Cultural Heritage, Digital Archiving and City Branding in the Context of Festival Posters: The Troy Festival Poster Competition Example

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Abstract
This research examines the relationships between cultural memory, digital archiving, and city branding through the lens of the Troy Festival Poster Design Competitions. Assuming that festival posters are not merely promotional visual products but also cultural heritage elements representing Çanakkale's mythological, historical, and geographical identity, the study is designed as a case study within the framework of qualitative research methods. Document review, literature review, and visual analysis of the limited number of accessible posters were conducted; data was collected on the themes of cultural representation, archiving practices, and city branding. The findings show that symbolic images such as horses, pigeons, and the sea are used extensively in the Troy Festival posters; these visual repetitions reinforce the city's identity as a "city of history and culture." However, the lack of systematic storage of the posters produced within the scope of the competition in high-resolution digital archives, the absence of metadata, and access restrictions point to a significant gap in terms of the sustainability of cultural memory. In the context of city branding, it was observed that the posters contributed to Çanakkale's national and international visibility; however, the reliance on a limited number of symbols in the visual repertoire reduced thematic diversity. The study emphasizes the need to collect festival posters in comprehensive digital archives, establish metadata standards, and develop new approaches that encourage design diversity. While the research has some limitations in scope due to the limited amount of available data, it reveals that festival posters are a strategic resource in the context of cultural heritage, visual communication, and urban identity.
Keywords: Festival Posters, Cultural Memory, Digital Archiving, City Branding, Visual Culture, Visual Communication.

1. INTRODUCTION

Art and design products, especially festival posters, are considered important visual documents that carry the cultural memory of cities in the context of visual communication, shaping and highlighting their brand identity (Mazlum, 2024: 525; Erol & Özdemir, 2021: 115). Festivals, and consequently festival visuals, play an effective role in both the memory of the local people and the national and international image of cities through symbolic elements and references to local history and mythology (Lim, 2016: 27; Riza, 2015: 270). In this context, festival posters can be considered not only an aesthetic means of communication but also cultural heritage elements that serve to strengthen urban identity. In Türkiye, the issue of preserving, making accessible, and digitizing cultural heritage has increasingly come to the forefront in recent years through state policies and university studies (Yılmaz et al., 2019: 546; Elmas et al., 2024: 467; Öztemiz, 2016). However, while these studies generally focus on archaeological artifacts, museum collections, or written documents, there is a significant gap in archiving and making digitally accessible temporary cultural products such as festival posters. The absence of a central digital archive compiling metadata such as high-resolution images, designer information, production year, theme, and award status constitutes a serious deficiency in terms of research, education, and urban memory. In this context, the Troy Festival holds a special place as an event representing Çanakkale's cultural heritage, incorporating mythological elements and the ancient city's identity into visual culture, and highlighting themes such as "peace" and "universal values." The Çanakkale Municipality, the official organizer of the festival, contributes to the city's cultural memory and makes visible the designers' unique interpretations of the city through the annual International Troy Festival Poster Design Competition (Çanakkale Belediyesi, 2025a). The competition is open to national and international participation and stands out with its features such as accepting applications digitally, providing monetary awards, and exhibiting selected works in public spaces (Çanakkale Belediyesi, 2025b). However, there is no information indicating that the posters produced during the competition process were systematically archived digitally and made accessible after the exhibition. This situation limits the long-term preservation of the festival's cultural heritage and its usability for academic research. Digital archiving of cultural heritage products, both for preservation and easy accessibility, would positively impact the strengthening of urban identity ties, the development of a sense of belonging, its promotion, and its awareness.

The Troy Festival traces its origins back to 1963, and while initially a limited event, it has expanded spatially over time and is now held in different parts of the city (Turizm Ansiklopedisi, 2020). The diversification of festival venues, such as the ancient city of Troy, Freedom Park, Peace Promenade, and Çağlar Kaynak Basketball Court, increases the potential for festival posters and visual communication products to penetrate public memory (FestivAll, 2020). However, local source reviews indicate that while the competition guidelines included information on the exhibition of works, high-resolution images, metadata, and copyright records were not collected in an accessible digital archive (Çanakkale Belediyesi, 2025b; Kalenin Sesi, 2025; Çanakkale TV, 2025; Çanakkale Kalem 2025). Therefore, this study aims to examine the Troy Festival poster competitions in the context of cultural memory, archiving, and city branding. The research proceeds through the following questions: (1) How do the Troy Festival posters represent cultural memory and city identity? (2) What is the status of digital archiving and collection access to these posters? (3) How can the contribution of the festival posters to the city branding of Çanakkale be evaluated? The answers to these questions will offer original contributions to visual culture and design research, while also aiming to develop practical suggestions for local governments and cultural institutions. Suggestions such as digital archiving of works, standardization of metadata, and sustainable preservation of visual heritage can be listed.

