



ELÍAS  
QUEREJETA  
**ZINE**  
**ESKOLA**



Corporate identity manual

# INTRODUCTION

This corporate identity manual describes the main version of the trademark that identifies Elías Querejeta Zine Eskola (EQZE), and the rules to be considered and followed for its correct implementation.

EQZE's trademark is the main element of the centre's visual identity. Correct use of the mark is essential for the correct communication, identification and recognition of EQZE's image and that of all projects undertaken at the centre.

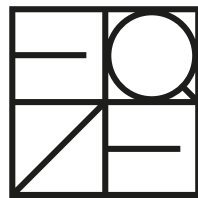
Rigorous application and careful use of the trademark will facilitate the establishment and consolidation of the centre and, in the medium and long term, its impact and success.

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# COMPOSITION OF THE LOGO

EQZE's trademark is made up of three elements: the centre's symbol and the logo and symbol (coat of arms) of the trademark of the Provincial Government of Gipuzkoa, which finances the centre. This latter element represents the services of the different government departments.

The positioning and the relative proportions of the elements that form the trademark are unalterable, as shown in the following pages.



Symbol



ELÍAS  
QUEREJETA  
**ZINE**  
**ESKOLA**

Logo



DFG coat of arms

## COMPOSITION OF THE LOGO

Authorised version of the centre's trademark.  
There are other versions that do not include the coat of arms of the Provincial Government of Gipuzkoa and which, once this manual comes into effect, will not comply with the established rules.



# USE OF THE LOGO

## GENERAL PRINCIPLES

Authors are required to include the EQZE logo in all their work, regardless of type, format or context in which it is presented.

This applies to:

- 1. Projects underway and completed works.**
- 2. Presentations within the framework of school activities: research seminars and Akelarres, sessions for pooling ideas and Hypotheses (master's final theses).**
- 3. Public and external presentations: screenings, presentations in development laboratories, conferences, etc.**

The EQZE logo must be included in all offline and online media related to the work. It includes:

- 1. Own materials: Posters, billboards, postcards, flyers, promotional material, etc.**
- 2. Third-party media: catalogues, programmes, social media and websites of festivals, seminars, meetings or conferences in which the work participates.**

Whenever the logo cannot be included directly, this information must be indicated in writing in other sections such as the synopsis, the description of the activity or the technical details.

The purpose is to record that the work has been carried out in the context of the school and using its technical, material and human resources.

# USE OF THE LOGO

## SCOPE OF THE RULE

This rule applies to individual or group work and to any activity carried out at the school. The incorporation or involvement of stakeholders external to the Centre in the production of these works does not waive this obligation.

## RESTRICTED USE AND AUTHORISATION

The use of the Elías Querejeta Zine Eskola logo is reserved exclusively for projects and productions developed and carried out within the scope of the centre's activities. Any other use must have the prior approval of EQZE.

## REPRODUCTION OF THE LOGO

In all cases, even those in which the logo is represented artistically, the centre's official logo must be reproduced from the original files that can be downloaded from the EQZE website (Communication Area section) or directly [from this link](#).

# POSITIONING OF THE LOGO

The following section details the specific instructions on where to place the logo that identifies Elías Querejeta Zine Eskola in the main types of productions created and developed within the framework of its activities.

Films

Digitisation and restoration

Other audiovisual  
productions

Publications

Seasons and programmes

Installations and exhibitions

Web pages and digital media

Activities organised by  
students

## POSITIONING OF THE LOGO: FILMS

### OPENING CREDITS

The EQZE logo must appear at the beginning of the work and must not be accompanied by any other logo. It must remain on screen for a minimum of four seconds against a plain background (white or black).

Although its specific location in relation to other logos will be agreed on a case-by-case basis, as a rule, the EQZE logo will always appear first when it is shown with others that are projected successively.



## POSITIONING OF THE LOGO: FILMS

### CLOSING CREDITS

The following statement must be included in the closing credits: "This film was developed at Elías Querejeta Zine Eskola." This statement will be accompanied by the school's logo if any others appear. If so, the EQZE logo will also occupy a prominent position.

If the film was developed in the school's photo-chemical laboratories and/or post-production room, this must be stated in the closing credits.

The right way to indicate this is as follows: Elías Querejeta Zine Eskola Laboratories.

The names of the heads of the school's technical department who took part in the production must appear below this acknowledgement, followed by the names of the students and/or alumni who collaborated in it, and who must be identified by indicating the work they carried out.

