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Communicating territorial identity through institutional posters. Analysis applied to the Valencian case¹

La comunicación de la identidad territorial desde los carteles institucionales. Análisis aplicado al caso valenciano

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Abstract: The article presents a proposal for the analysis of institutional posters from identity. We elaborated this proposal, considering a series of factors in connection with the identity projection of the posters. We apply them to the study of a case: the Valencian institutional posters and their identity projection, how all the factors proposed influence the analysis of the understanding of the communication of an identity through them. We conclude by observing the contributions of the institutional poster in identity communication, and we validate the analysis factors.

Keywords: posters, identity, visual analysis, visual pedagogies, identity communication.

Resumen: El artículo presenta una propuesta de análisis de los carteles institucionales desde la identidad. Elaboramos esta propuesta teniendo en cuenta una serie de factores en conexión con la proyección identitaria de los carteles. Los aplicamos al estudio de un caso: los carteles institucionales valencianos y su proyección identitaria, cómo influyen todos los factores propuestos en el análisis de la comprensión de la comunicación de una identidad a través de ellos. Concluimos observando las contribuciones del cartel institucional en la comunicación identitaria y validamos los factores de análisis.

Palabras clave: carteles, identidad, análisis visual, pedagogías visuales, comunicación identitaria.

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Introduction

EThe article develops a proposal for the analysis of institutional communication linked to identity and local aspects of a specific territory, the Valencian Community in Spain. The aim is to construct a proposal for the analysis, using a multidisciplinary approach that takes into consideration aspects such as communication, aesthetics, art, heritage, and identity, among others. The purpose is to formulate a proposal for a holistic analysis, in our case applied to the study of the Valencian reality, which can be used to investigate other similar cases and contribute to the knowledge about institutional communication strategies, their link to the collective imaginary and narratives of local identity, and their contribution to consolidating these narratives or creating new ones.

The visual and communicative analysis of posters has been a constant presence in research from different places and disciplines, and a way to approach their pluralistic analysis. Tabuenca, González, and Puebla (2020) carried out a proposal that focused on formal issues such as graphics, typography, and chromaticism. Although posters have many common characteristics, an institutional identity poster does not base its effectiveness on “the effect of surprise it produces in each individual” (Tabuenca, González & Puebla, 2020, p. 270), but rather on the consolidation of a collective symbolic image, which is a much more complex challenge that encounters many problems and conflicting cultural and social relations.

Some previous research has analysed posters with identity or institutional links (Cadenas & Salvador, 2014). From 1895 to the present, posters have been able to adapt to the predominant cultures and styles (Flores & Montes, 2017). The poster is directly affected by the historical moment in which it exists, either by maintaining the predominant aesthetics or implying a break with them (Bueno, 2012). Since 1880, it has also been considered a means of artistic expression in public spaces (Cadena & Salvador, 2014). The modern poster had its origin in the 19th century and involved advances in the use of chromaticism, an important aspect of the study of posters, through studies such as the one by Eva Heller (2004) on the effects of colour and associated concepts. At the beginning of the 20th century, the tendency toward commercial and institutional poster contests began (Quintas-Froufe, 2008).

Posters have artistic and aesthetic characteristics along with clear and direct information (Cadena & Salvador, 2014). The poster is integrated into the visual culture and produces a cultural impact on society, providing “visual access to the most innovative artistic manifestations of the time for free, thus raising individuals’ cultural level and aesthetic sensitivity” (Quintas-Froufe, 2008, p. 3).

Other studies have focused on the iconic, plastic, and linguistic significance of posters (Martine Joly, 1999). For Gerstner (2003), it was essential to point out the textual aspect of the poster, whereas for Wucius Wong (1995) the key was in the iconography (Flores & Montes, 2017). From a design perspective, posters can be separated into two large blocks that can be divided into more specific subdivisions: those consisting only of text; and modern posters where design and icons are the key features (Cadena & Salvador, 2014). Posters contribute to visual culture, integrated in the identity of a society (Flores & Montes, 2017). We begin with the context surrounding the poster and then identify some general questions that help to create a diagnosis specifically focused on

institutional identity posters, acknowledging the characteristics and importance of this type of poster compared to commercial posters.

Factors of analysis, defining a work methodology

We propose an analysis that can be carried out simply and cross-sectionally in time and space, moving from the global to the local. To do so, we elaborated an analytic proposal based on four blocks with a series of specific research questions in each. We believe that the question format fosters the understanding of the aspects that emerge after investigating the proposed Valencian case. In other words, the questions are formulated and constructed based on the knowledge offered by the study of the posters in the local Valencian reality, assuming and integrating the problems and aspects previously analysed. Subsequently, we apply this analytical model and its different factors to a set of posters selected from the catalogue under analysis.

The proposal can be applied to an analysis that does not isolate the poster from the referential setting to which it belongs or from the cultural, social, and communicative sphere in which it emerges. Thus, the questions focus only on the analysis of certain aspects that correspond to this criterion of global interrelation of the analytic factors and their relationship with a broader framework. The questions posed in each of the analytic factors are open-ended and interpretive, and they are intended to serve as a guide. The order of the questions is not pre-established, and they represent elements of analysis to be taken into consideration.

We studied existing proposals for poster analysis and some of the cases previously investigated to help us determine which elements could be integrated into our specific proposal and which aspects could be left out because they did not meet the established criteria. Our analysis is interrelated and globalizing, comparative, and linked to the construction and/or projection of identity. In other words, we are interested in finding out in what ways the poster and its characteristics contribute to the construction of a collective visual identity and to what extent they are related and linked to other aspects that create that identity. The model we propose is framed within a qualitative methodological paradigm based on specific case studies under an interpretative prism.

Other authors have focused on the study of areas and styles. Cadena and Salvador (2014) observed two aspects, a formal aspect to identify the authors and an aspect focused on content to review the symbology used. Eguizabal (2002) focused on the technique, the aesthetics, the characteristics of the communicator, and the review of the content. Müller-Brockmann (1971) proposed guidelines that focused on the artistic and functional aspects, grouped into several types: objective-informative, illustrated, constructivist, and experimental. Other authors have carried out a diagnosis of advertising posters, considering compositional criteria, textual and non-textual typographic content, graphic content, and chromatic content (Tabuenca, González & Puebla, 2020). We note that there is a lack of consensus in the analysis of the poster based on certain factors. We do not intend to undertake this consensus, but rather to be aware that the analysis of the same phenomena must be carried out from different perspectives. In our proposed diagnosis, based on aspects we consider essential in the institutional poster, we will divide the analysis into four related factors: professional, cultural-symbolic, aesthetic-artistic, and communicative-social.

Professional factors

In the analysis of the communicative, aesthetic, and artistic processes that are constructed from the institutions, a series of aspects linked to the professional world must be taken into consideration. It is necessary to determine whether the project in question consists of a single poster or a series of posters related to each other, but where each one focuses on a specific point, event or aspect of a festival, cultural image, etc. This aspect makes it possible to determine the impact and variety of narratives the same poster proposal can have, broadening the symbolic horizon and significance of the visual culture identity.

It is also essential to know the source of the production of the poster, whether it was made by a professional in the sector or, on the contrary, by an amateur or non-professional design artist. In addition, it is important to know how the designer's style contributes to defining new identity aesthetics, and how the latter, in turn, have an impact on the definition of the local visual culture. This aspect should be analysed in the long term.

It is also essential to determine whether the design is the result of a public competition or, on the contrary, a professional contract. If this information is available, it will allow us to better define the origin of the identity narrative that is being constructed, and whether its guidelines come directly from the institution or from the creation of the designer or artist. In the case of an open call, it is necessary to know whether the basis for the corporate identity was constructed beforehand, what process was used to choose or select the poster, and, in the case of a jury or selection committee, who its members are, their training, and their link to the call.

Questions: Is it a single poster or a series of posters? Is it produced by professionals or amateurs? Is it the product of a contest, a professional contract, or unknown? If it is an open call, do the terms and conditions establish a corporate identity? What is the process for choosing or selecting the poster? Who makes up the jury or selection committee?