2. METHODS

This research is designed within the scope of qualitative research methods and is built upon a case study approach. The case study method allows for an in-depth examination of a

specific phenomenon within its own context (Yin, 2018: 14). Accordingly, the Troy Festival Poster Competitions were chosen as a case study to understand the relationship between cultural memory, archiving, and city branding. The research design is based on a descriptive qualitative research approach. The descriptive design allows for the detailed presentation of existing phenomena, the identification of archival and memory deficiencies, and the analysis of the role of posters in the context of city branding. Three main sources were used in the data collection process. Firstly, using the document analysis method, the official website of Çanakkale Municipality, competition specifications, press releases, competition results announcements, and local media outlets were examined (Çanakkale Belediyesi, 2025a; 2025b; Kalenin Sesi, 2025, Çanakkale TV, 2025; Çanakkale Kalem 2025). These documents provided information about the scope of the competition, participation conditions, awards, exhibition methods, and access policies. Secondly, a literature review was conducted; national and international academic studies on festival posters, urban memory, archiving, and city branding were compiled (Lim, 2016; Wang, 2009; Riza, 2015). Furthermore, studies on the digitalization of cultural heritage in Türkiye were consulted (Öztemiz, 2016; Elmas et al., 2024). In the third stage, selected posters presented to the public by the municipality as part of official news and awarded first prize in recent competitions were examined using visual analysis methods. The limitations in accessing older posters, the low resolution of visual materials, or the absence of visuals in news content constitute the main reasons for focusing on recent works in this research. In the visual analysis process, the symbolic elements, mythological references, and color and typography choices used in the posters were analyzed. This method aims to reveal the meanings of posters in the context of both cultural memory and city branding (Rose, 2016: 55). Three main themes were identified during the analysis and interpretation of all data: cultural memory and mythological references, the digital archiving process, and contributions to city branding.

The research has significant limitations. The study is limited to the Troy Festival Poster Competitions, and the fact that not all posters produced within the scope of the competition are publicly accessible has narrowed the scope of the dataset. While attempts were made to access the posters online, the lack of a central and comprehensive digital archive significantly restricted systematic and comprehensive access to visual materials. Posters were mostly accessed through the municipality's official website, press releases, and local media content; however, these sources generally only included low-to-medium resolution images of the winning entries. Furthermore, it was found that basic metadata such as production year, detailed designer information, theme, award status, and copyright information were largely missing; and that some years' images were only accessible through fragmented and discontinuous links. This situation resulted in the visual analysis process being conducted using a limited number of accessible posters; the findings showed that the lack of a digital archive and access problems were not merely a theoretical observation, but a structural problem directly experienced during the research process. In this context, it is understood that expanded and systematic access to a digital archive is needed for a more comprehensive and in-depth evaluation of the research findings.

3. FINDINGS
3.1. Cultural Posters in Visual Communication
Posters are one of the oldest application areas of graphic design. They are the most effective and practical method of conveying information, messages, or ideas to a wide audience. Posters are not only tools for conveying content but also documents that reflect the social, aesthetic, and cultural values of the period in which they were produced (Heller & Vienne, 2015). Posters are divided into types: social, cultural, and advertising. Cultural posters are a type of poster that tells the socio-cultural, artistic, and historical values of societies through visual communication. This type of poster uses mythological elements, historical elements, cultural myths, and local symbols. In this way, the collective social consciousness is visualized. In this respect, the cultural poster type is not only a graphic

design product but also a contemporary representation of cultural heritage (Erzincan, 2023).

The function of a cultural poster is to create social awareness through visual communication processes and to shape collective identities while conveying cultural values. When art, symbolism, and aesthetic elements come together in a poster, these works become both communication tools and carriers of cultural memory. Unlike text or verbal expressions, visual images can directly encode and transmit meaning; they can directly influence the viewer's perception, emotion, and memory. Research shows that posters are important in shaping social consciousness and recording the visual traces of collective memory (Pryshchenko, 2020: 32). The visual and symbolic elements in cultural posters balance both communicative functions and aesthetic codes in the design process. When cultural symbols and local values are integrated with the visual language of the poster, they provide the viewer with both an immediate perception and reproduce shared cultural values. Thus, cultural posters contribute to the contemporary transmission of cultural heritage by making the socio-cultural transmission dimension of graphic design visible and lead the way in its transmission to future generations (Cebe and Çelik, 2023: 366, 376). In short, cultural posters are an important application area of graphic design where cultural representations are integrated with visual communication, artistic and aesthetic expression elements; contributing to the creation of social awareness, the transmission of cultural values, and the construction of collective identities on a visual level. This approach positions posters not merely as tools for announcements or advertising, but as interactive communication objects through which cultural meanings are visually produced, interpreted, and transmitted.

3.2. Digital Archiving and Access Status

The application processes for the Troy Festival Poster Competitions are conducted digitally; for example, Çanakkale Municipality's announcements clearly state that applications are accepted online (Çanakkale Belediyesi, 2025a). In addition, announcements are being sent to the relevant departments of universities through official channels, and their support is being requested to share them (Bartın Üniversitesi, 2025). At this point, it is observed that digital channels are actively used for announcing the competition. However, a consistent practice of making the works produced after the competitions publicly accessible through a fully comprehensive digital archive system could not be identified. The available data indicates that the winning works and those deemed worthy of exhibition are only shared on the municipality's website or through local media (Kaleninsesi, 2025; Başkent Üniversitesi, 2025); however, high-resolution visual versions, metadata (designer, theme, year of production, copyright status, etc.), and long-term preservation strategies are often lacking. Trends in the literature regarding the digitization and open access of cultural heritage in Türkiye also demonstrate similar shortcomings. For example, the study "Cultural Heritage Collections as Data" by Meltem Dişli and Yaşar Tonta reveals that cultural memory institutions are not at the desired level in presenting their collections in machine-readable formats and as processable datasets. The study emphasizes that the majority of participating institutions only provide data access on request or within a protocol framework; they do not develop continuously accessible digital collections (Dişli & Tonta, 2023; 205-206). Furthermore, the study titled "Reinterpreting Cultural Heritage in the Age of Digitalization" also states that while the reinterpretation of cultural heritage objects and products of social memory on digital platforms in Türkiye has positive aspects, it also presents threats in terms of sustainability, data security, and long-term access (Kunt, 2023; 58). These shortcomings are also valid specifically for the Troy Festival. Although the festival posters adapt to contemporary digitalization processes by using digital media during the application phase, a definitive policy or practice has not yet been established regarding the holistic archiving of works after the competition, their reliable public accessibility supported by metadata, the status of copyrights, and long-term protection strategies for the works.

The digital archiving and accessibility of winning poster competition entries and those deemed worthy of exhibition in the relevant years can not only preserve visual documents but also make significant contributions to the sustainable preservation of the city's collective memory, a resource pool usable in research and education activities, and its public identity. Such archiving, when supported by high-resolution images, metadata (designer name, year of production, theme, award, technical information, etc.), and clear records of copyright, creates a suitable infrastructure for the long-term preservation and reuse of the works. Digital collections accessible to broad segments of society serve as a resource that both nourishes and multiplies memory for researchers, locals, students, and designers. This approach can function as a "city memory bank," strengthening the city's historical and cultural identity, and can also create the infrastructure that ensures the continuity of institutional memory in the city's branding and promotion. This kind of digital archiving effort aligns with the similarly proposed concept of "presenting collections as data": the literature emphasizes that archiving movable and immovable cultural assets in machine-readable and processable formats facilitates data access for researchers, enables reuse, and allows for comparative studies (Dişli & Tonta, 2023: 205-206). Similarly, in the digital age, the reinterpretation and widespread accessibility of cultural heritage strengthens the connection between both local and global communities and the heritage, reinforcing cultural continuity and a sense of belonging (Kunt, 2023: 49-60).

The systematic collection of Troy Festival posters in high-resolution digital archives, their enrichment with metadata, and their public accessibility could provide a long-term and lasting contribution to academic research, general cultural memory, and the city's brand value. Additionally, other studies on the digitization of cultural heritage point to similar structural problems in the context of archiving Troy Festival posters. Öztemiz and Yılmaz's study, "Digitization in Cultural Memory Institutions: A Study on Applications Towards Cultural Heritage Products," reveals that metadata standards are often not regularly implemented in digitization projects in Türkiye, long-term preservation strategies are not fully established among institutions, and digital archives have a fragile structure in terms of sustainability (2017: 518). These findings demonstrate that institutional capacity, technical infrastructure, and standardization problems persist, particularly in the archiving of temporary visual communication products like festivals. Therefore, systematically recording the posters of the Troy Festival within the framework of a holistic digital archive policy can be considered a fundamental necessity not only for strengthening urban memory but also for the sustainability, accessibility, and transmission of cultural heritage to future generations at the national level.