This film was developed at  
Elías Querejeta Zine Eskola



Elías Querejeta Zine Eskola Laboratories

**Technical advice:**  
Asier Armental, Cris Neira

**Scanning:**  
Laura Ibáñez López

**Digital image processing:**  
Amanda Soares, Andrés Martínez de la Viña,  
Jorge Jaramillo, Luis Juárez Pineda,  
Pablo Retuerta

CLOSING CREDITS

CLOSING CREDITS: Acknowledgement to the technical department  
Taken from the closing credits of *Olivia* (Sofía Petersen, 2025)

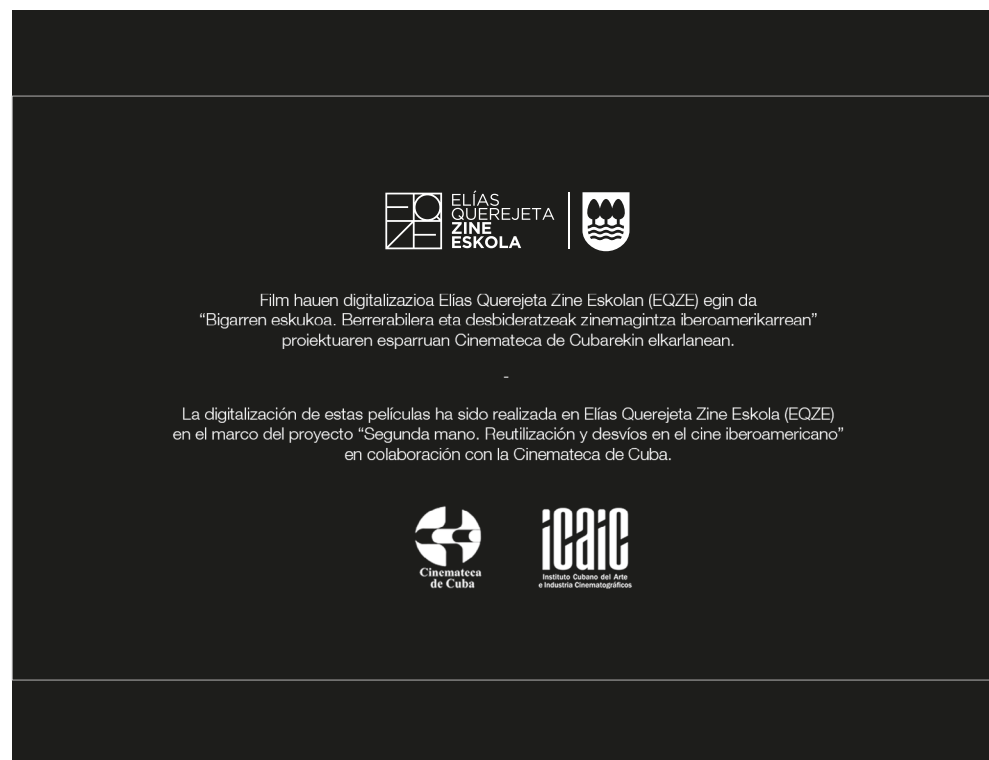
## POSITIONING OF THE LOGO: DIGITISATION AND RESTORATION

### OPENING CREDITS

The EQZE logo must appear on the opening title card, above the technical description of the work carried out at the school. This text, which may be divided into one or more title cards depending on its length, must specify the context (project or research activity, master's thesis, etc.) in which the work was digitised or restored.

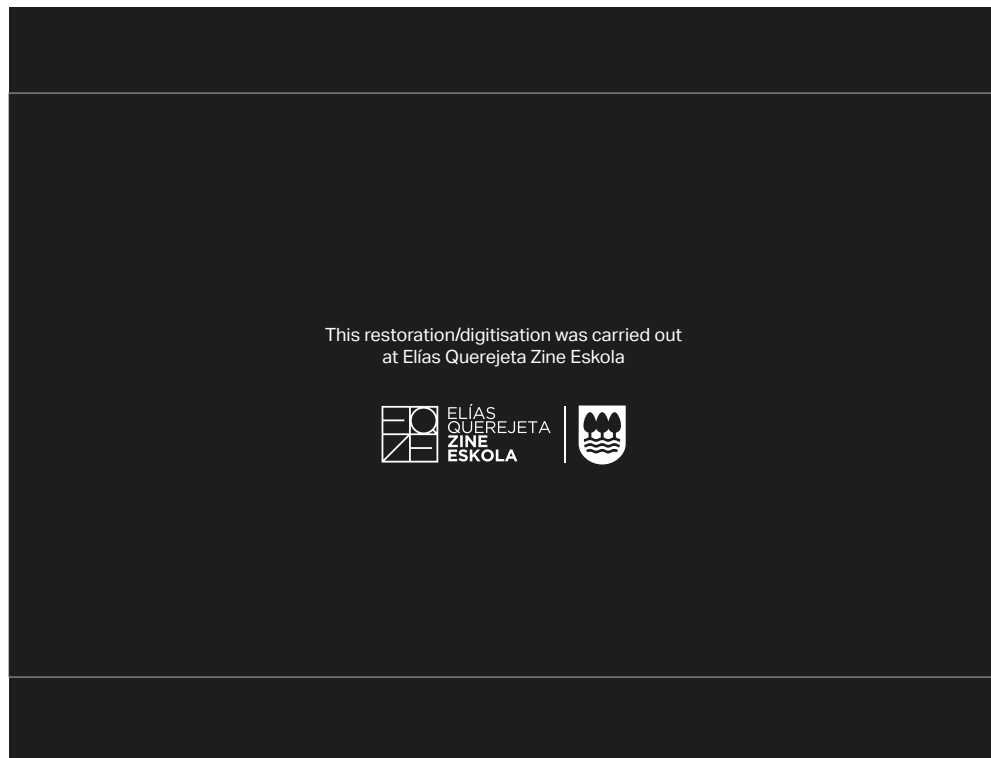
The captions must remain on screen for enough time to allow the audience to read them all.