Cultural and symbolic factors

Regarding the cultural aspect of the poster, it should be possible to determine whether there is a line, tradition, or historical narrative that acts as the basis for its realization. For this purpose, it is decisive to detect whether there are certain symbols, signs, or signals that may represent certain traditions and/or an identity culture, whether they are shown in an intermingled way forming a specific type of culture or in an orderly way, and whether they respond to a deep-rooted tradition of the festival or event described in the poster. It is also necessary to determine whether these representations could conflict with each other or with the society for which they have been designed or another society with other identity aspects or beliefs. The cultural conflicts that emerge from the poster's narratives, the possible manifestations to which it alludes, and whether the conflicts are of a territorial or political nature should be considered, just as it would be interesting to know the origin of the conflicts produced by the poster.

In the symbolic aspect, attention should be paid to the visual and figurative elements observed in the poster that respond directly to identity questions. In addition, based on this inspection, it would be possible to observe whether a symbolic narrative is constructed that corresponds to traditional views or is based on them, what type of tradition it would be, how long it has existed, and its association with a specific type of identity.

If, on the other hand, it is not formed by an identified traditional point of view and represents a break with the symbolic bases, it would be necessary to show how it breaks with possible stereotypes and find out whether stereotypes are used to avoid creating disruptive changes and continue with a traditional view corresponding to a certain culture, society, and/or population, as well as what types of stereotypes are involved.

Questions: Does it respond to a line, tradition, or historic narrative? Are symbols, signs, or signals that represent a tradition and/or culture detected? Does the representation create a cultural conflict? What visual and figurative elements are considered part of the identity? Is a traditional symbolic narrative constructed or one based on traditional views? How does a break with stereotypes and traditional views occur? Are stereotypes used, and which ones are used to avoid creating disruptive changes?

Aesthetic and artistic factors

In the aesthetic-artistic aspects, we must consider whether the poetic-aesthetic aspect is more predominant or, on the contrary, the figurative-symbolic aspect, which we relate more to the cultural terrain. In our case, the formal analysis to which posters are usually subjected is subordinated to the relevance of the formal construction in determining specific poetics and aesthetics. The idea is to detect, if they exist, the artistic references from which the poster stems, reviewing the possible movement to which it adheres, the references from which it is formed, as well as the authors who may have influenced its aesthetics, in other words, the aesthetic and artistic evolution of the poster in relation to the whole. It is important to detect whether there is a continuous and coherent aesthetic line or whether ruptures exist, given that these ruptures may constitute the creation of new identity narratives. It should be noted whether there is a possible conflict between what is aesthetically observed and what is communicated in the institutional poster.

Questions: Is the poetic-aesthetic or the figurative-symbolic more predominant? Are there artistic references? Is there a continuous aesthetic line or are there breaks with the aesthetic? Is there a conflict between the communicative and the aesthetic aspects?

Communicative and social factors

The communicative and social aspects allow us to specify all the elements of the integral study of the institutional poster we propose. All the factors of analysis revolve around the connection with their own society and culture, from which they are inseparable. Thus, we ask ourselves whether there are possible differences in the identity visions of the same concept or festival among the various participating institutions or those showing different posters of the same event. It is essential to know the different institutions, their visions, and their political roots in order to determine the differences. It is also necessary to know the media used to disseminate the poster, whether they are regular, broad, or restricted media and the type of channels used, the target audience for which the institutional poster is intended, and whether the means used are sufficient to effectively reach this audience.

Likewise, it is important to investigate whether the poster corresponds to what it is expected to communicate, based on other posters, events, etc. used in similar situations for the same type of population or society, and reviewing the possible expected traditional views or the disruptive visions previously analysed. In doing so, the close relationships between the factors studied can be observed, as well as the way they intermingle with each other, directly affecting the poster review. Finally, it would be neces-

sary to discern whether there have been repercussions, and how they have affected the process of choosing or selecting the poster, its dissemination and/or the reason for its realization, and the associated conflicts.

