CREATING VISUAL IDENTITY IN FILM FESTIVAL DESIGNS

FİLM FESTİVALİ TASARIMLARINDA GÖRSEL KİMLİK YARATMA

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Abstract
Throughout history, people have come together to organize various celebrations and festivals. Festivals are events that carry a universal significance, fostering a sense of unity and shared emotions. In particular, film festivals, whose importance has grown significantly in recent times, serve as a reflection of cultural values, societal lifestyles, emotions, and ideas. These events, characterized by rich content and diversity, and with artistic expression at the forefront, highlight the significance of the work done in the field. In this context, a strong and effective visual identity is essential in the creation of the festival's identity. Cultural codes, symbols, visuals, color, typography, form, and shape play a critical role in constructing the festival's character. This study, employing qualitative research methods, examines the corporate identity designs of the 74th Berlin International Film Festival and the 43rd Istanbul Film Festival, emphasizing the importance of creating a visual identity for film festivals. These analyses are conducted through a semiotic approach. A literature review was also conducted, and the selected film festival designs were descriptively analyzed in terms of design elements such as color, typography, visual impact, coherence, and form-content harmony. The aim of this study is to identify the descriptive challenges faced in the visual identity creation process and propose solutions to address these issues. Given the limited number of academic studies in the field, this research is expected to contribute to the existing literature.

Keywords: Festival, Film Festival, Design, Visual Design, Visual Identity.

Öz
Tarihten günümüze insanlar, bir araya gelerek çeşitli kutlamalar ve festivaller düzenlemiştir. Festivaller, ortak duyguların paylaşıldığı, bütünleştirici gücüyle evrensel bir nitelik taşıyan etkinliklerdir. Özellikle günümüzde önemi giderek artan film festivalleri, kültürel değerlerin, toplumun yaşam biçimlerinin, duyguların ve fikirlerin bir yansıması olarak anlam kazanmaktadır. Sanatsal ifadenin ön plana çıktığı, zengin içerik ve çeşitliliğe sahip bu etkinlikler, ilgili alanda yapılan çalışmaların önemini ortaya koymaktadır. Bu bağlamda festivalin kimliğinin oluşturulmasında, güçlü ve etkili bir görsel kimliğe ihtiyaç duyulmaktadır. Festivalin karakterinin inşasında kültürel kodlar, semboller, görseller, renk, tipografi, biçim ve şekiller önemli bir rol oynamaktadır. Nitel araştırma yöntemlerinin kullanıldığı bu çalışmada, 74. Berlin Uluslararası Film Festivali ve 43. İstanbul Film Festivali'nin kurumsal kimlik tasarımları irdelenerek, film festivallerinde görsel kimlik yaratmanın önemi vurgulanmaktadır. Bu irdelemeler, göstergebilimsel yaklaşımlar doğrultusunda ele alınmaktadır. Konuya ilişkin literatür taraması yapılarak, seçilen film festivali tasarımları; renk, tipografi, görsel etki, bütünlük, biçim-içerik uyumu gibi tasarım ögeleri üzerinden betimsel olarak değerlendirilmektedir. Bu çalışmada, görsel kimlik oluşturma sürecinde karşılaşılan betimsel sorunların belirlenmesi ve bu sorunlara yönelik çözüm önerilerinin sunulması amaçlanmaktadır. Alanda yapılan akademik çalışmaların sınırlı olması nedeniyle, bu çalışmanın literatüre katkı sunacağı düşünülmektedir.

Anahtar Kelimeler: Festival, Film Festivali, Tasarım, Görsel Tasarım, Görsel Kimlik.

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INTRODUCTION

In the pre-modern era, festivals were primarily celebrated in relation to local beliefs and events that were deeply embedded in the collective memory of societies, often connected to religious rituals, agricultural activities, or the reenactment of historical events. It is known that especially in the Roman, Egyptian, and Greek civilizations, religious-themed festivals were held. However, in the modern era, festivals began to be seen as events disconnected from secular and religious customs or traditions. Thus, over time, the concept of festivals has evolved, and it can be said that they are now more frequently organized around themes such as film, music, theater, cinema, fashion, sports, and shopping (Polat, 2019). Festivals become a type of cultural archetype, defining the rules and forms of how a sacred event might occur, how identity is visualized, the types of festivals that exist, and how festivals are integrated into urban life. Many festivals originate from religious rituals associated with ancient cults, and their themes evolve from festival to festival (Zheleznyak & Korelinas, 2021, p. 2). Throughout history, it is observed that the cycle of festivals has undergone transformations, with their purposes and methods changing over time. Despite the shifting aims and content of festivals, they have always maintained their value and created interactive spaces.

Film festivals are fundamentally nourished by recurring events such as festivals and carnivals. These festivals, where people gather to have fun, enjoy themselves, and participate in religious or cultural activities, provide spaces where participants feel free. Olympics, festivals, and carnivals share a common emphasis. In this context, film festivals also share similar characteristics with fairs (Yetkiner, 2019).

In today's world, where the value and importance of film festivals are increasing, good design plays a significant role in building the festival's character and ensuring its success. In this context, the visual impact of design applications that make the festival visible plays a key role in making the festival more memorable and in helping the audience gain information about it. The visual design of a film festival includes processes such as conveying information, engaging the target audience through interactive graphics, choosing the right colors, using typography, determining shapes and forms, and creating creative concepts suitable for the theme. Thus, the visual design of a well-designed film festival can be directly associated with the quality and professionalism of the work.

In this study, the visual identities of the 74th Berlin International Film Festival and the 43rd Istanbul Film Festival were analyzed based on semiotic approaches. In this research, which employed qualitative research methods, a literature review was also conducted. In this context, the visual designs of the selected festivals were examined in terms of fundamental design elements such as color, typography, visual impact, texture, form, and content coherence; and evaluated from semantic (meaning), syntactic (structural), and pragmatic (functional) perspectives. The analyses conducted have been discussed in the results section of the study.

Film Festivals and Their Role Today

The increasing number of film festivals and the support for work in this field will make a significant contribution to showcasing creative ideas and promoting the development of future endeavors. Film festivals, where art, culture, and history converge, bring together art enthusiasts with the aim of promoting, uniting, and entertaining. In this context, ensuring the sustainability of festivals and passing them on to future generations is just as important as organizing them.

Film festivals have a significant impact on the economies of cities. Through festivals, local tourism is supported, and numerous positive effects, such as job opportunities, are observed. In this regard, the influx of visitors during festivals also benefits hotels, restaurants, and stores (Sinha, 2024). Alongside film screenings, the number of exhibitions, panels, and workshops held during film festivals is increasing. Therefore, this rise contributes to a constructive and positive framework for film festivals by reinforcing a sense of belonging and participation in the city, fostering a sense of unity, and offering spaces for expression and presence in public spheres (Doğan, 2022, p. 271).

The festival, by bringing together its main audience with films, creates a cultural space for sharing while also bringing filmmakers and distributors together, either directly or indirectly, forming a marketplace. Consequently, this marketplace creates an economy for films and related products, while the festival itself generates an entertainment economy through advertising and sponsorships. The country and city hosting the festival also benefit from both international and local tourism (Küçükcan, 2022, p. 281). In this context, the festival contributes to enhancing the competitive power of the city where it is held and aids in its branding. Particularly, international festivals offer participants from different parts of the world an opportunity to gain insight into the city and experience its culture. Developing products that symbolize the city as part of the festival holds great importance for promotional purposes. Therefore, film festivals can also be considered a visual medium of expression.

A strong organizational team plays a crucial role in the success of film festivals. In this regard, the contribution of the organizational team to the establishment of a corporate structure and the collaborative execution of the festival are of great importance for ensuring the smooth functioning of the process. Workshops, exhibitions, and various events held during film festivals offer rich content to visitors and create interactive environments.

Corporate Identity Design and Creation Processes in Film Festivals
The increasing importance and number of film festivals bring along the process of creating a new identity that differentiates these festivals from others. In the visual designs made for film festivals, the adoption of original and aesthetic approaches also highlights the quality of the work being carried out. Malcolm Barnard defines design as *"something visible that carries a communicative or functional purpose"* (Barnard, 2010, p. 31). Designs developed with this purpose in mind leave a positive impression on festival participants, making the festival more attractive.

Identity is a concept that connects individuals, creating a sense of social cohesion, bringing them together on a common ground, and highlighting a sense of belonging. Identity is a cultural and social phenomenon that ensures continuity between the individual and society (Gül, Cesur & Bostan, 2019, p. 6). Hasan Fehmi Ketenci and Can Bilgili's evaluation of visual identity design is as follows: *"In visual communication practices, an important issue is the creation of visual identity. Creating a visual identity involves turning positioning and verbal identity into an accessible visual representative"* (Ketenci & Bilgili, 2006, p. 287). Visual identity is a collection of visual elements that serve to represent and differentiate a brand. More specifically, it refers to visible components such as logos or brand colors that help customers identify a brand (Goldstein, 2023). Sanem Kavram Güney describes corporate identity as *"the identities of institutions, organizations, and brands, formed to inform their target audiences of who they are and what they stand for"* (Güney, 2022, p. 37). The visual identity of a brand can be defined as a combination of graphic elements that represent and define it, including its logo, colors, typography, images, and other design elements. Developing a visual identity is not only part of the brand creation process but also one of the most exciting and enjoyable stages (Oppelt, 2023).

Gavin Ambrose and Paul Harris state the following regarding visual identity: *"Visual identity and logos are visible on various branded elements such as corporate uniforms, signage, websites, and external communication units. If a design is part of a series, it must be considered how the application concept will connect with previous and subsequent versions or iterations of that series"* (Ambrose & Harris, 2013, p. 172). Consequently, as similarity becomes ordinary over time, the need for innovation, new ideas, and creativity will arise. *"Creativity, just as it has played a crucial role in our species recent centuries of life, will also serve as a cornerstone for our next steps"* (Eagleman & Brandt, 2020, p. 8). "Creativity conveys a sense of discovery and boundary-setting, but graphic design requires practical creativity aimed at a specific end. Creativity is controlled and informed by the requirements of design knowledge and the qualitative and quantitative information generated during the research phase" (Ambrose & Harris, 2013, p. 49). Along with success, the impact created on society is also of great importance. In this context, David Eagleman and Anthony Brandt note that *"Not all creative ideas have the chance to capture an audience. Simply bending, breaking, and blending does not guarantee that the outcome will be appreciated. The act of creativity is only half of the story; the other half is the community*

to which the creation is presented. Innovation alone is insufficient; for a product to resonate, it must also find an audience within society. Therefore, what we find creative and interesting varies depending on where we live" (Eagleman & Brandt, 2020, p. 106).

When designing graphic indicators, elements intended to be perceived or remembered are addressed with special approaches and transformed into impactful components. In this context, data regarding 'impact', one of the fundamental principles and elements of graphic design, is utilized to create the intended image or behavioral change in human perception (Sayın, 2019). Accordingly, it is aimed to identify and apply design elements that seek to create an impact in a way that ensures coherence.

In the visualization of information, determining the correct design process enables users to interact with the data. The importance of digital environments and the prominence of visual elements make designs, which are evaluated within the framework of artistic and aesthetic concerns, even more significant (Verep, 2020, p. 101). In the processes of creating the corporate identity of a film festival, logo design, color, typography, visual usage, form, and shapes stand out as essential elements. In these applications, principles such as coherence, rhythm, balance, visual impact, and originality are indispensable parts of the design process. Various promotional efforts, such as poster design, social media, and web design, contribute to the dissemination and promotion of the festival, reaching wide audiences through the interaction power of digital platforms.

In festival designs, visual elements are developed based on a predetermined theme, and ideas are produced in line with this theme. The logo, as one of the critical elements of corporate identity, plays a significant role in constructing and representing the festival's character. In the film festival logos that reflect the essence of the festival, the chosen colors and typography serve their purpose through design practices that ensure high readability and memorability. In film festival designs, the powerful impact of color is especially utilized to create a striking effect, highlight specific elements, and emphasize them. Zülfikar Sayın comments on the role of color by stating, *"In design, complementary indicators can be achieved through opposing forms and content, as well as through supportive elements like form, color, and texture. Complementary (analogous) approaches to color usage are especially common in this context"* (Sayın, 2019, p. 23). In film festival design applications, an effective and harmonious color palette is created, taking into account the interaction of colors.

One of the key design elements in the visual identity designs of film festivals is typography. *"Typography is one of the most effective elements that gives a design personality and emotion; the visual form it takes can dramatically alter the accessibility of the idea and the reader's reaction to it"* (Ambrose & Harris, 2012, p. 38). The typeface selected in accordance with the festival's content plays a crucial role in the festival's recognition, readability, and perception. Furthermore, the visuals used in the festival's designs that align with the theme are crucial in successfully conveying the intended message. In this regard, Gillian Rose comments, *"An image may have its own visual effects; these effects, triggered through specific ways of seeing, are crucial in producing and reproducing visions of social difference; however, these effects always intersect with the social context of viewing, the ways the image circulates, and the visualities that viewers bring to it"* (Rose, 2023, p. 45).

After addressing the corporate identity and creative processes in film festivals, this section examines design applications related to the topic. The Tokyo International Film Festival has succeeded by creating interactive platforms where film enthusiasts from different countries come together, showcasing rich and prestigious films. In the logo design that represents the visual face of the festival (Figure 1), the use of black emphasizes power, elegance, and sophistication. A typographic expression was adopted in the construction of the festival's character, where the festival's initial letter was designed in a large format and combined with a film strip, providing a visually striking coherence. Poster designs, which are the primary visuals created for purposes such as promotion, information dissemination, influencing the target audience, and inviting them to the event, play a key role in the visual identity construction of film festivals. The goal is to make the graphic products prepared in this context easily achieve their purpose. In the poster design for the 34th Tokyo International Film Festival held in 2021, a design based on the

theme of 'transcending boundaries' was used. Designer Junko Koshino presented an intriguing image with a figure of a woman advancing against the wind, featuring a motif from one of the bird paintings of the famous Edo period painter Ito Jakuchu (Figure 2) (TIFF, 2021). In the design, the use of cultural indicators and the striking use of yellow on a dark background stand out. The balance established between typography and visual elements provides an effective and elegant unity, successfully reflecting the atmosphere of the festival.

Figure 1. Tokyo International Film Festival, logo design (TFWSA, 2023).

Figure 2. Tokyo 2021 International Film Festival, poster design (Tiff-Jp, 2021).

The Jeonju International Film Festival, held in Jeonju, South Korea, was established in 2000 and offers limitless possibilities and experiences beyond a film festival with its innovative vision (JEONJU IFF, 2024). The poster designs for the 24th Jeonju International Film Festival, which stands out with the slogan 'Cinemas beyond the frame', use a minimalist expression (Figure 3). In these designs, where typographic elements are prominent, a typeface reflecting the rhythm of the festival was used. Inspired by the slogan 'Cinemas beyond the frame', a sense of unity was created between the graphic forms designed in orange and red tones and the typography. The use of red and orange emphasizes the dynamic, warm, and joyful atmosphere of the festival, creating an impressive visual effect. The cube-shaped environmental graphic example positioned outdoors (Figure 4) creates a dynamic effect, offering a physical display that highlights the identity of the festival.

Figure 3. 24th Jeonju International Film Festival, poster designs (2023).
https://eng-archive.jeonjufest.kr/db/festivalList.asp?EP_NUM=24

Figure 4. 24th Jeonju International Film Festival, environmental graphics (Medium, 2023).

It has been previously emphasized that film festivals play a significant role in promoting local regions and gaining international recognition. For instance, the 5th Bingöl International Short Film Festival, supported by the General Directorate of Cinema of the Ministry of Culture and Tourism, opens its doors to art lovers by hosting new works that meet Turkey's and Anatolia's need for art, continuing to enhance the cultural value of film festivals (BKFF, 2023). From a visual design perspective, the festival's logo adopts a typographic expression, using a highly legible font (Figure 5). The festival's color palette consists of yellow and black tones, with yellow reflecting the warm atmosphere and positive energy of the festival. Similarly, the 5th Siirt International Short Film Festival, also supported by the General Directorate of Cinema of the Ministry of Culture and Tourism, is among the significant festivals that contribute to the development of the country's cinema culture and hold cultural importance (SKFF, 2022). The festival's logo design achieves unity through typographic arrangement, creating a vibrant effect with colors.

Figure 5. Logo design examples for the 5th Bingöl International Short Film Festival and the 5th Siirt International Short Film Festival. Design: Sevim Karaalioğlu.

When examining the poster designs of the 5th Siirt International Short Film Festival (Figure 6), it is evident that visual elements emphasizing the culture of Siirt and the symbols unique to the city stand out. In this context, the inclusion of visuals that highlight the promotion of the city in the visual identity of festivals creates a positive perception. Design applications that connect with the target audience, effectively disseminate information to a wider audience, and emphasize the theme and atmosphere of the film emerge as striking elements in film festivals.

Figure 6. 5th Siirt International Short Film Festival poster designs. Poster design: Sevim Karaalioğlu (2022). Photo: (left) Murat Adıyaman. Photo: Orhan Tanhan (right).

Themes determined in festivals and the design applications developed accordingly can create a striking impact. For instance, the FilmOn Film Festival, held in Poland, is a festival that focuses on allowing individuals with disabilities to express their emotions through film. When examining the festival's logo design, a strong festival identity has been created through the use of colors, patterns, and textures in each letter. In the festival posters that stand out with the slogan 'Film Festival for People with Disabilities' (Figure 7), a captivating design language has been developed using themes such as challenges, magic, feelings, adventure, community, and nature (Admind, 2022).

Figure 7. Filmon Film Festival poster designs (Admindagency, 2022)

The social media and website designs, which are part of the festival's corporate identity, play a critical role in promoting the festival to a wide audience and sharing information. Viewers who wish to learn more about the festival are directed to the corporate social media accounts, the website, and the design

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applications developed for these platforms. Social media accounts stand out as interactive platforms that allow viewers to actively communicate about the festival and access important announcements such as winners and jury members. When examining the social media and web design applications of the FilmOn Film Festival (Figure 8), it is evident that a design language consistent with the festival's corporate identity has been adopted. It can be said that a strong visual impact is created through typographic expressions and graphic approaches. The festival's website has been designed to be accessible to users with visual impairments and those with difficulty focusing. On digital platforms, text and visual content that align with the festival's corporate identity are observed.
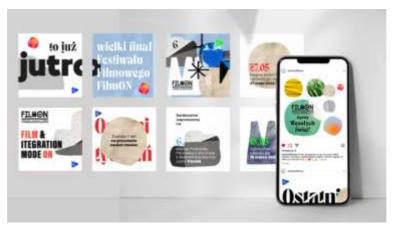

Figure 8. Filmon Film Festival social media and website visual designs (Admindagency, 2022).

Corporate Identity Design Reviews of the 74th Berlin International Film Festival
Berlin International Film Festival, establishing a visual identity for film festival designs, is the main focus of this section, where a detailed examination of the corporate identity of the 74th Berlin International Film Festival is presented. The festival's design elements such as logo, poster, social media, and product design are evaluated within the framework of essential design components such as color, typography, visual impact, texture, form, and content harmony from semantic (meaning), syntactic (form structure), and pragmatic (functional) perspectives.

Having significant global prestige and held at Potsdamer Platz, the Berlin Film Festival has hosted leading filmmakers of contemporary cinema throughout its historical process and has managed to attract thousands of viewers each year. By preserving the cultural and artistic importance of cinematic art, the festival continues to maintain its value by contributing to the promotion and screening of the best films of all time (Russell, 2024).

The festival's logo was developed by drawing inspiration from the symbolic figure of Berlin, the Berlin Bear (Figure 9). The modern logo design aims to combine cinematic tradition with future innovations (Figure 10). The importance of the bear figure for Berlin is enriched by historical and mythological connotations (Lany, 2024). The red color used in the logo, inspired by the bear symbol, creates a lively and attention-grabbing effect from a semantic perspective. In syntactic analysis, the word 'Berlinale', designed vertically with a calligraphic font, aligns harmoniously with the bear figure, presenting an aesthetic unity. A highly readable font was chosen, ensuring formal coherence as well. From these examples, the necessity, readability, and significance of typography in film festivals are clearly demonstrated.

Figure 9. Bear figure, symbol of the city of Berlin (Admindagency, 2024).

Figure 10. The Berlin International Film Festival logo design (Admindagency, 2024).

When examining the visual designs of the festival from previous years, it is observed that consistency and continuity are maintained each year. The main visual design of the festival, which has developed a common design language, was created by graphic designer Claudia Schramke. The poster design of the film festival, analyzed in figure 11, presents a clear and understandable appearance from a semantic perspective, with the bear symbol forming the focal point of the design. Dominated by fuchsia and blue tones, the festival title and date information are displayed in large, white fonts, creating a striking impression. It can be said that the fuchsia and blue tones reflect the dynamic spirit and enthusiasm of the festival. A minimalist and modern typography was used to reinforce the corporate identity of the festival. The large illustrative bear figure used on the poster creates a visual impact from a syntactic perspective, increasing interest in the festival. A modern and legible font was chosen for the festival title, adopting a straightforward expression.

Figure 11. 74th Berlin International Film Festival poster design (Abusdecine, 2024).

In the visual design applications prepared for the promotion and announcement of the festival on social media platforms, it is observed that the color green is also used (Figure 12). This can be associated with the use of different colors to reflect the festival's excitement and versatility. In fast-paced social media environments, the ease of understanding and readability of typography holds great importance in terms of functionality. The layout of the visual design plays an effective role in delivering the message quickly to the target audience. When examining the overall structure of the festival, it is observed that consistency is maintained by adhering to the main visual design language, and the corporate identity image is successfully reflected.

Figure 12. 74th Berlin International Film Festival social media design (Instagram, 2024).

The visuals of the festival's website, which provide informative content for the promotion, announcement, and application processes (Figure 13), are designed in harmony with the visual design language of the festival. By utilizing the complementary power of different colors, the joy and emotions of the festival are effectively conveyed. The bear symbol, representing Berlin, is presented in various formal shapes and animated graphics in the design applications, creating an interactive experience for users. Especially, animated graphics engage festival participants more actively in the process, making the experience more interactive. In this context, it can be concluded that animated visuals are more functional than static ones.

Figure 13. 74th Berlin International Film Festival website visuals (Berlinale, 2024).

In the promotional activities of festivals, souvenirs stand out as an important element of corporate identity. Products that participants can keep as memorabilia and use in their daily lives are significant for the sustainability and promotion of the event. When examining the product design of the 74th Berlin International Film Festival (Figure 14), it is observed that these products successfully reflect the festival's visual identity and make the festival more visible to a wider audience through portable items. The promotional products, developed based on the main visuals and colors of the festival, are pragmatically functional. The button example in figure 15, designed with the slogan 'Films Unite, Hate Divides', carries a powerful meaning and conveys a striking message. This graphic product is also designed in accordance with the festival's main visual identity. When evaluating the corporate identity of the 74th Berlin International Film Festival, it is evident that a unified design language has been established through graphic approaches, successfully combining design elements such as color,

typography, visual impact, texture, form, and content harmony. In this respect, it can be considered a successful example among film festivals.

Figure 14. 74th Berlin International Film Festival promotional products (Berlinale, 2024).

Figure 15. Button design developed based on the 74th Berlin International Film Festival (Berlinale, 2024).

Corporate Identity Design Reviews of the 43rd Istanbul Film Festival
In this section, various reviews are conducted on the corporate identity of the 43rd Istanbul Film Festival. In this context, the selected visual designs from the festival are examined in terms of design elements such as color, typography, visual impact, texture, form, and content harmony, and are evaluated from semantic (meaning), syntactic (formal arrangement), and pragmatic (functional) perspectives.

The Istanbul Foundation for Culture and Arts (İKSV) is an important cultural institution that regularly organizes and hosts numerous events to support the development of culture and arts in Istanbul (İKSV, 2024). The İKSV logo, designed by Turkish graphic artist Bülent Erkmen (Figure 16), can be said to symbolize Istanbul through its tulip figure and choice of blue color, semantically. Additionally, the selection of a modern font provides syntactic coherence, offering a clear and balanced visual structure.

Figure 16. Istanbul Foundation for Culture and Arts, logo design (İKSV, 2024).

The 43rd Istanbul Film Festival, held from April 17 to 28, 2024, stands out as a festival that brings together the latest examples of world cinema, cult works, master directors, and young talents, offering

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rich content through special screenings, interviews, and various events. Actress Nur Sürer and Ece Bağcı were chosen as the faces of the 43rd Istanbul Film Festival. When examining the festival's poster design (Figure 17), a narrative is created through a semantic relationship with the bubble wrap used in the photograph.

Bubble wrap is known as a material used to protect delicate, sensitive, and valuable items from damage. In this context, a campaign idea was developed in the festival's visual designs with the underlying message of protecting, embracing, and enveloping the festival, film art, its workers, and its audience. The poster design, inspired by this concept, features a large photograph to establish a distinct visual hierarchy. From a syntactic perspective, the choice of an aesthetic and readable font, along with the balanced unity of black-and-white colors, creates a cohesive design. It is noteworthy that the information on the poster is arranged hierarchically according to its importance.

Figure 17. 43rd Istanbul Film Festival poster design (İKSV, 2024).

The power and influence of social media at festivals are significant. Therefore, it is equally important that visual design applications create an impact and influence the target audience. In the social media applications of the Istanbul Film Festival (Figure 18), it is evident that the institution's identity is reflected. In the application examples, typography and visuals are arranged hierarchically. Considering the interaction of colors, selecting colors that shape the perception of the target audience, especially in fast-paced digital environments, proves to be effective.

The promotional efforts of the film festival within indoor spaces (Figure 19) are designed in an eye-catching manner, utilizing the power of photography. Considering the intense visual stimuli that individuals are constantly exposed to in their daily lives, effective visual design applications become an inevitable necessity for indoor promotional efforts. In conclusion, both aesthetic and functional unity are achieved in social media and indoor promotional works, where visual design is used effectively.

Figure 18. 43rd Istanbul Film Festival social media visuals (Instagram, 2024).

Figure 19. 43rd Istanbul Film Festival visual design applications (Keskin, 2024).

The manifesto of the highly effective festival promotional film was shared by Festival Director Kerem Ayan as follows: *"Let's protect ourselves, our minds, our ideas, our memories, our laughter, our tears, our similarities, our differences, our loved ones, our gains, our losses… Let's embrace each other, films, and the festival"* (Ayan, p. 14). When analyzing the content of the promotional film on a semantic level, a strong emphasis on the streets of Beyoğlu, where the festival was born, stands out (Figure 20). The symbolic representation of Beyoğlu's historical and cultural layers within the narrative structure of the festival reinforces the semantic richness of the film.

In the promotional film, prepared in harmony with the visual identity of the festival, it is observed that bubble wrap, used in the festival's main visual elements, is prominently featured on various objects.

This can be seen as a metaphorical narrative that is integrated with the identity of the festival and carries a certain aesthetic value. The use of bubble wrap highlights the experiential aspect of the festival while aiming to create a tactile memory for the viewer. This work, which ensures semantic integrity, also stands out as a successful example of a festival film when examined in terms of design elements. The combination of fundamental design elements such as color, typography, visual impact, texture, and form with the content strengthens both the aesthetic and functional aspects of the promotional film. In conclusion, the promotional film successfully draws the audience into the cultural texture of Beyoğlu and the aesthetic world of the festival.

Figure 20. 43rd Istanbul Film Festival, promotional video (Erduğan, 2024).

CONCLUSION

Building on the unifying power of festivals, it can be said that film festivals have positive effects on individuals. These festivals, which serve a unifying function by bringing together art lovers, offer multifaceted platforms and play an important role in promoting the country and increasing its international recognition. Film festivals can be regarded as reflections of the lifestyles of cities and gain meaning as cultural carriers. These festivals, which provide participants with rich content, create an interactive environment between organizers, participants, and the local community. This process contributes positively to the festival experience while allowing for increased cultural interaction.

Today, the prevalence of digitalization and social media platforms has significantly increased visual consumption, making distinctive and recognizable design approaches in visual design applications more important. In this context, a strong corporate identity design plays an essential role in creating the visual identity of film festivals. Creative visual design applications that reflect the spirit, energy, and enthusiasm of the festival and create positive perceptions by capturing the audience's attention significantly shape the quality and impact of the film festival.

In this study, a literature review was conducted on the process of creating visual identity in film festival designs. The research focuses on the current role and importance of film festivals, examining corporate identity and creation processes in this field, and highlights visual design examples developed in Turkey and around the world. The analyses were carried out using descriptive approaches within a qualitative research framework. The study is limited to the 74th Berlin International Film Festival and the 43rd Istanbul Film Festival, analyzing the corporate identities of these festivals. The selected examples were analyzed in terms of design elements such as color, typography, form and content harmony, coherence, structure, texture, and visual impact. This study aims to make significant contributions to academic research and to offer insights into creating visual identities for film festivals.

In the conducted research, the examination of the selected film festival corporate identities revealed that integrity was maintained by adhering to the institution's identity. Emphasis is particularly placed on the choice of color and typography among the visual design elements, as well as the harmony between the visuals used and their form and content. The significance of digital platforms in the promotion and information dissemination processes of the festival is highlighted. It is deemed important to provide detailed information about the corporate identity designs on the film festival's website. In this regard, it

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is seen as necessary for the character formation processes of the festival to be included on the website as well.

As a result of the examination of the film festival corporate identities within the scope of the research, it is observed that overall integrity is maintained. Particular emphasis is placed on the choice of color and typography, as well as the harmony between the form and content of the visuals used, highlighting both aesthetic and functional aspects. The growing importance of digital platforms in the promotion and communication processes of the festival is emphasized. It is noted that providing detailed information about corporate identity designs on film festivals' websites is crucial. In this context, it is emphasized that visual elements reflecting the character of the festival should be effectively communicated through the website as well.

In Turkey and around the world, important film festivals are organized that reflect the diversity of cinema and highlight the cultural and artistic identity of the festival. Outside of the film festivals that stand out for their success in creating a visual identity, design issues are commonly observed in the corporate identity creation processes. Particularly, the lack of coherence in visual design applications is notable. In this context, it is believed that local film festivals having a strong corporate identity can significantly contribute to the cultural promotion of the city and to gaining international recognition. Additionally, it is considered important for film festivals to include creative product designs that are connected to the visual identity of the festival and thoughtfully designed for the participants.

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