When the logos of other institutions have to be displayed, the rule is that the school's logo must always prevail in location terms, although this rule will be agreed on a case-by-case basis.



### OPENING CREDITS

## POSITIONING OF THE LOGO: DIGITISATION AND RESTORATION



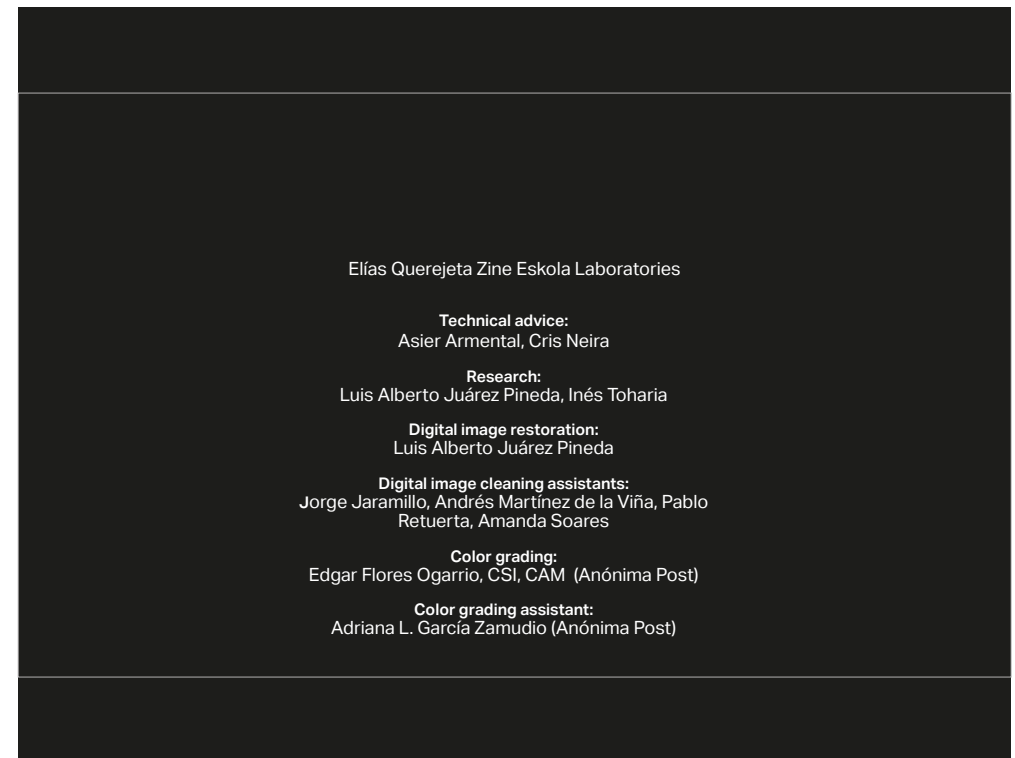
CLOSING CREDITS

## CLOSING CREDITS

The following statement must be included in the closing credits: "This restoration/digitisation was carried out at Elías Querejeta Zine Eskola". This statement will be accompanied by the school's logo if any others appear. In this case, the EQZE logo must also occupy a prominent position.

If the film has been materially developed in the school's photochemical laboratories and/or post-production room, this circumstance must be stated in the credits, regardless of the extent of the work. The right way to indicate this is as follows: Elías Querejeta Zine Eskola Laboratories.

The names of the heads of the school's technical department who took part in the production must appear below this acknowledgement, followed by the names of the students and/or alumni who collaborated in it, and who must be identified by indicating the work they carried out.



CLOSING CREDITS: Acknowledgement to the technical department  
Taken from the closing credits of the restoration of *En el balcón vacío* (Jomí García Ascot, 1961)

## POSITIONING OF THE LOGO: OTHER AUDIOVISUAL PRODUCTIONS

### OPENING CREDITS

The EQZE logo must appear at the beginning of the work (films that are being edited, film rehearsals, trailers, teasers, etc.) and must not be accompanied by any other logo.

It must stay on screen for at least 4 seconds on a plain coloured background (white or black).

Although its specific location in relation to other logos will be agreed on a case-by-case basis, as a rule, the EQZE logo will always appear first when it is shown with others that are projected successively.



## POSITIONING OF THE LOGO: OTHER AUDIOVISUAL PRODUCTIONS

### CLOSING CREDITS

The following statement must be included in the closing credits: "This production was developed at Elías Querejeta Zine Eskola". This statement will be accompanied by the school's logo if any others appear. In this case, the EQZE logo will also occupy a prominent position.

The names of the heads of the school's technical department who took part in the production must appear below this acknowledgement, followed by the names of the students who collaborated in it, and who must be identified by indicating the work they carried out.