Questions: Are there different identity visions of the same concept or festival between different institutions? What media are used to make the poster known? Does the poster correspond to what it is expected to communicate? Does it produce any conflict that has led to repercussions in the media?

Results and discussion. Analysis applied to the Valencian case

After establishing the factors and basic questions with which to develop the analysis of institutional identity posters, we are going to apply this model focused on research questions to the case of Valencian identity. Both the factors used in the analysis and the questions are designed to be interpreted from a significant selection or set of posters, rather than being applied to the isolated viewing of a single poster and its characteristics. Posters are a cultural (Vergara-Leyton, Garrido-Peña & Undurraga-Puelma, 2014) and historical product of their time and should always be studied from a broad vision that includes the questions posed in a comprehensive and interrelated way. In this case, we have chosen those that involve a greater media impact and a narrative discourse associated with identity. They are essentially the institutional posters of local festivals and celebrations, due to their enormous media and symbolic impact. For the analysis, we have used the published, accessible catalogues of posters and different media.

Analysis of professional factors

It is necessary to analyse whether the poster is the product of a competition or another type of professional selection. Competition is still the means used by most institutions to assign the poster design, as in the case of the Fiestas de la Magdalena de Castelló and les Fogueres d'Alacant and most local competitions. By contrast, in the case of the Fallas de València, since 2016, the competition system for choosing the poster design has been eliminated, after many demands of the collective of Valencian designers in this direction (Calvo, 2014). For professionals, poster competitions are a way for the institution to obtain a poster at a reduced cost, and they also imply having to do the work in advance without economic compensation, which undervalues the professional collective of designers. Since 2016, many Valencian institutions have eliminated poster contests and instead hire professionals based on their dossier and professional portfolio. The guidelines for the calls clearly state that the selection criteria have to focus on the assessment of the dossier of previous works, based on which they are hired to design the poster for that year. In contrast to the previous competition model, the selection committee is appointed by professional associations directly linked to design and communication.

All of this has a direct impact on the evolution of the design of these posters (Calvo, 2016) and the acceptance of new aesthetics and identity narratives that contribute to projecting new visual imaginaries on the identity itself. In addition, the poster ceases to be unique and is established as a series of different posters (Figure 1), but unified in image and symbolic development, which makes it possible to increase the iconography and visual identity references, favouring the creation of multiple identity narratives. Thus, we note the importance of taking professional aspects into consideration when carrying out any type of analysis of institutional posters, particularly due to their impact on the image of the institutional identity.



Figure 1. Posters designed by Iban Ramón for the Valencia Fallas. 2016. Source: ibanramon.com

Another example of the way the difference between posters resulting from a competition or a professional commission leads us to develop different institutional identity narratives and project several images of the same identity action, generating a conflict and producing a confusing visual identification, can be found in the poster for the Magdalena Festival in Castellón in 2018. In this case, we find a duality and a different identity projection. On the one hand, the poster of the Generalitat projects an image extracted from the essence of the identity elements that characterize the festival and synthesizes them symbolically from a contemporary view, which makes it possible to project that identity into the future and the present. On the other hand, the institutional poster of the City Hall presents characteristics that denote the lack of professionalism and control of the elements that make up the composition and visual language, beyond the institutional conflicts they produce.



Figure 2. Posters for the Fiestas de la Magdalena in Castellón 2018, of the Generalitat Valenciana and the City Hall of Castellón. Source: valenciaplaza.com

Although in the case of poster contests, there were also examples of posters made by established professionals, the contests de-professionalize institutional design and give rise to the participation of amateurs, people who do not make a professional living from design. This, in turn, leads, after analysing the catalogues of institutional posters in recent years in the Valencian case, to a very notable difference in artistic, creative, and aesthetic quality.

