, the Falles in Valencia, Holy Easter Week in Andalusia region and many other festivals attracted tourists from all over the world. Added to the traditional ones, almost every city and town designed thematic festivals and events in order to activate the local economy with more visitors. The following part aims to deal with one of the oldest festival of San Sebastián, broadly in Spain.

Thus, specific visual elements (probably the city icons) were supported from the world famous San Sebastián International Film Festival posters.

3.3. VISUAL IDENTITY AND POSTER DESIGN: THE CASE OF INTERNATIONAL FILM FESTIVAL OF SAN SEBASTIÁN – DONOSTIA

Through a visual product, people express various ideas and communicate with the target audience (Lazzari and Lee, 1990, 129). As a medium, the poster is one of them. ‘A poster is a two-dimensional, single-page format used to inform (display information, data, schedules, or offerings) and to persuade (promote people, causes, places, events, products, companies, services, groups, or organizations)’ (Landa, 2006, 184). For Richard Hollis (2004, 11), a poster is a powerful device for promoting events and festivals and he points out that;

posters belong to the category of presentation and promotion, where image and word need to be economical, connected in a single meaning, and memorable. In the streets of the expanding cities at the end of the nineteenth century, posters were an expression of economic, social and cultural life, competing to attract buyers for goods and audiences for entertainments. The attention of the passers-by was grabbed by the posters’ colour, made possible by the development of lithographic printing.

Posters are being used in various festivals for many years. By reaching international audiences it can be said that, posters of film festivals play a crucial role in promoting cities. Thus, the visual elements of the international film

festivals are essential to analyze and discuss. Historically, in order to overcome the damage and destruction of the WWII, nation states respected film festival format, for them, holding an international film festival help to ‘regain their proud national identities’ (De Valck, 2007, 56). By rewarding celebrities, film festivals made great contributions to promote cities. For example, among many European film festivals, the Cannes Film Festival made a significant contribution to the French city since 1946. Thanks to the movie stars, red carpet ceremonies and film premiers, the Cannes International Film Festival plays a fundamental role in visualizing the French coastal city. More or less, San Sebastián shares the same vision with Cannes.

The International Film Festival of San Sebastián posters were chosen for several reasons. The film festival is the oldest and the most prestigious international festival of the city, every year the event attracts more celebrities and visitors to the city. The International Film Festival is accredited by the Paris-based Fédération Internationale des Associations de Producteurs de Films (FIAPF) / International Federation of Film Producers Associations as ‘A’ category competitive film festival in 1957. The Cannes Film Festival is also in the same category. The sea dominates the daily life of the both cities. Cannes and San Sebastián organize many festivals and special events, both cities are known as a cultural hub in their territories.

The Basque Country designed a wide range of cinematographic events and image-related happenings, especially most of them concentrated in San Sebastián and Bilbao. Together with the International Film Festival, every year San Sebastián

hosts the Horror and Fantasy Film Festival, the Human Rights Film Festival, Surfilm Festival (Surf Film Festival), the Dock of the Bay Music Documentary Festival and the International Underwater Film Festival.

Strangely enough, Franco made some contributions to the tourism industry and festival structure of Spain. After the Second World War, from 1945 to 1957, Franco reframed its interest in international tourism and prepared some conservative tourism propagandas for the international tourists. Owing to some touristic initiatives, the Mediterranean coasts of Spain became a playground for the northern European tourists. Some of the tourists chose to spend their holidays in Atlantic coastal towns such as San Sebastián and Santander (Pack, 2006, 1-39). Huge amount of festivals were created in that period in Spain. International Film Festival of San Sebastián is just one of them.

The first international film festival held in 1953. Since its creation, huge amount of film lovers, the media and the people from the film industry travelled thousand of kilometers to see the prestigious event. Every year, the festival is celebrated in the second half of September. Thanks to this event, the summer season is extended in San Sebastián. From a marketing point of view, the city represents its natural amphitheatre atmosphere, the Basque people introduce their culture to many Hollywood stars and celebrities through media channels. In recent decades, there has been growing trend towards the use of film industry related festivals in San Sebastián. Additionally, since 1975 the International Underwater Film Festival, since 1990, the Horror and Fantasy Film Festival, since 2001 Human Rights Film Festival, since 2003 the Surf Film Festival, since 2008 the Dock of the Bay Music

Documentary Festival were held in San Sebastián to stimulate the economy, support the film industry atmosphere of the city and attract more famous and talented people.

Since the 60th edition of the film festival, the posters for its Official, New Directors, Horizontes Latinos, Zabaltegi and Pearls sections were chosen via online competition through a specific site within the official Festival website. The poster competition seeks to encourage creativity, participation and foster greater reach of the event so the poster competition is open to graphic designers from all over the world. In order to encourage participation, the competition takes place online, the public can vote their best posters. After the online pre-selection, the jury chose the winners among the 10 proposals which receive most public votes.

Between 1953 and 2012, the coastal Basque city hosted the international festival sixty times. Hence, in this case, sixty festival posters will be analyzed. Besides sixty posters, the official poster of the Zabaltegi section between 2000 and 2012, which means Open Zone in Basque language, will be evaluated. Thus, the number of analyzed posters will be increased from 60 to 72. It is essential to note that, identity and backgrounds of the designers were not mentioned and analyzed. This can be discussed in further studies and investigations. In this study, only the visual symbols of the city which represents the common visual characteristics of posters will be analyzed and discussed.

3.3.1. THE POSTERS OF INTERNATIONAL FILM FESTIVAL

The various designers of film festival posters used repeatedly (1953, 1955, 1957, 1981, 1983, 1984, 1985, 1986, and 1987) the Concha Bay with the Santa Clara Island figures (See Figure 33). As noted in the previous chapter, the various brands use the Concha Bay for associating themselves with their native city. Designers of posters selected the bay figure in their posters until 1987. In 1986, Spain joined the European Union and proved its European and International side to the rest of the world. Thus, the Festival became the part of the European Community. Since 1987, the city did not want to underline its best known panoramic view anymore.



Figure 33 Posters of 1953, 1955, 1957, 1983, 1985 and 1986

In 1981 the designer used the island with two mountains of San Sebastián in order to show the panorama of the city. The sunset atmosphere underlined especially the Santa Clara Island at the center (See Figure 34). The tie of the fingerprinted man shows the international side of the event. In the posters, the usage of flags is common way to highlight international side of the festivals and events. Using flags is a gentle way of connecting different countries. In this example, the tie adds fun to the poster but at the time with the blazer the figure shows the elegant look for the red carpet. The banned and repressed Basque language because of the Franco repression was used in the festival poster together with the Spanish language since 1980. This poster is the second poster after the freedom of the language usage in the region.

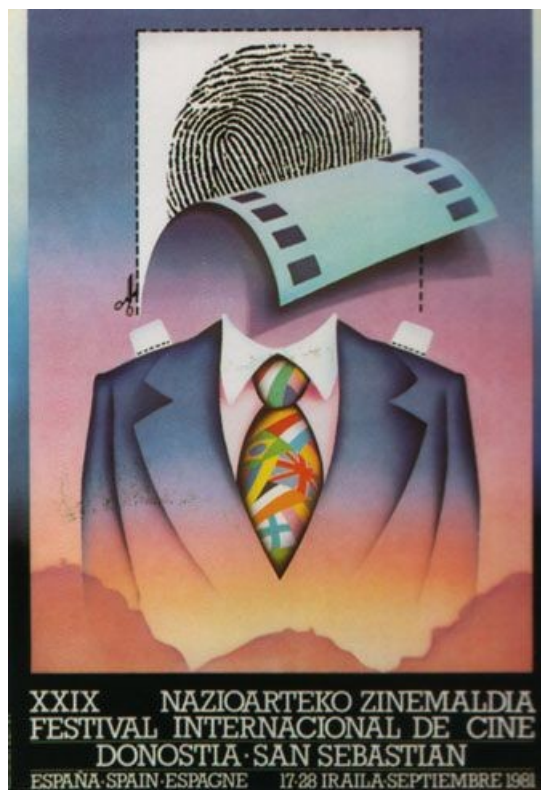


Figure 34 Festival poster of 1981

www.sansebastianfestival.com

Festival Internacional de Cine San Sebastián Donostia/Nazioarteko Zinemaldia/
San Sebastián International Film Festival
Septiembre/Iraila/September 1981

The designer of the year 1984 chose the Concha bay element on a snail shell. Every year, the official jury members select bests of the festival and reward them with golden and silver shell shaped awards. It can be said that, the designer preferred to shell figure for this fact. The bottom of the shell colored in blue for representing the sea, the designer want to points out the seaside culture of the city. The green used in two mountains and the island of the Concha Bay, which underlines the natural atmosphere of the region. The sun is seen behind the island and represented the pearl in seashell, which highlights the popular saying about the city *the pearl of the Cantabria*. The sun or the pearl is represents the shiny, bright side of the glamorous festival. The warm tones were used in sky for softening the cold tones, together with the popular stereotype of the film reel (See Figure 35).



Figure 35 Festival poster of 1984

www.sansebastianfestival.com

Festival Internacional de Cine San Sebastián Donostia/Nazioarteko Zinemaldia/
San Sebastián International Film Festival
Septiembre/Iraila/September 1984

The port of San Sebastián lies at the eastern side of La Concha Bay, which is a small triangular port with one basin for fishing and another for leisure and recreation, next to the Old Town. The port is divided into two docks, one for the fishing boats, the other one is for pleasure. In the official poster of 1990, the port presented the fishing culture of the city, broadly the Basque people. The monument, which was inspired from the designs of Eduardo Chillida, represents a key role in poster and presents the artistic side of the city. The frame of the poster includes various mermaid, shell, starfish figures in order to underline the sea related elements of San Sebastián (See Figure 36).

The city created a festival and named it the Dock of the Bay Musical Documentary Film Festival. This place plays as a magical role for the city identity. The two film boards and several film strips combine the festival goes with artistic side of the city. It can be said that, the people on the dock are waiting for the visitors of the film festival or maybe they are waiting for the return of fisherman boats from fishing. The sea products play a central role in the Basque cuisine, the designer want to show the daily ritual from the dock, citizens of the city which are waiting for to buy Basque fisherman latest products.

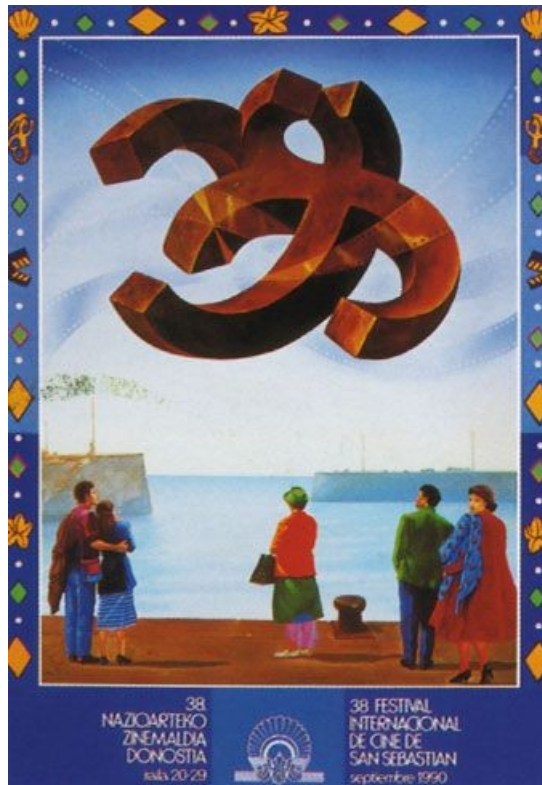


Figure 36 Festival poster of 1990

www.sansebastianfestival.com

Festival Internacional de Cine San Sebastián Donostia/Nazioarteko Zinemaldia/
 San Sebastián International Film Festival
 Septiembre/Iraila/September 1990

Some designers were inspired by the mermaid image (1955, 1956 and 1987). The official logo of the film festival represents the shell shaped bay of San Sebastián, which also includes two mermaids. While designing the poster of 1987, the naked mermaid appeared though the sea, the film strip wanders around her waist and gives mobility to the poster. Her well shaped body shines like a sun. The golden color of the mermaid refers to golden prize of the film festival. On the sea, the golden symbol is like a part of the perfect mermaid. In her right hand, she is holding and looking at a pearl, the island of Santa Clara seen in it. By using the pearl the designer gives reference to the city's main identity, the world famous tourist destination San Sebastián known as *the pearl of Cantabria* (See Figure 37).



Figure 37 Festival poster of 1987

www.sansebastianfestival.com

Festival Internacional de Cine San Sebastián Donostia/Nazioarteko Zinemaldia/
San Sebastián International Film Festival
Septiembre/Iraila/September 1987

The festival is globally known with the usage of the Victoria Eugenia Theatre. The theatre celebrated its 100th anniversary in 2012. Since its creation, the picturesque building hosted many of the city's major cultural events. The International Film Festival is one of them. The most emblematic building of San Sebastián, is repeatedly used for four times (1958, 1961, 1964 and 1988) (See Figure 38).



Figure 38 Posters of 1961, 1964 and 1988

www.sansebastianfestival.com

However, only in the poster of 1958, the reference to the Basque culture is used. In the poster, the women in traditional red or green skirt, white blouse and white headscarf for welcoming the guests and stars of the festival by standing entrance of the theatre. The red color is a festive color in the region, together with green, white and black. The above mentioned colors represented in the official flag of the Basque region. Probably the image is taken from the previous film festivals (See Figure 39). The women with traditional folk costumes were ready for welcoming the guests of the festival, standing entrance of the theatre. The two shell-figured lightings on the left and right of the poster were ready to celebrate the prestigious world-famous event.



Figure 39 Festival poster of 1958

www.sansebastianfestival.com

Festival Internacional del Cine San Sebastián Donostia/
San Sebastián International Film Festival
Septiembre/Iraila/September 1987

The major portion of the official section of Zabaltegi posters consist of the image of the Kursaal Congree Centre because the International Film Festival occurs in the modern and futurist symbol of the city. The Zabaltegi aims to be a heterogeneous section of the festival and divided into three subsections *Pearls*, *New Directors* and *Specials*. Officially, since 2000 Zabaltegi posters were designed until 2012, repeatedly six times (2002, 2003, 2004, 2005, 2006 and 2011) the famous architectural work of Rafael Moneo was used (See Figure 40). It can be said that, as a cultural center, the figure of the Kursaal Congress Centre is like the Sydney Opera House. Since establishments, both Kursaal Centre and Opera House structures are distinctive part of Spanish and Australian cities.



Figure 40 Zabaltegi posters of 2003, 2004 and 2005

www.sansebastianfestival.com

The official poster of Zabaltegi section in 2006 is distinctive because the Kursaal's two large glass cubes made from sand (See Figure 41). The designer of the poster used the natural element from the city itself, the sand and highlighted the Basques precious element, the sea and beach culture. Year by year, the Kursaal Auditorium and Congress Centre strengthens its linkage between the International Film Festival, the poster is a proof of this fact.

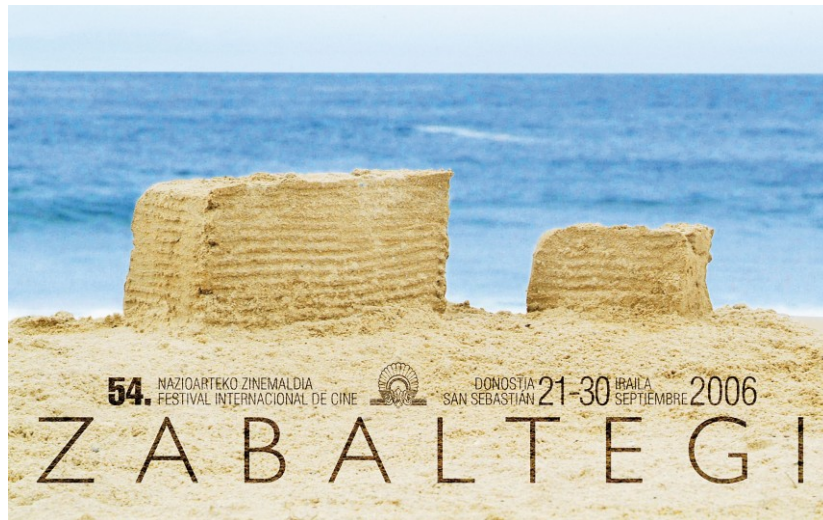


Figure 41 Zabaltegi poster of 2006

www.sansebastianfestival.com

Festival Internacional del Cine San Sebastián Donostia/ Nazioarteko Zinemaldia/
San Sebastián International Film Festival
Septiembre/Iraila/September 2006

In the official poster of the festival's Zabaltegi section from 2002, an old photo from San Sebastián shows a kid on the beach in front of the railing of Juan Rafael Alday. The symbol of the railing of the city is used and chosen for the first time as an official poster for the festival, although the figure was used for many graphic artists and poster designers. The poster shows the open section of the festival Zabaltegi, by using historical photo from its own past. The happy kid reflects the positive and enjoyable side of the festival (See Figure 42).

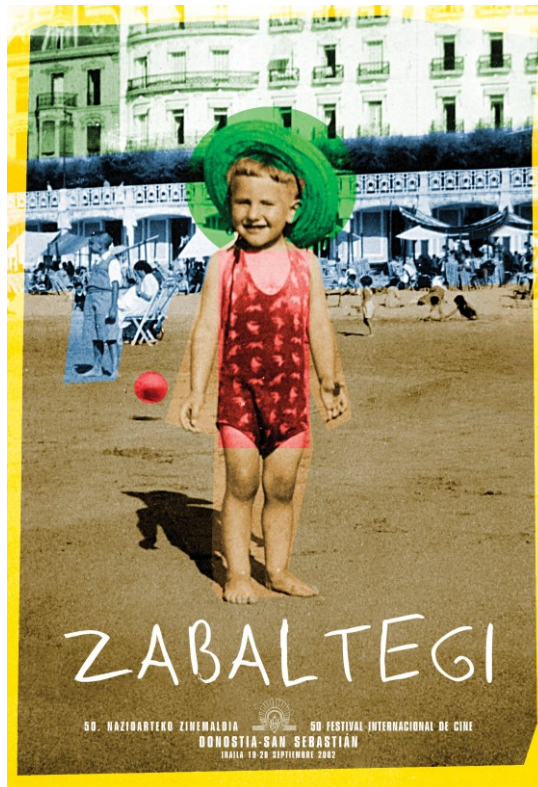


Figure 42 Zabaltegi poster of 2002

www.sansebastianfestival.com

Festival Internacional del Cine San Sebastián Donostia/ Nazioarteko Zinemaldia/
San Sebastián International Film Festival
Septiembre/Iraila/September 2002

The monuments of the city, *the Comb of the Wind* and *the Tribute to Fleming* of Eduardo Chillida were used in the 2011 edition of Zabaltegi poster (See Figure 43). The Tribute to Fleming monument, which actually situated in the Bay of Concha, is important since Chillida designed the monument to show his respect to inventor of penicillin Alexander Penicilin (See Figure 44). The monumental nuances of the city were used in the posters by chance or coincidence and they support the visual identity of the city in the viewer's point of view.



Figure 43 Zabaltegi poster of 2011

www.sansebastianfestival.com

Festival Internacional del Cine San Sebastián Donostia/ Nazioarteko Zinemaldia/
 San Sebastián International Film Festival
 Septiembre/Iraila/September 2011

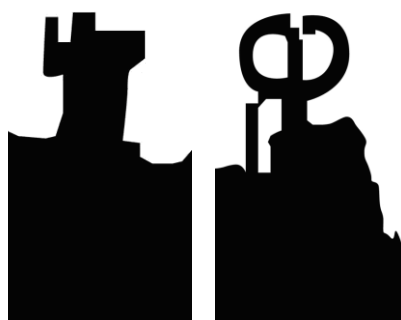


Figure 44 Details from Zabaltegi poster of 2011

www.sansebastianfestival.com

The poster for the 2008 version of International Film Festival represents the symbolic element of the Basques, from traditional wood chopping competitions (See Figure 45). According to Madrilenian designer, illustrator, expert typographer and professional artist Oscar Mariné Brandi (2008) from OMB Design, the fuchsia

colored wooden element or icon gives reference to the Basque culture and it is ‘an enormous spotlight, a speaker, a projector. It’s an imposing aerial that broadcasts and receives information and energy. A cinematographic reference and symbol (...) a metaphor of the Basque people and culture. It’s pink, a colour referring to the Festival’s vocation of modernity while pointing towards the youngest and most original proposals of today’s cinema.’ In 2008, the Malaga-born Spanish actor Antonio Banderas and the American actress Melanie Griffith walked on the fuchsia colored carpet (See Figure 46).



Figure 45 Festival poster of 2008

www.sansebastianfestival.com

Festival de San Sebastián/Donostia Zinemaldia/
San Sebastián International Film Festival
Septiembre/Iraila/September 2008
(designer Oscar Mariné Brandi & OMB Design)

The dominant visual element, the wood shows the irony from the region with its unexpected color and represents the innovative side of the city and the festival. For the first time in its own history, in 2008 the International Film Festival of San Sebastián used a dark fuchsia carpet instead of classic red carpet, fuchsia was the predominant color of that year in the Festival's image. Since 2007, Oscar Mariné Brandi and OMB Design is responsible for communication campaigns of the festival. He and his company designed graphic concept of the posters. Each year the facades of Kursaal and other buildings, streets, guides for visitors and publications of the festival reflect OMB Design creations.



Figure 46 Antonio Banderas & Melanie Griffith on fuchsia carpet (Photo by Karlos Corbella)

www.sansebastianfestival.com

The festival image for the 59th edition of San Sebastián International Film Festival designed by Yoana Figueras from San Sebastián based company BI TANTA. The antique suitcase represents the journey of all participating films in the film festival.

The suitcase which is very close to the shore of the sea, symbolizes imaginary voyages for the people who is going to watch the competing films at the cinema or at home. It can be said that the location in the 59th edition poster is not chosen by chance, it the atmosphere underlines San Sebastián seaside and beach culture (See Figure 47). Without any distinctive figures such as the Santa Clara Island or the surfer images willingly or unwillingly, the poster gives the Basque city's main pride, the sea culture.

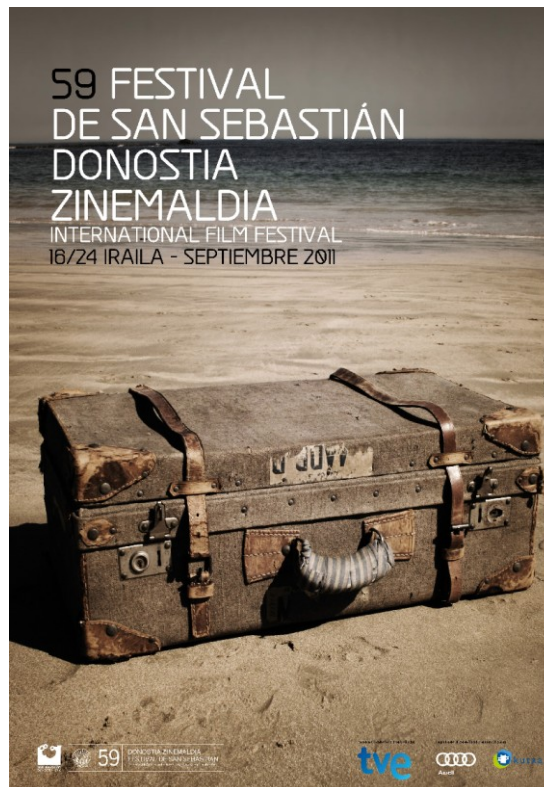


Figure 47 Festival poster of 2011

www.sansebastianfestival.com

Festival de San Sebastián/Donostia Zinemaldia/
San Sebastián International Film Festival
Septiembre/Iraila/September 2011
(designer Yoana Figueras & BI TANTA)

Half of the film festival posters are not related with San Sebastián, they just show popular characters from the film industry and the unforgettable scenes from the

classic films. International film festival posters predominantly use the universal symbol of film strips in various forms and colors. Of course, the color most used is black. Besides, the movie theatres or the scenes from the cinema were popularly used.

Since the year of 1980 the posters have been using the Basque language together with the Spanish. Even the city's Basque name, Donostia appeared in same year. After Franco's death in 1975, in a five year period the region has achieved its freedom. Restrictions and barriers were diminished. The freedom of expression is reflected to the film festival posters.

The poster designers and visual artists use specific images which related with the city and the Basque culture. Principally, the Victoria Eugenia Theatre dominates the poster with the day and night views. Afterwards, San Sebastián's latest iconic building, the Kursaal Congress Centre which houses the film festival, entered the posters in various forms. Especially, in official Zabaltegi section posters, designers prefer unrelated elements, such as cartoon or sand while representing the Kursaal. With its seashell shaped form, the Concha Bay image is found in background of the posters. Visually, the Concha Bay image is the most distinctive visual identity of the Basque city which dominates the festival posters. Moreover, the bird's eye view of the bay is also used in the logo of the ECOC (See Figure 32). Since 2008, the official logo of the ECOC is also found in the international film festival posters.

The symbolic representations of the mermaid figures in film festival posters highlight the shape of the prize from the festival and combine the festival with the sea culture. Dominantly, the mermaid figured posters were used in the initial years of the festival. Together with the sea related elements such as the blue sky, the beach atmosphere and starfishes images in various shapes and forms compose the corners of the city, the sea and the festival triangle.

Monuments are the other symbolic representations of the film festival posters, the Comb of the Wind, the Tribute to Fleming and the railing of the Concha market the beauties of the city and underline the visual identity.

More or less, the official film festival posters reveal the above mentioned visual elements from the city except the gastronomy. Noteworthy, together with the Berlin Film Festival and the Basque Culinary Center the San Sebastián International Film Festival created a new section in 2011 which named 'Culinary Zinema: Cinema and Gastronomy' in order to award gastronomy related activities. It can be said, in the near future, the gastronomic elements from the Basque cuisine will enter the festival posters. The most distinctive sport of San Sebastián, the surfing, which forms the spirit of the city, is not used in the posters. However, in order to strengthen the surfing identity, since the Surf Film Festival of San Sebastián attracts the film industry and the surf lovers to the city.

CHAPTER 4. CONCLUSION

Thanks to the European Capital of Culture programme, sub-national identities strengthen their presence and promote their image via culture. The programme is also influential where there is a conflict between national and sub-national identities. As stated previously, little is known about the European sub-national identities. Therefore, this thesis concentrated on one of the Spanish sub-nation, the Basque identity by focusing on San Sebastián – Donostia and it has explored the visual identity formation of San Sebastián – Donostia via the city's cultural instruments. Herreo *et al.* (2006, 53) explained ideas on culture as

Nowadays culture plays a double role: on the one hand, it backs collective remembrance and society identification; and on the other hand, it is a source of richness and generates economic activities. (...) Cultural tourism, only in that case *culture*, as a sign of identity, knowledge and national histories, becomes merchandise, namely a good that can be demanded and consumed.

International Film Festival represents San Sebastián – Donostia by playing a pioneer role. Thanks to the official film festival posters, the cultural elements of the Basque city were presented and consumed. The poster analysis shows that half of the publicity posters contribute the marketing of the city. Moreover, the architectural structures and artistic monuments make a valuable contribution to improve the visual identity formation of the city. The repeated city elements both in posters and various brands from the city will attract capital and visitors to city. A city with a strong identity can stand out in a crowd, this is especially important in city marketing race. By holding the EU's international event, the Basque

Country via San Sebastián – Donostia will benefit from the ECOC and present its artistic and natural attractions and reach a global audience.

According to Martin Kohli (2000, 119), recently, ‘everything now turns around identity’. What is needed in European Integration Studies is a series of case studies to investigate identity of European sub-nations. In this thesis, I tried to understand and analyze the visual elements that constitute Basque identity. I am sure, after the 2016 ECOC event, more literature will be written and investigated about the Basque city.

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