If this production has been materially developed in the school's photochemical laboratories and/or post-production room, this must be stated in the credits. The right way to indicate this is as follows: Elías Querejeta Zine Eskola Laboratories.

This production was developed  
at Elías Querejeta Zine Eskola



Elías Querejeta Zine Eskola Laboratories

**Technical advice:**  
Asier Armental, Cris Neira

**Research:**  
Luis Alberto Juárez Pineda, Inés Toharia

**Digital image restoration:**  
Luis Alberto Juárez Pineda

**Digital image cleaning assistants:**  
Jorge Jaramillo, Andrés Martínez de la Viña, Pablo Retuerta, Amanda Soares

**Color grading:**  
Edgar Flores Ogarrío, CSI, CAM (Anónima Post)

**Color grading assistant:**  
Adriana L. García Zamudio (Anónima Post)

CLOSING CREDITS

CLOSING CREDITS: Acknowledgement to the technical department  
Taken from the closing credits of the restoration of *En el balcón vacío* (Jomí García Ascot, 1961)

## POSITIONING OF THE LOGO: PUBLICATIONS

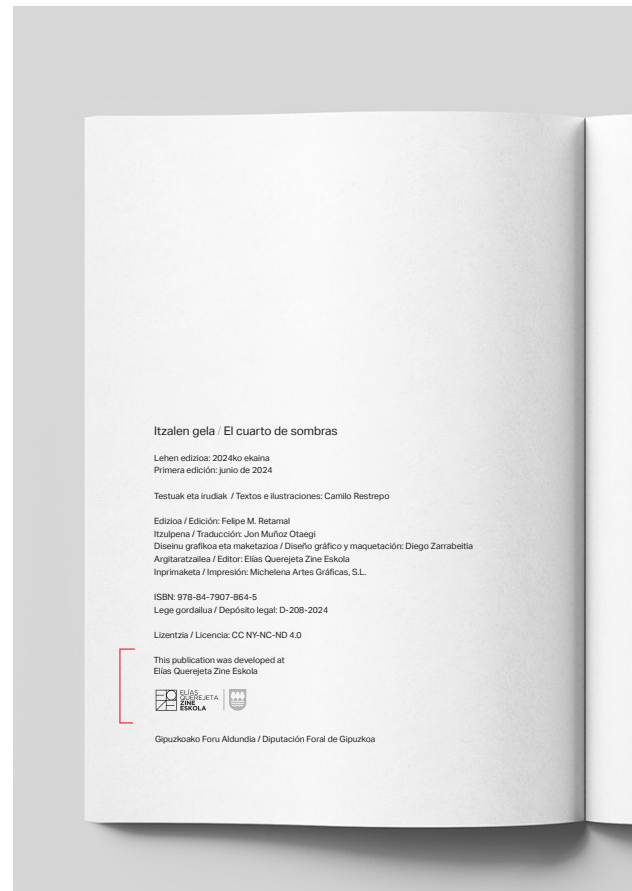
The EQZE logo must appear on the first page of the publication, in the credits and on the back cover, and must not be accompanied by any other logo. Depending on the type, volume and length of the work, the logo may also be reproduced on the front cover and spine.

If it appears alongside the logos of other entities, the EQZE image must appear first and occupy a prominent position.

In addition to the school's logo, the credits for the work must include the following statement: "This publication was developed at Elías Querejeta Zine Eskola".



First page (odd page)