Analysis of the cultural-symbolic factors

In terms of cultural factors, our research has detected that in the general study of the set of posters analysed there is a clear relationship and consolidation of elements that make up the same historical narrative. The festival posters analysed maintain an almost continuous and joint narrative through the elements that make up the identity representation. The protagonist role in the narrative almost always falls on the formal and material elements that make up these festivals and leads to very similar or the same identity narratives between, for example, the main identity festivals of the three Valencian capitals (Fallas, Fogueres, and Magdalena). The narrative elements that express them symbolically in the posters are focused on traditional clothing, present in most of them, and the warm colours of fire, red, and yellow, along with the presence of the blue of the sea, or green in the case of Castelló. They occupy a fundamental narrative space and are a constant presence in the majority of the posters, linked to the fire of the festival and the identity colours of the Valencian flag.

For the most part, the posters analysed draw on symbolic discourses stemming from certain stereotypes and symbols that are permanently repeated. These symbols are identified with some elements that the local visual culture associates with an artistic tradition that comes from Valencian pictorial *Costumbrismo* (Bonet, Ortiz & Piqueras, 1998; Castañer, 1998) and that has its cultural roots in the recognition of agriculture and agrarian life as the main iconic figurations that build identity narratives. The most important visual and figurative elements producing this stereotyped image focus on traditional clothing, which is used as a permanent resource for the symbolization of identity, and on the recognition of some iconographic elements that are constantly repeated and clearly identifiable in posters linked to festivals.

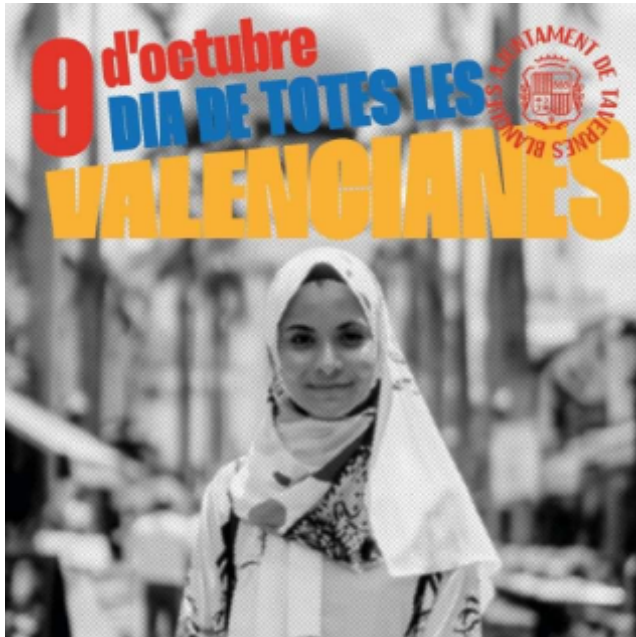


Figure 3. 9 de Octubre poster of the City Hall of Tavernes Blanques. Source: City Hall of Tavernes Blanques

In contrast, sometimes there is a break with these models and stereotypes, with a unique cultural identification, as in the case of the poster proposed for the celebration of 9 d'Octubre, day of the Valencian Community, by the municipality of Tavernes Blanques. Using a minimalist design, based on a typography with the identity colours of the Valencian flag forming a voice projection simulating a megaphone and topped with the institutional shield, the image of a girl with a hijab is presented, in direct reference to the immigrant population, in this case of Islamic origin. The poster defends the Islamic culture as an integral part of the Valencian culture in the historical sense of shared roots and territories. The fact that the image produces a conflict in certain conservative social sectors (Furió, 2021) indicates the importance and social impact of identity images in the development of the construction of a shared identity and reveals that some societies have unresolved identity conflicts.

Posters for the celebration of Valencian national day are also indicative of the cultural conflicts that traverse this identity definition. They present "institutional campaigns in which the iconic values of Valencian identity are communicated and transmitted, (...) [values] that are very controversial and are not always identity symbols in which citizens feel reflected" (Graffica, s/p, 2016). The analysis of the posters allows us to detect and socially diagnose these conflicts and observe how the posters not only reflect them, but also construct identity narratives that make it possible to question the traditional narratives or, on the contrary, try to perpetuate them, which is usually the predominant option.

In the case studied, the absence of a single collectively accepted narrative makes it more urgent to discern how these cultural narratives that create symbolic images define groups in tension and even permanent opposition, trying to build a single narrative that imposes itself on the rest without much success. There have been no specific successful attempts to build symbolic narratives that gather or redirect all the previous ones toward a unified identity. The case of the last commemorative poster for this day, from the year 2021, sought precisely to convey the values that unite all Valencians. It was de-

signed by STV Communication with the aim of "symbolizing the union of the Valencian people through an artistic, modern, unique, and polysemic look in its readings" (Graffica, s/p, 2021). This attempt would not be free of controversy and tensions, despite opting for a type of metaphorical, poetic, and very subtle symbolism, which tried to collect some of the symbolic elements that most unite all Valencians, avoiding stereotypical iconographic elements in appearance and resorting to the poetic and subtle metaphor of colour.



Figure 4. 9'Octubre Poster of the Generalitat Valenciana. Source: Generalitat Valenciana

Analysis of the aesthetic-artistic aspects

In the analysis of the aesthetic and artistic factors, the prevalence of a specific aesthetic can be seen, very much in line with the predominant baroque taste in Valencian art, and especially in popular taste. However, an important aesthetic change also begins to be observed in the posters of the Fallas of Valencia, which is where this change is most noticeable. We can initially distinguish a style full of significance, with elements that are becoming increasingly important in traditional environments.

In the first decades studied, we highlight the poster of the Fallas of 1935, in the pre-Spanish Civil War era. This poster reminds us of the propagandistic style that was also used during the war, in this case by the artist Santiago Carrilero Abad, who continued to actively create posters during the Civil War. We also emphasize the aesthetics of the 1965 Fallas poster by Damián Contreras Ortiz, who broke with the aesthetics of previous years and created a new approach that was imposed in the 1970s. Other examples of different evolutions in the institutional Fallas posters are the 1971 poster, with an artistic style of an impressionist tendency signed with a pseudonym, or the 1975 poster by Armando Serra, with a style close to abstract expressionism and more detached from the elements that characterized the institutional style of previous decades. However, in all of them, the baroque and excessive posture that is so identifiable in the popular Valencian aesthetics continues to prevail, which in essence can be considered an identifying feature of its own.



Figure 5. Fallas Posters in Valencia 1971 and 1975, Fogueres d'Alacant 1982, and Magdalena de Castelló 2020. Source: Fallas.com, hogueras.es, and castello.es.

It is also interesting to highlight the 1976 poster, given that it is the first one signed by a female author, María José Tornero Giménez, and where the figure of the woman acquires great importance. The figurative-symbolic aspect clearly predominates, and there is little difference between the posters of the Fallas of Valencia or those of the Fogueres d'Alacant or the Magdalena of Castellón, which incorporate, in addition to the elements linked to clothing, typical references to Alacant, such as the palm tree and fire, and the reeds of the pilgrims with the green ribbon in the case of Castellón. There is an occasional break with the aesthetics, as in the case of the 1987 poster of the Fallas of Valencia by the artist Manolo Boix, which has a contemporary design.

Analysis of the communicative-social aspects

The communicative and social aspects are an innate part of posters because they are related to the intention of contributing to or directly creating an identity impact. In the communicative field, identity and image work together, but at the same time they differentiate between what is and what the public believes it to be. The identity communicated by the institution through a poster is what the institution wants to transmit about what it represents, but this identity does not always manage to reach the population in an adequate way. The insistence on the communicative patterns will help to focus the identity more clearly, and, if it is coherent with reality, the message will seep into the public, so that the intended identity is the image that is perceived. In this regard, we note that at the communicative level, different identity visions are perceived in the case studied, especially in the poster of the most important identity celebration, where in 2021 there were different identity projections of the same festival and a collective identity among different institutions. The communicative strategy of these posters is precisely reinforced by the amplification in the press (M, 2021; P, 2021) and the political controversy promoted, and it provides evidence that the identity conflict that remains latent in Valencian society still exists and establishes its basis precisely in symbolic, aesthetic, and communicative issues.



Figure 6. 8 de marzo Poster in Villena (Alicante), 2020. Source: Villena.es

The study of a poster helps us to be more aware of the visual thought of that particular moment (Tomás, 2006). In identifying some specific cases of analysis of the communicative and social connection, we have the example of diversity in the identity of women in the poster created for the celebration of March 8th in the town of Villena (Alicante). The design by Juan Monzón shows women with different characteristics, realities, and identities that insist on the communicative idea of valuing the existing plurality. It proposes identity diversity as a positive and unifying feature, as in the previously analysed poster on accepting diversity as a positive identifying element in the formation of Valencian social identity.

The poster helps us to understand what society was like when the design was produced, in order to determine the identities and the ways of communicating them in each era. Thus, the poster for the festivities of Onda in Castellón, designed by María Salvador Guinot, presents visually representative elements of the identity of the municipality and this Valencian territory associated with a strong ceramic tradition, through the image of an artist painting a ceramic tile. It is based on a traditional look, but in turn communicates a fundamental historical moment marked by the pandemic of Covid 19, which would eventually prevent the celebration of the festivities. The element that identifies and communicates this historical fact is the mask worn by the painter, which, together with the phrases used and the year, models the complete meaning. These two examples, in response to one of our analysis questions, correspond to what they are expected to communicate from different forms and designs, from a communicative and social point of view.



Figure 7. “Fira d’Onda” Poster (Castellón), 2020. Source: Onda.es

Different positioning strategies are used in the dissemination: urban furniture and the use of banners hung on streetlights integrate the institutional message with the city and award it a meaning that deepens its position of power, given that these spaces favour or are even restricted to institutional advertising. Social networks and the repercussions of posters in the media also broaden the discourse, which in the case of posters with identity narratives, has consequences and produces conflicts when these narratives are not experienced as their own by some groups in the same society.

Conclusions

The institutional poster contributes to building and communicating the identity of a territory through the creation of aesthetic narratives. Our analysis proposal offers a series of questions that have been tested in the Valencian case, which has allowed us to verify the appropriateness, necessity, and validity of the questions, as well as the factors analysed and their importance in the assessment of the repercussions and identity impacts of institutional poster narratives.

In the analysis, we aimed to consider the factors related to the professional aspect, which have an important influence on the creation of a particular aesthetic and contribute to redefining and renewing the identity narrative discourses. Posters and the symbols they generate are quite important because they become the official symbolic discourse representing certain identity characteristics, and they also contribute to changing and renewing this identity in accordance with the cultural transformations of society, or even driving and accelerating these transformations. Aesthetic and artistic factors accompany all the others, but together they contribute to giving these symbols a more contemporary and creative look that, through aesthetic poetics and artistic creativity, endows posters with a capacity to transform identity narratives that would otherwise be anchored in stereotypes without the possibility of evolving. Finally, communicative and social factors are very influential, as are the rest of the factors in the analysis, in the way they manage to communicate these identity narratives and make them connect with their space, time, and society.

Specifically in the Valencian case, we observed examples and cases that show the importance of each factor in the diagnosis in order to check the effect of each element on the final result, and with all of them we obtained a holistic perspective of the significance of the identity poster and the communication it demonstrates.

There is a clear unifying trend in institutional posters, and breaking with these hegemonic narratives always generates identity conflicts that can only be resolved by accepting these new narratives as an integral part of the identity. We have found that there are hegemonic aesthetic narratives that try to build a unified discourse on Valencian identity, an identity that is not homogeneous and is not free of conflicts. These conflicts emerge between institutional clashes that project apparent identities in tension, and they demonstrate that the aesthetic and its symbolic load are essential in the construction and maintenance of an identity.

We obtain perspectives that help to show how these identity narratives affect the fabric of a specific territory and the global vision that emerges from the local construction, taking into consideration multiple factors that go beyond the look and the formal analysis and involve interrelated aspects that are an essential part of the communicative analysis and the visual pedagogies the poster transmits.

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