3.3. Cultural Heritage, City Branding and Recognition Effects

The posters for the Troy Festival contain rich symbolic references reflecting Çanakkale's mythological, historical, and geographical memory. Examining the digitally accessible works reveals that elements such as the Trojan Horse, the dove of peace, leaf motifs, water (sea), and shades of blue symbolizing peace are frequently used in the designs. This finding supports previous studies on the use of local imagery in the visual identity construction of festivals and cultural organizations in Türkiye and their contribution to national and international promotion (Erol and Özdemir, 2021: 115; Karaalioğlu, 2024: 241). Beyond being merely a tool for promoting an event, the Troy Festival posters undertake the task of visually creating the symbolic elements of Çanakkale's brand identity. The frequent use of the words "Troia" and "Peace" in the posters ensures that the mythology of the ancient city and the local geography are transformed into the city's brand value within the context of the festival. In this respect, festival visuals serve a function consistent with the principle of "visualization of symbolic values and production of original metaphors," which is prominent in the city branding literature (Riza, 2015: 270). Similar studies conducted in Türkiye show that local images and symbols play an important role in shaping the city image of festivals and cultural and artistic events. For example, in the article "A Semiotic Study on Posters and Urban Images in International Turkish Film Festivals," it was concluded that the use of local symbols (local nature, cultural motifs, regional symbols,

etc.) in film festival posters increased the visibility of the festivals in the outside world for promotional purposes (Erol & Özdemir, 2021). This parallels the function of the Troy Festival posters. Local media and municipal resources also contain biographical and institutional discourses about how poster competitions increase cultural awareness among the city's population. Although the empirical measurements supporting these discourses regarding public perception are limited, there is a positive perception that the festival contributes to increasing Çanakkale's national and international recognition. The participation of local people and young designers, the exhibition of visual materials related to the festival within the city, and its visibility in the media play a significant role in shaping this perception. Serçek shares successful concrete examples in this regard, emphasizing that the branding process is closely related to the "symbolic presentation of the historical, cultural, and geographical characteristics" of cities, and draws attention to the need to utilize this potential in our country (2018: 7-10). Such studies indicate that city branding is linked not only to tourism but also to long-term identity formation through cultural production and visual symbols. However, in the specific case of the Troy Festival, there is a noticeable lack of quantitative data measuring the direct impact of this symbolic visual representation on city perception. In particular, studies focusing on "the impact of Troy Festival posters on brand perception" have not yet been conducted. This deficiency also shows a gap in the literature regarding the establishment of empirical links between city branding and visual culture.

When the competition posters accessed online are examined in terms of form, the use of color in festival posters generally emphasizes earth tones, pastels, and natural color palettes that evoke historical texture. These color choices reinforce the association of concepts such as "mythology," "antiquity," "peace," and "locality" in visual memory. In terms of typographic preferences, hybrid approaches using both readable sans serif and modern serif fonts are noticeable. It is observed that designers have struck a balance between function and aesthetics in typographic elements such as font size, contrast usage, grid usage, and letter spacing. These findings are consistent with exemplary research conducted in Türkiye on posters and visual identity studies in general. For example, the study "The Use of Poster Design in Cultural and Artistic Organizations: The Fluxus Example" emphasizes that typography, visual elements, color usage, and page layout are of central importance in terms of the aesthetic and communicative content of the poster (Karagöl, 2023: 125). Furthermore, the research titled "Content and Form Analysis of Festival Posters in the Context of Cultural Tourism: The Balıkesir Example" revealed similar trends in terms of message-image integrity and verbal-visual hierarchy in festival posters (Mazlum, 2024: 531-532). From a formal perspective in graphic design, it is observed that the formal arrangements in the Troy Festival posters are integrated with cultural representation, but at the same time, distinct design trends emerge. In most of the posters, central placement, high-contrast focal points, the use of large negative spaces, and the positioning of symbolic forms to create a singular visual hierarchy are noteworthy. This compositional tendency creates a strong visual emphasis by directing the viewer's perception to a specific mythological symbol (especially the Peace Dove, the Trojan Horse); however, this can sometimes lead to a decrease in visual variety and formal repetition. The color palettes, in harmony with historical connotations, lean towards tones that support the cultural context, such as earth tones, blue, and gold, ensure that the posters gain narrative continuity (Figure 1).

Figure 1. Troya Festival Recent First Place Poster Designs (Çanakkale Belediyesi, 2025a; 2025b; Kalenin Sesi, 2025, Çanakkale TV, 2025; Çanakkale Kalem 2025; Başkent Üniversitesi, 2025).

The literature on city branding reveals that the reproduction of cultural heritage through visual communication is one of the fundamental mechanisms that strengthens a city's recognition. In this context, the Troy Festival posters, through the selection, arrangement, and aesthetic presentation of cultural symbols, both make local memory visible and contribute to Çanakkale's positioning as a "unique city of history, peace, and culture" at national and international levels. In particular, the combination of mythological elements (e.g., the Dove or the Trojan Horse) with modern graphic design principles allows traditional culture to be recirculated through contemporary interpretations. Such designs functionalize the city's identity not only as a tourist attraction but also as a communication tool that carries sustainable cultural values. Therefore, the Troy Festival posters constitute a strong example demonstrating that the reinterpretation of cultural heritage in contemporary visual culture plays a strategic role in increasing city recognition. However, more quantitative studies are needed to measure the tangible consequences of these effects on public perception and brand value. Such studies will help to clearly demonstrate the extent and manner in which visual communication established through cultural symbols contributes to city branding processes.

4. DISCUSSION

The findings of this research demonstrate that the posters for the Troy Festival are not merely visual promotional products, but also effective communication tools in the formation of cultural memory and the city's branding processes. The regular use of symbolic elements that highlight the mythology of Troy, references to the ancient city, and Çanakkale's identity of peace, tranquility, nature, and history strengthens the function of these designs in reinforcing local memory. In particular, the constant repetition of the Trojan Horse as an iconographic center indicates that the city's identity is being reproduced through modern forms of representation. This visual continuity is significant in terms of transforming cultural heritage into a memory object circulated through contemporary design. On the other hand, despite the potential of these visual productions in terms of cultural memory, it has been determined that the competition posters contain significant shortcomings in terms of digital archiving processes. The documents obtained in the study show that only examples from certain years of the posters are visible in a limited way through online announcements, press releases, and municipal shares. This situation shows that the lack of a comprehensive digital archive, despite the festival's history spanning

over sixty years, creates a critical gap for both researchers and cultural heritage policies. In Türkiye, structural problems such as institutional fragmentation, insufficient metadata, sustainability issues, and lack of standards identified in digital cultural heritage studies are concretely re-emerging in the context of the Troy Festival posters. In this regard, the long-term preservation and accessibility of the festival posters can only be achieved not only by creating a local digital collection but also by becoming an integral part of national cultural heritage policies. From a city branding perspective, it is clear that the Troy Festival posters serve as a symbolic tool in positioning Çanakkale at national and international levels. The mythological and historical elements in the posters reinforce the city's representation as a "city of history and peace"; these themes become fundamental components of the urban brand value. However, it is also observed that the symbolic repetitions in the designs sometimes create a visual language that is overly dependent on singular icons (e.g., the Dove and the Trojan Horse), moving away from diversity. This situation may lead to the risk of a one-dimensional representation of cultural heritage. While the city branding literature emphasizes that strong brands are based on multi-layered cultural narratives; It appears that the cultural richness that could potentially be used in festival posters is largely represented through a limited number of symbols. Therefore, in the future, developing diversifying approaches to poster design that expand the mythological repertoire and create visual space for different periods and actors of urban memory could make the branding process more inclusive.

Another dimension of the discussion is the contribution of festival posters to research, education, and social memory processes. The collective archiving of posters in high-resolution, metadata-supported form will broaden the scope of visual culture research; enabling comparative analyses in the fields of art, design, communication, and urban studies. International digital archiving standards enable the scientific use, reproduction, and long-term preservation of cultural products (Gilliland, 2016). The absence of a digital archive today confines researchers to only a limited number of examples, making it difficult to trace both historical continuity and thematic and formal changes. Therefore, a comprehensive archive where data-driven design analytics, digital humanities, and cultural heritage technologies can be applied should be considered a strategic necessity for both local government and academic stakeholders. The limitations of this research are also an important part of the discussion. The fragmented nature of the data on the posters has narrowed the visual analysis capacity of the study. The available dataset represents only a small portion of all the posters submitted to the competition, as far as they are accessible on the municipality's official website. Furthermore, the lack of systematic quantitative data on themes such as public perception, the transformation of festival identity, and brand impacts limits inferences regarding the relationship between urban perception and branding. Therefore, future research needs to rely on both a broad archive and mixed-methods designs that measure societal perception. This would allow for a more holistic assessment of the position of the Troy Festival posters within cultural memory, brand strategy, and the visual culture ecosystem. Overall, Troy Festival posters are design products with high potential for visualizing cultural heritage, reinforcing urban identity, and sustainably supporting cultural promotion. However, fully realizing this potential will only be possible by strengthening and making easily accessible digital archiving policies, diversifying visual representations, standardizing design data, and making it open to international comparative studies. In this context, Troy Festival posters should be considered not only as carrying the cultural memory of the past but also as a dynamic cultural production area shaping the future urban image.

5. RESULTS
This research examines the functions of festival posters in the context of cultural memory, digital archiving, and urban branding, using the Troy Festival Poster Competition as an example. The findings reveal that the Troy Festival posters function as a powerful visual tool in transferring Çanakkale's mythological and historical identity into urban memory. The recurring mythological images, ancient city motifs, and geographical references in the

posters support the symbolic reproduction of urban identity; this transforms the festival posters from mere event promotion into cultural objects that shape collective memory. However, one of the most important findings of the study is the structural deficiencies in digital archiving practices. While access to the posters produced and presented to the public within the scope of the competition is partial and scattered, there is no regular and collective application regarding high-resolution visual versions, standard metadata (designer information, year of production, theme, copyright status, etc.), and sustainable storage strategies. This deficiency poses serious risks in terms of the preservation of visual heritage, the deepening of academic analyses, and the continuity of the city's institutional memory. Organizing digital collections in machine-readable formats and in accordance with international standards will both facilitate the reuse of resources and ensure the documentation of urban branding strategies.

In terms of city branding, the Troy Festival posters play a significant role in increasing Çanakkale's recognition and making the city's cultural themes visible at the national/international level. However, the relative uniformity of the visual repertoire, the intense repetition of mythological icons, and the limited thematic diversity may be insufficient to reflect the city's multi-layered identity in its entirety. In this context, branding strategies can be strengthened by encouraging more inclusive and diversified themes in poster production; this would both create space for local actors to visualize different narratives and enrich the city's international image. The formal analysis conducted from a graphic design perspective shows that the posters generally produce an effective visual hierarchy and strong focal points; the color, typography, and composition techniques are consistent with the cultural themes. However, the repetition of forms indicates that the design practice should be more open to innovative and experimental approaches. Competition criteria that encourage design diversity and the establishment of educational feedback mechanisms in the exhibition and archiving processes of posters will contribute to the local design ecosystem and the visual language of the festival.

Based on the research findings, the recommendations can be summarized as follows: (1) A central, high-resolution, and metadata-enriched digital archive should be created by Çanakkale Municipality and related cultural institutions, encompassing the posters of the Troy Festival; (2) Metadata standards to be used in this archive should be determined (designer information, year of production, theme), and copyright and usage conditions should be clearly documented; (3) Criteria that reward thematic diversity and innovative design approaches should be added to the poster competition regulations to encourage the expansion of the visual repertoire; (4) Research and training programs documenting the historical context, design processes, and usage stories of the posters can be initiated through academy-municipality collaborations; (5) Quantitative studies (surveys, perception measurements, visitor data analysis, etc.) can be planned to measure the contribution of Troy Festival posters to city branding.

The limitations of this study highlight the need for more comprehensive, comparative, and interdisciplinary research on Troy Festival posters. In this regard, future studies should focus on: It is important that the study examines the changes in the formal and content characteristics of the posters over a long period using longitudinal research designs; evaluates the poster repertoires of different city festivals through comparative content analysis; and focuses on pilot projects that test the applicability of holistic digital archive models. Furthermore, field research that directly measures public perception will fill existing gaps in the literature by supporting the perceptual effects of festival posters on city dwellers and visitors, their contributions to tourism behavior, and their impact on urban brand image with empirical data. Overall, the posters of the Troy Festival constitute a strategic resource for both academic research and local cultural policy-making; the systematic preservation of these visual products, increasing their accessibility, and encouraging design diversity significantly contribute to strengthening Çanakkale's cultural memory and sustainably developing the city's brand value through a scientifically based

approach. The holistic implementation of these efforts will ensure that the Troy Festival posters cease to be merely documents conveying cultural heritage from the past, and instead become a dynamic source of legacy shaping future urban narratives, forms of cultural representation, and visual identity strategies.

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