Credits



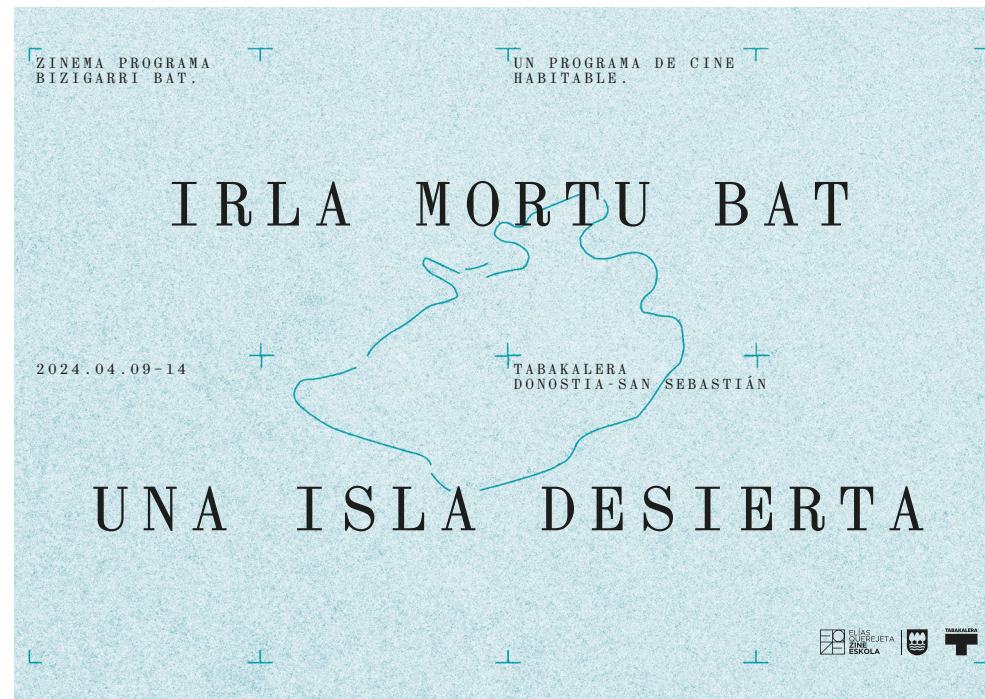
Back cover

## POSITIONING OF THE LOGO: SEASONS AND PROGRAMMES

The EQZE logo must appear on all media identifying the season or programme (screens in exhibition spaces, posters, teasers, programmes, postcards, etc.), as well as on signage.

In addition to the school's logo, the programme must include the following statement: "This season/programme has been developed at Elías Querejeta Zine Eskola".

If it appears alongside the logos of other entities, the EQZE image must appear first and occupy a prominent position.



Poster



Programme: front and back cover

## POSITIONING OF THE LOGO: INSTALLATIONS AND EXHIBITIONS

The EQZE logo must appear on all main panels that form part of the installation or exhibition, on the material given to attendees, and on signage.

If it appears alongside the logos of other entities, the EQZE image must appear first and occupy a prominent position.

In addition to the school's logo, the programme must include the following statement: "This installation/exhibition has been developed at Elías Querejeta Zine Eskola".

# TIERRA EN TRANCE

## COLECTIVO LOS INGRAVIDOS

**Videoinstalación multicanal**  
Formato: Digital (transfer de película de 16 mm)  
Duración: 38 minutos  
Música: Gustavo Nandayapa, Ramiro R. Duarte

Filmada con cámaras de 16mm *Tierra en Trance* implica una anarquía en movimiento, anarquía coronada del color, la luz, las formas, los ritmos, las cadencias, los encadenamientos y las superposiciones: siluetas, contornos, texturas, intermitencias, destellos, ráfagas, opacidades, oscuridades, danzas, volúmenes, entrañas, pulpas, fluidos, superficies, facetas y sincopas, todo ello a velocidades vertiginosas. Aquí conviven y coexisten múltiples entidades, objetos, pulsos, formas, colores, figuras, según un orden y ritmo audiovisual y cinético completamente alterado del teponaztlí, instrumento musical prehispánico. *Tierra en Trance* implica una modificación perceptiva singularizada.

Filmada y montada directa y estructuralmente en cámaras Bolex, incluso las superposiciones de diferentes capas de imagen y las cualidades y propiedades inherentes e inmanentes, suscitan la visión polirrítmica en trance. La posibilidad de filmar en la cámara cuadro por cuadro permite integrar una constante modificación del encuadre en cada cuadro que compone un segundo de filmación: 24 modificaciones por segundo, 24 órdenes tangentes por segundo, 24 consecraciones por segundo, 24 intensidades diferenciadas por segundo, 24 volúmenes ópticos por segundo, pero también ráfagas intercalares de 12, 16, 18, 24, 32, 46 cuadros que permiten la invocación de un continuo audiovisual destellante: un cuerpo resonante. La materialidad y velocidad perceptiva del tipo de película (la sensibilidad y materialidad de la emulsión filmica) es también un elemento fundamental. Volúmenes de cuadro transformados y movlizados fueron posibles gracias al uso de ópticas diferenciales de 10mm, 25mm, 75mm, 120mm, 400mm; la contracción y expansión del volumen secuencial de las cosas.

Finalmente la dimensión visual de *Tierra en Trance* se expande y vibra en una dimensión sonora percusiva. La composición e improvisación sonora realizada por el músico mexicano sobre la polirritmia lumínica consagra la intermitencia, el aleteo y el ritmo del teponaztlí, desde las brasas de la Tierra.

**Colectivo Los Ingrávidos** (Tehuacán, México) surge de la necesidad de desarticular la gramática audiovisual que el corporativismo estético-televísivo-cinematográfico ha utilizado y utiliza para garantizar de manera eficaz la difusión de una ideología audiovisual por medio de la cual se mantenga un continuo control social y perceptivo sobre la mayoría de la población. Sus métodos combinan material digital y analógico, *found footage*, mitologías, *agitprop*, protestas sociales y poesía documental.

**Kanal anitzeko bideo instalazioa**  
Formatua: Digitala (16 mm-ko filmeko transferentzia)  
Iraupena: 38 minutu  
Musika: Gustavo Nandayapa, Ramiro R. Duarte

*Tierra en Trance* 16 mm-ko kamerakin filmatua dago, eta mugimendu-anarkia dakar berekin; kolorez, argiz, formaz, erritmoz, kadentziak, kateamenduz eta gainjartze osaturiko anarkia: siluetak, ingeradak, testurak, aldizkotasunak, distirak, argi-keinuak, opakutasunak, iluntasunak, dantzak, bolumenak, erraiak, mamiak, jariagaiak, gainazalak, aldeak eta sinkopak, eta guztia, gainera, abiadura zorabigarria. Bizikidetzan estuan dira hemen entitate, objektu, pultsu, forma, kolore eta figura askotarikoak, betiere teponaztlí, musika-instrumentu prehispanoak markatutako ordena eta eritmo ikus-entzuzko eta zinetiko gutxi aztoratu baten arabera entosituak. *Tierra en Trance* pertzepzio-aldaketa oso berezta eragiten du.

Zuzenean eta egituraz Bolex kameran filmatua eta muntatua; irudi-geruzak eta kameren berezko ezaugarri eta propietateak aukera ematen dute trantzezko ikuspegi polirrítmikoak sortzeko. Kamerak koadroz koadro filmatzeko ematen duen aukerari esker, etengabe aldatutako enkadraketa txertatu ahal izan genuen filmazio-segundo bat osatzen duen koadro bakillozean: 24 aldaketa segundoan, 24 ordena puntu segundoan, 24 kontsakrazio segundoan, 24 intentsitate desberdin segundoan, 24 bolumen optiko segundoan, bainu aldi berean, 12, 16, 18, 24, 32 eta 46 koadroko argi-keinu tarteak, ikus-entzuzko lan distiratu etorbako baten inbokazioak: gorputz ozen durudituak bat. Funtsezkoa da, halaber, film-motaren hautemate-abiadura eta materialtasuna (film-emultsioaren sentikortasuna eta materialtasuna). 10 mm-ko, 25 mm-ko, 75 mm-ko, 120 mm-ko eta 400 mm-ko optika diferentzialek erakaitutako eta mugiarazitako bolumenak integratzea da helburua. Gauzen bolumen sekuentzialaren uzkiurda eta hedapena.

Azkenik, *Tierra en Trance*ren alderdi bisuala zabaldu egiten da, eta dar-dar egiten du perkusioak zuzenduriko soinu-dimentsio batean. Argi-polirrítmari buruzko soinu-korposio inprobisatu batek teponaztlíaren aldizkotasuna, hegada eta eritmoa kontsokratuko ditu. Serrialismo zinetiko eta ikus-entzuzkoa Lurraren txingarretatik.

**Colectivo Los Ingrávidos** (Tehuacán, México) teledista eta zinemako korporatibismo estetikoak erabili duen eta oraindik ere erabiltzen duen ikus-entzuzko gramatika desgaitzeko beharrik bultzaturik sortu zen; gramatika hori ballatzen du korporatibismo estetiko horrek ikus-entzuzko ideologia jakin bat zabaltzeko eta, haren bidez, herritarren gehiengoaren pertzepzioa sozialki kontrolatzeko. Los Ingrávidos kolektiboaren metodoek material digitala eta analogikoa konbinatzen dute, bai eta *found footage*, mitologiak, *agitprop*, protesta sozialak eta poesia dokumentala ere.

**Multichannel video installation**  
Format: Digital (16mm film transfer)  
Duration: 38 minutes  
Music: Gustavo Nandayapa, Ramiro R. Duarte

Filmed with a 16mm camera *Tierra en Trance* is anarchy in motion, an anarchy crowned by color, light, shapes, rhythms, cadences, sequences, overlays: silhouettes, contours, textures, flashes, bursts, opacities, darkness, volumes, entrails, pulp, fluids, surfaces, facets, syncopations, all at dizzying speeds. Objects, shapes, colors, figures, all coexist according to a totally altered order, an audiovisual and kinetic rhythm of the teponaztlí, a prehispanic musical instrument. *Tierra en Trance* is a singularize perceptual modification.

Filmed and mounted directly in Bolex cameras, even the superposition of different image layers, the qualities and properties inherent to these allowed to elicit this rhythmic vision in trance. The possibility of filming frame by frame to integrate a constant modification of the framing in each frame that composes a second of filming: 24 modifications per second, 24 turgid orders per second, 24 consecrations per second, 24 differentiated intensities per second, 24 optical volumes per second, but also interleaved bursts of 12, 16, 18, 24, 32, 46 frames that allow the invocation of sparkling audiovisual continuum: a resonant body. The materiality and perceptual speed of the type of film (the sensitivity and materiality of the film emulsion) is also an essential element. Transformed and mobilized frame volumes were possible by the use of differential lenses of 10mm, 25mm, 75mm, 120mm, 400mm; the contraction and expansion of the sequential volume of things.

Finally the visual dimension of *Tierra en Trance* expands and vibrates in a percussive sonorous dimension, a composition and musical improvisation performed by the mexican percussionist on this luminous writing that consecrates the breath, the fluttering and the rhythm of the teponaztlí, from the embers of the Earth.



This installation/exhibition has been developed at Elías Querejeta Zine Eskola





**POSITIONING OF THE LOGO:  
WEB PAGES AND DIGITAL MEDIA**

The EQZE logo must appear on the home page or main page, in both the website header and the footer

If it appears alongside the logos of other entities, the EQZE image must appear first and occupy a prominent position.

In addition to the school's logo, the footer must include the following statement: "This website has been developed at Elías Querejeta Zine Eskola".



Header



Footer

## POSITIONING OF THE LOGO: ACTIVITIES ORGANISED BY STUDENTS

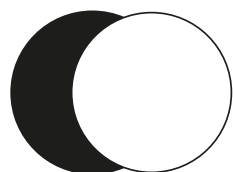
The EQZE logo must appear on all media identifying any type of activity organised on the students' own initiative within the framework of the centre's activities (screenings, seminars, exhibitions, castings, etc..).

If it appears alongside the logos of other entities, the EQZE image must appear first and occupy a prominent position.



Zinema Goxoa programme organized by students

MAIN MARK:  
COLOURS

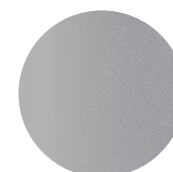


**Black**

CMYK: 0/0/0/100  
RGB: 0/0/0  
HTML: 000000

**White**

CMYK: 0/0/0/0  
RGB: 255/255/255  
HTML: ffffff



**Pantone 877  
metallic**

CMYK: 0/0/0/40  
RGB: 138/141/143  
HTML: #8a8d8f

MAIN MARK:  
DARK BACKGROUND



ELÍAS  
QUEREJETA  
ZINE  
ESKOLA



**MAIN MARK:  
MONOCOLOUR VERSION**

To ensure visibility on a coloured or moving background, the monocolour version of the mark can be used, which is completely black or white.



**MAIN MARK:  
COLOURED BACKGROUNDS**

The use of one version or the other (positive or negative) will depend on the optimum legibility of the mark.



## MAIN MARK: REDUCTION OF THE MARK AND ESTABLISHED MINIMUMS

The minimum size for using the mark is 1 cm in height, using the vertical edge of the symbol as a reference.

For sizes smaller than 1 cm it is advisable to use the monocolour version of the mark.

For small-format digital media, such as banners or newsletters, the minimum size to ensure legibility is 70 px, using as a reference the vertical

edge of the symbol, which defines the height of the entire mark.

On projection screens, video walls, monitors, etc., the size of the mark should be at least 1/10 of the vertical height of the screens.

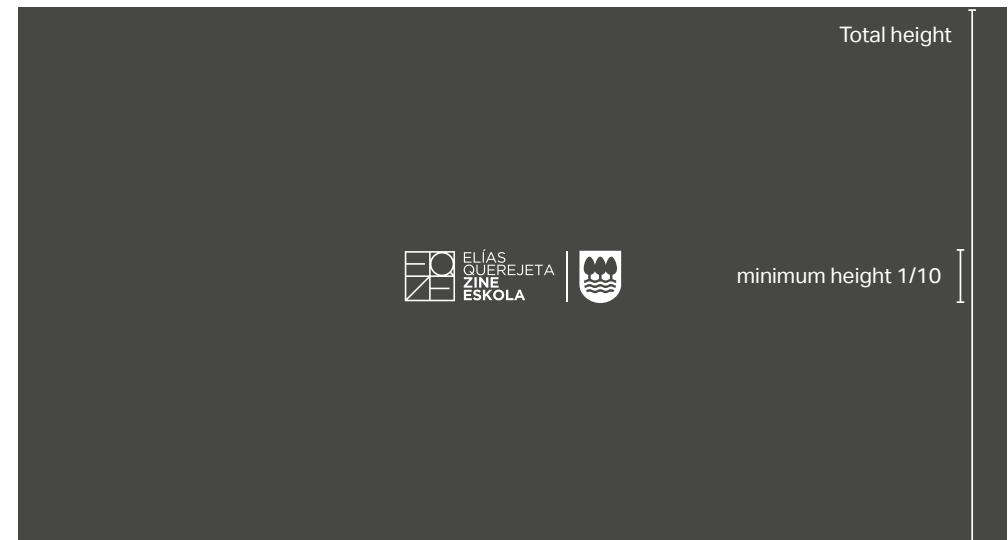
### Print media



### Digital media



### Total height / minimum height 1/10



**MAIN MARK:  
EXCLUSION ZONE**

This is the space that must be left clear around the mark to prevent the encroachment of other graphic elements. We can establish an exclusion

zone equivalent to the width and height of the symbol of the Provincial Council of Gipuzkoa.



**MAIN MARK:  
INCORRECT USES**

Below are some modifications, all incorrect, that may occur when manipulating or using the mark. To prevent this, you should always use the vector

file provided on the centre's website or directly via [this link](#).



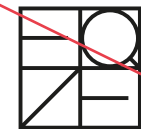
Coat of arms of the Provincial Council of Gipuzkoa is missing



Mark is incomplete, with one or more elements missing



Mark is incomplete, with one or more elements missing



Only the symbol has been used



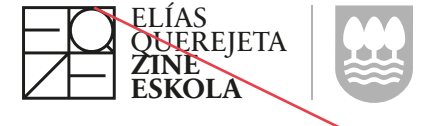
Proportion between the elements has been modified



The mark or one of its elements has been completely rotated or flipped



Vertical, horizontal or diagonal distortions



Manipulation of the mark

## MAIN MARK: APPEARING WITH MARKS FROM OTHER INSTITUTIONS IN THE PROJECT

The EQZE mark is sometimes accompanied by the marks of the other institutions involved in the project.

There is a pre-determined order for displaying these:

1. Elías Querejeta Zine Eskola
2. Filmoteca Vasca
3. San Sebastián Festival
4. Tabakalera
5. UPV/EHU

In terms of the proportions and placement of the logos of each institution, this is the way in which the set of marks should be presented:



With the participation of:



With the participation of:



**MAIN MARK:  
APPEARING WITH OTHER MARKS**

If there are other marks, the EQZE mark must appear first and in a more prominent position than the other marks.

The other marks must never be taller or wider than the EQZE mark, and should not be more prominent.



# APPEARANCE OF THE BRAND NAME IN TEXTS

## APPEARANCE OF THE BRAND NAME IN TEXTS

The complete name of the centre is Elías Querejeta Zine Eskola, and the acronym is EQZE. Whenever the name is in written form, none of its elements should be missing. The name should never be translated, not even partially. Whenever the centre is mentioned in a text, one of the correct forms must be used to ensure the identification and recognition of the written mark.

As a rule, the first time the centre is mentioned, the complete name should be used: Elías Querejeta Zine Eskola. For subsequent mentions, the acronym EQZE will suffice. In long texts the two forms may be alternated.

**Elías Querejeta Zine Eskola** is an international centre for thinking, research, experimental practice and pedagogical innovation based around the past, present and future of cinema. Created and financed by the Provincial Council of Gipuzkoa and affiliated to the University of the Basque Country, **EQZE** opened in 2017 with a passionate and regenerative spirit: its ultimate aim is not to train technical teams following the traditional, standardised models, but to encourage the emergence of filmmakers with a comprehensive vision of film and able to produce new realities (working, conceptual, creative, professional) on film.

APPEARANCE OF THE BRAND NAME  
IN TEXTS:  
**INCORRECT USES**

**EQZE** is an international centre for thinking, research, experimental practice and pedagogical innovation based around the past, present and future of cinema. Created and financed by the Provincial Council of Gipuzkoa and affiliated to the University of the Basque Country, **The EQZE** opened in 2017 with a passionate and regenerative spirit: its ultimate aim is not to train technical teams following the traditional, standardised models, but to encourage the emergence of filmmakers with a comprehensive vision of film and able to produce new realities (working, conceptual, creative, professional) on film..

**Zine Eskola** is an international centre for thinking, research, experimental practice and pedagogical innovation based around the past, present and future of cinema. Created and financed by the Provincial Council of Gipuzkoa and affiliated to the University of the Basque Country, the **Elías Querejeta film school** opened in 2017 with a passionate and regenerative spirit: its ultimate aim is not to train technical teams following the traditional, standardised models, but to encourage the emergence of filmmakers with a comprehensive vision of film and able to produce new realities (working, conceptual, creative, professional) on film..

## PRESENCE OF THE BRAND NAME IN TEXTS LINGUISTIC POLICY

Elías Querejeta Zine Eskola (EQZE) communication strategies and actions are published in Basque, Spanish and English, the three languages used at the centre. This covers both offline (advertising, press, signage) and online (website, applications, social networks) media.

In accordance with the criteria established by the Plan for the Standardisation of the Use of Basque of the Gipuzkoa Provincial Council, Basque must be the priority language in all communication actions, internal or external. This rule also applies to public initiatives developed by students within the framework of the school's studies.

Basque will take precedence over Spanish in cases where both languages coexist. In other situations, the choice of language or languages for texts will be assessed in line with the context in which they are to be reproduced.

Although the school is not an institution with a regular public programme, EQZE has provided simultaneous translation services for the activities it has organised when the main language of the event has not been Basque. Following these same criteria, publications, brochures, books and other printed materials have been produced in at least two languages (Basque and Spanish), with Basque being the main language within the linguistic hierarchy of these media. By doing so, EQZE maintains a proactive attitude towards standardising the use of Basque in a sector such as film making in the Basque Country, contributing to the cultural and educational uniqueness of the school itself.

## PRESENCE OF THE BRAND NAME IN TEXTS COMMITMENT TO INCLUSIVE LANGUAGE

Elías Querejeta Zine Eskola (EQZE) is actively committed to promoting the inclusive use of language and images, both in written and oral communication. Its main objective is to prevent and eradicate stereotypes, biases and any form of discrimination. By doing so, EQZE not only supports the diversity of the members of its community, but also defends and promotes their equality. Within its sphere of action, EQZE aims to contribute to raising awareness of the im-

pact that language and images have on social construction. In line with the centre's fundamental values, the dissemination of any project in which EQZE participates must ensure rigorous language that promotes equality, recognises diversity and supports inclusion. The main reference in this area is the [Guide to Inclusive Use](#) (2018) of the University of the Basque Country (EHU).



With the participation of:

