



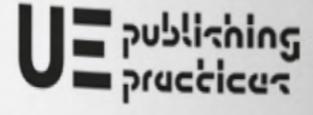




## POSTERS IN A PUBLIC SPACE

Out of Home Advertising in Times of Corona

Edited by Walter Bergmoser, Stefan Chatrath & Iona Morag Liddle





#### September 2021 to April 2022

Note: The completion of the publication has been somewhat delayed. It was decided not to change the texts (preface, essays, chapter introductions, poster descriptions) again, but to leave them as they were originally submitted in the period September 2021 to April 2022. We ask you to take this into account when reading. They too, like the poster documentation, are the expression of a special time that fortunately seems far away from us today.

The editors.

#### Preface

Political and commercial marketing out of home in public spaces has a long and rich history: from the verdicts of Hammurapi of Babylon, the pillars of Ashoka of Northern India, wall paintings in Pompeii, to the frantic billboards that marketed the household goods of the progressing second industrial revolution. This form of communication has the purpose of wanting to nudge the receivers towards acting in a way that the creators deem beneficial for them, or for themselves: buying certain goods, following specifics rules and laws, getting a vaccine, using a condom, quitting or taking up smoking, etc.

Besides these overt messages, out-of-home advertisement reveals a lot about the creators themselves and how they view the target group: what they consider worthy of attaining or protecting, what they fear and try to ward off, what they find aesthetically pleasing or disgusting, funny or obnoxious.

Analyzing these multi-layered messages is never an easy task and needs to be done from many different angles. Doing so one can comes close to the full picture and, maybe, gets a glimpse of the social realities as they reflect in the minds of the creators. As an additional bonus, often one is to appreciate an artistic drive existing possibly separate from the initial intentions or be lastingly entertained by a sharp pun.

The attention of media consumer has always been a contested commodity. The price tag on attention and the number of communication outlets, however, have never been higher than today. That puts creators with messages that could potentially safe lives and even the whole planet into a difficult position: how to reach the public when there is so much noise on the various digital and analog channels? With the constant outlook of strict curfews looming over Berlin and the sharp increase in home office work, going outside became something special for a great number of

people. That in turn, made the kind of advertisement more special, that could only be consumed when outside: the out-of-home advertisement.

The publication that you are about to explore, analyzes this kind of advertisement during a very peculiar stretch of time in a very peculiar city: Berlin from 2020 to 2021 – both from governmental departments and commercial vendors. Although observations during the COVID19 pandemics triggered the project, it transcends it in multiple ways by analyzing it in various way, for example, by sensing an underlying culture of fear.

The approach is interdisciplinary combining the perspectives of communication designers, marketing experts, and social scientists. Since almost all contributors of this work either study, have studied, or teach at University of Europe for Applied Sciences (UE in short), it is truly a project of UE. Members from both the Art & Design faculty and the Business faculty are offering their unique perspectives to unsheathe the various layers that out-of-home advertisement has. As UE's present vice-president academics, I feel very honored to contribute a foreword to this work. It perfectly represents what our university of applied sciences stands for and what an interdisciplinary approach can achieve.

Prof. Dr. Sascha Bosetzky

Vice-President Academics of the University of Europe for Applied Sciences

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Vice-President Academics of the
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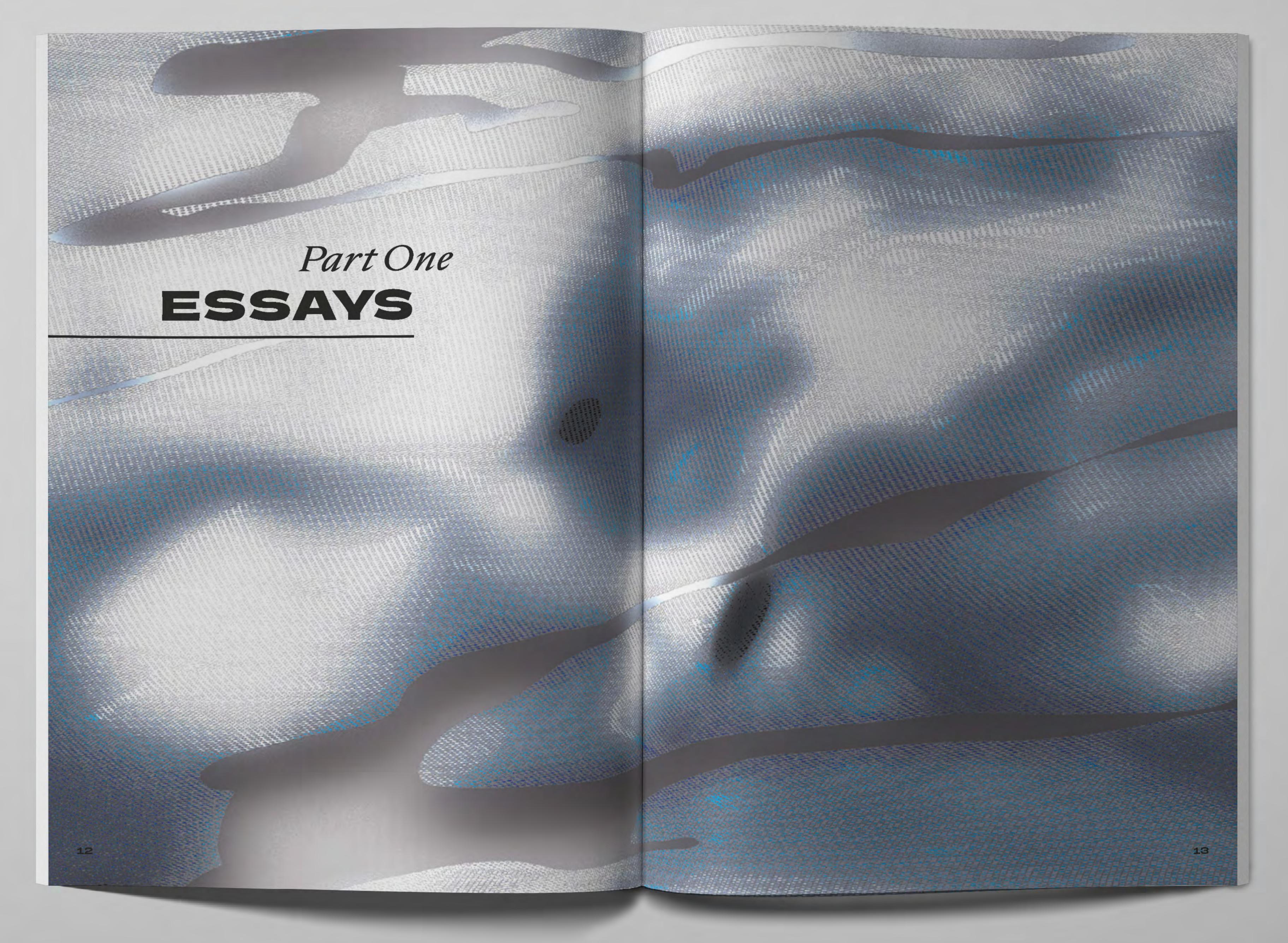
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#### Introduction

#### OUTOFHOME ADVERTISING IN TIMES OF CORONA

By Stefan Chatrath.



Sometime at the end of 2020, the idea came. My colleagues, students and I noticed that quite often political posters were hung in Berlin city centre: We encountered them on almost every corner, intrainstations, streets and public places. Among other things, we were asked to separate waste correctly, to keep distance from our fellow human beings, to save energy and – last but not least – to get vaccinated.

Our feeling was not at all deceiving: The Federal Ministry of Health (FMH) was one of the advertisers with the highest expenditures overall. The FMH spent 128 million Euros in 2020 and 130.5 million Euros from January to July 2021, an amount that probably no political institution in the Federal Republic has ever spent before (Rentz, 2021, Saal, 2021). Even Volkswagen, after all one of the largest companies in the country, spent less in the aforementioned 2021 period.

The posters in this book were photographed between December 23, 2020 and June 27, 2021. They are by no means representative of the entire city. However, they most likely represent what an individual citizen in Berlin, if she left the house, got to see – in her immediate living environment, while shopping and on the way to work. In these local contexts, I (spontaneously) pulled out my camera to document.

In addition to the FMH, we also encountered advertising in public spaces, for example, from the Berlin Senate, police and higher regional court (Kammergericht), as well as the Federal Centre for Health Education, which recommended getting tested for sexually transmitted infections. Political messages, however, are not the sole province of political actors: companies and non-governmental organizations have also often sent them. Google, for example, reminded us that bees are important to us and our environment, and that we should therefore protect their existence. "Time for planet" wanted to encourage us to achieve climate neutrality as soon as possible. By politics, we mean here aspects or contents that relate to the affairs of a community: environmental protection, climate change, transport policy, housing, etc.

The book consists of an essay section and the catalogue. In the former part, essays are gathered that illuminate the subject of this book from different perspectives. The first two look at it from a marketing perspective. Hannes Schwarm and Clemens Knoblauch explain, for example, why it was and still is sensible to rely on out-of-home advertising – even in the digital age: it is possible to reach almost everyone – rich, poor, urban and rural population, digitally natives and pensioners. Stefan Chatrath notes that fears are addressed relatively frequently – fear of illness, global warming, crime, etc. This is no coincidence. Sociologists believe that today we live in a "society of fear"

that is susceptible to such addressing (Bude, 2014, Furedi, 2018). Political institutions, but also companies, align their communication accordingly: They try to explain how they or their offer (product) can contribute to making people feel safe.

The professor of photography, Walter Bergmoser, chose a different perspective. He contributes thoughts about the visual perception of images and about the limitation of visual communication in conveying messages. 63 posters and image motifs respectively are shown in the catalogue, distributed over five chapters, lona Morag Liddle describes and analyses them – in terms of content and form. Each chapter is preceded by a short introduction.

With this book, we hope to capture a special historical moment. The pandemic was new territory for all of us.

And that can also be seen on the posters.





TRADITION AND NEW OPPORTUNITIES - THE CHOICE OF OUT-OF-HOME ADVERTISING FOR POLITICAL ADVERTISING Hannes Schwarm &

Hannes Schwarm & Clemens Knoblauch Hannes Schwarm and Clemens Knoblauch discuss the topic from a marketing strategy perspective.

Why would you choose the Out-of-home (OOH) channel for political marketing? Have we not heard that digital and social media marketing are replacing traditional marketing channels due to their wide reach, their relative cost efficiency, and their opportunities for data strategies, personalization and micro-targeting (Kundu, 2021)? Yet, traditional channels such as OOH advertising are still among the most popular choices of advertising.

One explanation is the inflationary use of online advertising (Swoboda & Frobeen, 2020). Some target groups might feel overwhelmed by the amount of information offers and messages transmitted via social media, websites, and applications. Hence, OOH advertising has gained importance due to its relative discreetness.

However, it would be too simplistic to explain the perceived rise of political messages in public spaces solely with the nostalgia towards a less overstimulated advertising environment. We argue that OOH advertising is an appropriate choice for political messages specifically because of several reasons.

#### A short history of political posters in public spaces

Political posters and statements have a long tradition in OOH advertising. The first posters in public spaces were political posters. Dating back to the Ancient Rome, publicly displayed laws and official notices could be interpreted as early political OOH advertising (Artinger, 1999). To his end, Martin Luther's 95 theses pinned to the church in Wittenberg were also first attempts at political OOH advertising. It was not until the end of the 19th century that due to the industrial revolution the poster became the most popular tool for the dissemination of political (and commercial) messages.

This was an important development for politics and political advertising. The political poster became the first mass medium appealing to the wider population. As opposed to traditional media at that time (such as newspapers) which only appealed to an elite group of people, the publicly displayed poster was accessible to all that walk on the streets. New target groups (especially people of lower social ranks) were included into the political discourse, which ultimately led to a democratization of politics (Sauer, 2007). A new level of transparency and egalitarian was reached that shifted the political dispute to the public and to the streets. During less benevolent times this effect was used for the spread of political propaganda. During the Weimar Republic, posters became the number one used instrument for the dissemination of political convictions, a tradition that was continued during the Nazi regime.

The history of the political poster still has its impact today on the way we communicate political standpoints. TV, radio and even the inter-

media were never able to replace OOH advertising channels and the political poster persisted. During election campaigns in particular the importance of OOH advertising becomes evident. In the election for the Berlin Parliament alone the most relevant political parties hung up more than 100.000 posters (Latz, 2021). For comparison, "Die Draußenwerber" has about 50,000 advertising spaces to allocate (Die Draußenwerber, 2021). Egalitarianism meets Micro Targeting.

The egalitarian essence of such a mass medium retains its advantages to this day. At the same time, recent developments have unearthed new opportunities for OOH advertising namely possibilities in the field of micro targeting.

Often time in politics the claim is to reach everyone and not to exclude anyone. Digital marketing channels (and even some other offline marketing channels) always only include a very specific target group: Those who use Facebook, those who shop online, viewers of a specific television program or subscribers to a specific newspaper. The choice of OOH advertising guarantees a wide spread of political contents across a variety of social groups. The street is where rich and poor, young, and old, or left and right cross paths. Everyone is treated equally and addressed in the same manner.

This was especially important to spread awareness for the coronavirus measures promoted by the Ministry of Health (see posters in chapter 2b and 4). Imagine that this campaign would have been an online campaign solely.

The most vulnerable group of people (namely the older generation) would probably not be reached as effectively as it has been through this OOH campaign.

At the same time, developments toward hyperlocal marketing in
OOH advertising provide new opportunities for marketers (Olenski, 2018).
The difference between urban and
rural areas, for example, allows for hyperlocal advertising that is specifically
tailored to the target group of the specific region in which the advertisement
is placed. Likewise, metropolises and
large cities provide a variety of opportunities for contextualized advertising
and contents, taking into account the
different target groups that interact in
these spaces.

Some districts are known to be working areas for business professionals, others are known for being more family friendly and some are areas with a high density of clubs and bars. Digital OOH advertising is even more successful in that matter. Semi-public screens and advertising spaces (e.g., bars, cafés, gyms, universities) can be specifically targeted with a message that adheres to the target group that usually resides in these spaces. A corporation seeking new talents might want to target universities and private schools in order to address business newcomers (Mattauch, 2021).

Modern OOH advertising combinews all the benefits of mass media (high inclusion and reach) with the preciseness of micro-targeting methods. This combination is especially attractive for political advertising trying to address a specific clientele while still appearing inclusive and open to everyone.

#### Anew trust

Trustworthiness and authenticity are important values for commercial and political communication respectively. For years advertisers have concentrated marketing efforts on new digital channels, the internet, and social media. However, the rise of fake news and internet trolls calls for caution in political advertising. Fake newshinders the effective communication of political messages on the internet.

A concerning trend that aggravated since the outbreak of the coronavirus. A study conducted by Statista (2020) shows that 73% of respondents observe a noticeable increase of fake news related to COVID-19. In times of uncertainty, when the pandemic took a hold of the world people turned their interest to traditional media such as established newspapers or conventional news broadcasts (Boeff & Kirfel, 2020; Busch, 2020).

This provides us with another explanation for why political messages and OOH advertising seem to marry well recently. Traditional media and printed media seem to enjoy a reputa-

and false hoods. The very nature of 00H advertising conditions an extended editorial process before a poster is being printed and seen on the streets. First, someone must think of the content, second, the contents are being layout, thirdly, the poster is being printed and lastly hung up on the streets. This kind of curated content emits a sense of security and reliability. Social media with the likes of Facebook, on the other hand, does not follow any restrictions of editorial processes and is known for lacking control mechanisms.

As a result, OOH advertising and posters add an important stamp of reliability for an advertising campaign, which is especially important for political statements and their correctness.





## SAFETY FIRST-OUTOFHOME ADVERTISINGINA CULTUREOFFEAR

An analysis from a marketing perspective.

By Stefan Chatrath

Does advertising actually bother you? Most people would certainly say: "Yes". Who likes it when their beloved TV series is interrupted by a commercial break? 89 percent find it annoying, as surveys show (Forsa, 2018). But when we walk through the city, it changes (Civey, 2019, as cited in Himmels, 2021): Most people then no longer have a problem with being wooed.

In Berlin,"Die Draußenwerber' alone has about 50,000 advertising spaces to allocate (Die Draußenwerber, 2021): they market subway stations, bus stops and advertising columns, among others. So it is ultimately possible to reach everyone in the city.

Companies place advertising because they want to convince customers that their own product is better than that of the competition (Kuß & Kleinaltenkamp, 2020). It seems that a shift has taken place here. Let us have a closer look at this - using two examples that I would like to present below.

#### Stay safe, the new normal

Take, for example, advertisements for cigarettes. In the past, companies tried to convey a certain positive image: People who smoked Marlboro were supposed to associate it with a sense of freedom, they thought of a cowboy riding through the wide-open country at sunset: "Come to Marlboro Country," was the claim. This perception was built up over a long period, and it was only through many repetitions that this mental connection was created.

How do these companies argue today? They no longer emphasize the feeling of freedom, but the safety of their product. The glo Tobacco Heater, for example, wants to convince potential customers with the claim "real tobacco & less pollutants" (pic. 7). The advertising here is more informative in nature: in what ways is our product likely to mitigate a particular problem (here the risk of causing lasting damage to one's own health)? The dialogue between the official health warning at the bottom "This tobacco product may harm your health...") and the second part of the claim ("less pollutants") is interesting to note.

Let us now turn to an example of political advertising. The Berlin government, the Senate, announces to the citizen (pic. 41) that it wants to reinvent the city - especially for cyclists: above all, "protected" cycle paths and "safe" bicycle parking spaces are planned, the text under the picture says. There is a picture-text congruence: The cyclist pictured is wearing a helmet to protect her from head injuries in the event of a fall.

In the two examples given, the sender assumes that the recipient cares most about his or her safety. In out-of-home advertising, it is important to focus on one product feature. Within two seconds, it must be possible for the recipient not only to perceive the image and text, but also to decode the message sent with it (Himmels, 2021). But what explains the advertisers' decision to focus on "staying safe"?

#### Culture of fear

Feeling secure is a universal human need (Maslow, 1987). However, it seems that we are nowadays in a historically special phase. Bude (2014), for example, speaks of us living in a "society of fear." For Furedi (2018), our time is best characterized by the term "culture of fear." In it, safety has become a moral category that dominates everything else: "Safety is more highly valued than any other condition in the culture of fear, acquiring the status of a moral good that trumps all others" (Furedi, 2018, p. 207). 1

What else constitutes this "culture of fear"? Above all, it is two things: Firstly, the future is threatening, it can only get worse. Secondly, the danger is everyday, it threatens us constantly. How is that reflected in out-of-home advertis-

For example, the picture we are given of the future is clear: global warming is looming and we must act. "What can I do about climate change?" asks GASAG, referring to the reader who should think about it (pic. 13). 2 "Climate protection is becoming a homework assignment," announces Deutsche Wohnen, a housing company (pic. 42). The Berlin TV tower, with only its tip peeking out of the water, is meant to give us a visual representation what could happen if the sea level rises (pic. 10): "If your feet are in the water, you'd better be by the sea.".

of the effect of fear on buying behaviour, see Chatrath (2021). The GASAG is a Berlin based 21 company that supplies its customers with electricity, gas and heat.

#### Political Advertising in Times of COVID-19.

In Berlin, since reunification in 1990, we are really only familiar with political advertising during election campaigns. It is all the more remarkable that since the middle of 2020, political messages have increasingly been sent outside of this. The federal government, ministries, authorities, the Berlin Senate, the police and the judiciary have all been represented in the city with their advertising.

The federal health ministry was particularly conspicuous: With the help of a broad-based advertising campaign, citizens were to be persuaded to follow the precautionary measures designed to contain the COVID-19 pandemic: "I want to go to the movies again soon. I'm airing extra much for that now" (pic. 48). Everyone can make their contribution, and they get something in return – a reward, in this case going to the movies. It is noticeable that fear appeals were not used.

Is it problematic that in the example just given a causal relationship is postulated that does not stand up to closer scrutiny? Do I feel that I am being

taken seriously as a citizen? Critically, it could also be noted that a "trivialization of morality" (Furedi, 2020) takes place: Airing is stylized as a civic duty. In contrast, the public transport company BVG, which belongs to the city of Berlin, tries it with humour: "Dear masks, please put on a Berliner!" (pic. 25). In this way, BVG escapes the danger of moral exaggeration of a rather trivial act. According to Eisend (2009), the use of humour in advertising increases the probability of a purchase. The advertising creates a certain sympathy with regard to the advertised object, in this case the wearing of a mouth and nose protection, which many people perceive as annoying.

the willingness to vaccinate positively. For this end, the staff of the Federal
Minister of Health Jens Spahn was able
to win over prominent personalities,
so-called testimonials. The selection is
striking: It is mainly older people who
appear, for example Sepp Maier (pic.
63). Sepp Maier is one of Germany's
most successful football players of all
time (Wiese, 2020). However, he ended
his active career in 1979 and was goalkeeper coach at FC Bayern Munich until
Senate

appeal to older people who still know Sepp Maier as an active football player. This is no coincidence, as those were initially prioritized in the vaccination ranking. Accordingly, a high level of motivation should be generated here. In general, health seems to be an important topic, even for younger people: The Federal Center for Health Education calls on people to be tested - for sexually transmitted infections (pic. 4).3

The Berlin Senate wants to point out

what it has done for the city: Urban traffic seems to be particularly important to it (pic. 37, 40, 41). The largest advertising campaign focuses on the planned changes in this area (establishment of play streets, expansion of public transport, etc.). It is certainly debatable whether the governing parties are gaining an unfair competitive advantage with regard to upcoming elections. Repeated contact with the advertising message and the sender creates a sense of familiarity. In the purchase situation, this usually has the effect that the strongly advertised product is preferred.

Another focus of the Berlin Senate is combating discrimination.

Above all, those affected are to be made aware of offers of help (pic. 57). They should be encouraged to defend themselves. The Berlin State Anti-Discrimination Agency, for example, promotes



"AnDi: The App Against Discrimination." With it, "incidents of discrimination can be reported directly and suitable counselling and assistance services can be found easily."

How did Berliners perceive the political messages that were sent? As informative? Enriching? Unnecessary, because self-evident? Disturbing, because paternalistic? Unfortunately, we do not know, because no surveys have been published on this. But since we as citi-

ing, it would probably be about time to ask the politicians for justification:
How much was spent exactly? What were the goals? And did the advertising have the desired effect? I am curious about the answers.

<sup>3</sup> For a critical examination of the role that policy plays in health education, see Fitzpatrick (2000).

# "WEDO EVERYING"

Talking to us during the pandemic.

An essay by Walter Bergmoser



Epiphany is what happened to us through the corona pandemic. An unexpected change into a different world throws us out of our usual behaviour. For a moment. And that is what I would wish for - only for a moment.

Unfortunately, this moment is already longer than one and a half years. Now 18 months into the pandemic, only a few images pop up and are standing for the situation when I close my eyes.

One is of "little boys" sitting on a balcony and shouting at my Asian partner, "carana carana", as we passed.

One is the image of two women fighting for toilet paper, another is the trucks with dead bodies in New York, and finally, many pictures of upper arms of people who get vaccinated. And there is the world press award winner from 2021, "first embrace". For everybody, there are for sure images in mind representing the pandemic times.

Perception is always influenced by many elements. The definition of perception is the "quality of being aware of things through the physical senses, especially sight" (Cambridge Dictionary, 2021). So what we see, we perceive strongest.

In my daily life in Berlin, my perception was and is bombarded by noise, visual imagery, and in a limited way by climate. E.g., when it has summer heat or thunderstorms.

When I am in my friend's house in the countryside, the most significant difference is that my perception changes through mobility. In my flat, specially during lockdown times there was a very limited amount of movement in space. Now in the countryside, alone for a phone call I have already to walk about a half kilometer just to get a signal for my phone. And there is mostly silence, some nature sounds. So singing swans or bleating sheep can be annoying, but they don't usually happen close to me. There is mostly a certain silence and no visual bombardment with great slogans if I am not diving into Netflix and TV, which I can't because there is no connection to the digital world.

What happens for me by this is that I see things more three-dimensional; an ordinary bookshelf feels 3d like in virtual worlds. My eyes become sharper because I am not observing the world through a screen. And many things more.

So in a way, perception and awareness are always strongly been influenced by the surrounding. E.g. our international students often tell me that they didn't think Germany is like "this". But what does it mean like "this"? Like the tunnel community, they are living with their perception of their world. Well, if they drive one hour out of Berlin, they will perceive a different Germany. Germany is not just like "this". It's so much more.

If we like it or not.

During corona, we had been confronted in Berlin with tons of messages. As usual - yes, but with a slight change. Fewer people on the streets, less hectic, at least for the lockdown times.

In communicating about the pandemic, politicians and administration try to do their best but still think as usual about the next elections and try, especially in these times to use science for their benefit. And luckily, science is doing what it always does, it does scientific research and not politics. But it is more in the focus of public observation. And media is pushing for headlines. Side-effects of sleeping pills or pills for prevention are normally not relevant, but with regard to the corona vaccine it became the essence of life. So much about a change of perception. With what kind of message had we been finally confronted in Berlin?

#### Stay safe - what you can do - feeling of fear, and lots of other messages.

If posters and campaigns empower individuals and communities to create meaningful societal changes by raising public awareness of critical pandemic issues, then what images and news remain in our minds?

The Poster was one of the earliest forms of advertisement and became a medium for visual communication in the early 19th century. They influenced the development of typography because they were meant to be read from a distance and used to promote various political parties, recruit soldiers, advertise products and spread ideas to the general public.

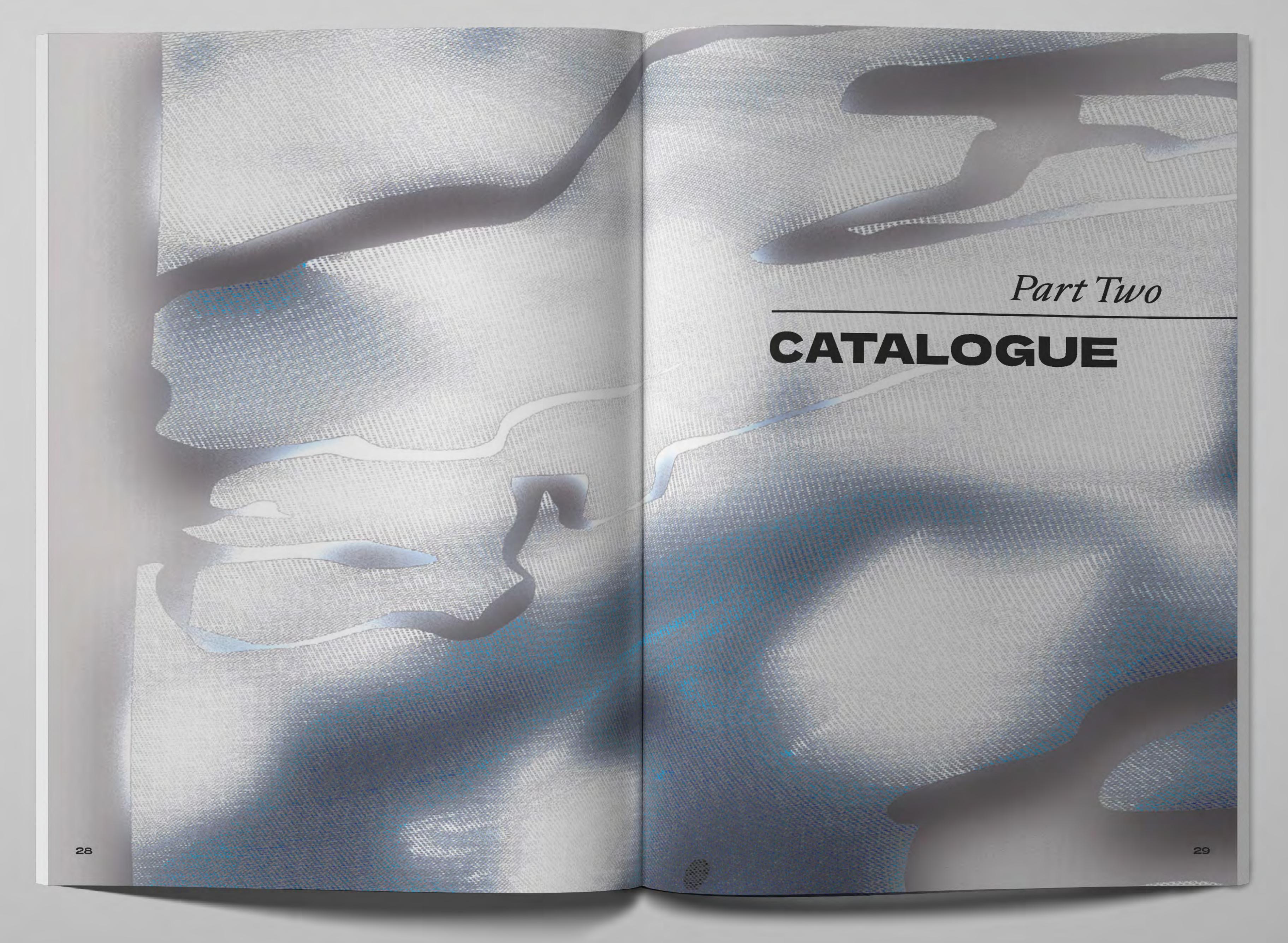
The artists of the international typographic style of design believed that it was the most effective tool for communication and their contributions to the field of design arose from the effort to perfect the poster. Even with the popularity of the internet, posters are still being created every day for various reasons.

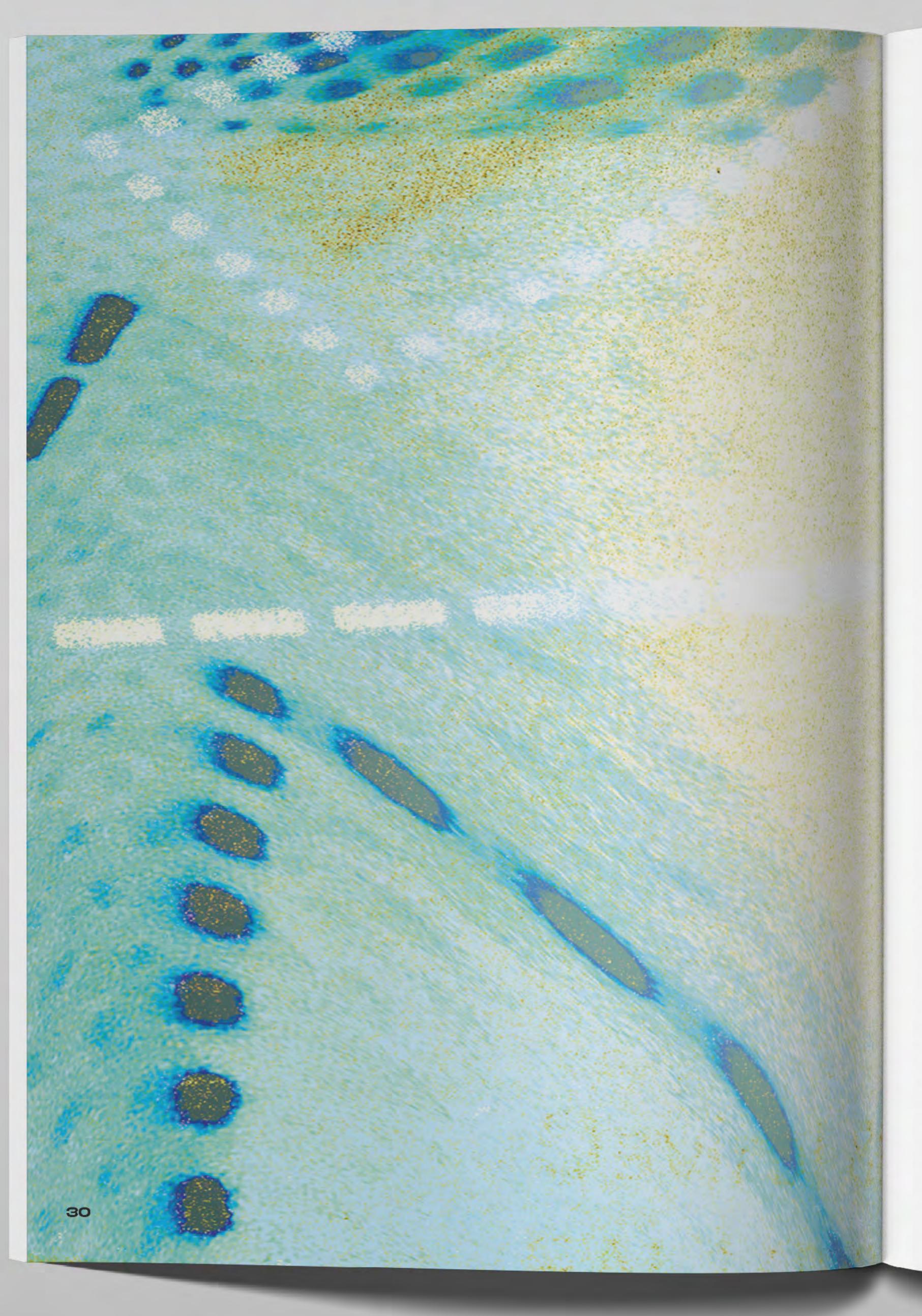
What visual communications do we connect with Covid-19 regarding posters and images, news and slogans? Which information caught our interest? It's a strange mix between care and authority. Sometimes I feel pushed by authority and not respected as an individual. The posters are not really talking to me. I recognise famous faces.

I recognise slogans. Maybe my perceptions changed through staying at home and seeing the world mainly through a screen. "Wir tun alles... Du tust das Wichtigste". "We do everything... and you do the most important." What a promise from the German railroad DB (Deutsche Bahn) (pic. 21).

The company, maybe even our society, is doing everything, and you, you are supposed to do the most important. You take care of yourself. A strange turn but also a clear message. Most important is that I take care of myself. That might be the case in the plane (oxygen masks), but I am not sure If this is "the most important" in our life. Visually and context-wise, the "first embrace" (Wordpressphoto 2021, Mads Nissen) speaks about what's most important. That is WE and not ME.







# Chapter 1

## FEELING OF FEAR

respect in turn becomes a threat. Whom about our society? First of all, that you can't trust anyone, right?

Fear is a diffuse feeling. We are threatened by disease. Pleasure and enjoyment take revenge: please practice safe

Those who are afraid look for protec- sex only, otherwise there is a risk of intion. As a citizen, you are protected by fection (pic. 4). Smoking is deadly (pic. police officers, for example (pic. 1). At 6). Sigmund Freud speaks of "anxiety the same time, however, this protective of conscience" in such cases; fear is authority also demands obedience. It coupled here with feelings of guilt and is dangerous when such a person of shame. Can you free yourself from it?

can I trust? Even within the family, fear Yes, you can, because "fear is power" is prevalent. (pic. 2) What does that say (pic. 9). Fear gives us the power not only to change ourselves, but also the world: our fear of global warming has the power to re-organise society around new values and norms (pic. 10).

Prof. Dr. Stefan Chatrath - Introduction Iona Morag Liddle - Poster Analysis



This poster translates to 'Always in action for your protection, even in times of crisis. The image used is of assumedly a female police officer, which as a tactic of advertising an otherwise male dominated space is a way to create a sense of progression within an otherwise conservative institution. It is done in an attempt to personalise the police force. Adding a feminine aspect reinforces the archaic notion of the caregiver and care-taker. There is also a use of

the blue and red, imitating the police lights and sirens that are commonplace during said crisis. It illuminates her face in a way that concentrates on her eyes, again a chosen tactic as direct eye-contact during a time of stress can be seen as a comfort tool. However, it can also be misinterpreted as an aggressive challenge, so this is an unfortunate design slip given the context of the poster.



(dragon) which is sometimes used as a derogatory term for an Aunt, however in this context the poster shows a child with a cardboard fort box and fake sword that he holding up the onlooker in a defensive stance. At first glance the poster seems to be playful, even sweet.

This poster uses a word play for Drache However, after looking at it for a while longer we realise that the message behind the poster is much more sinister. Created by the NGO 'Innocence in Danger' this poster in question is to warn that even though staying home is the epitome of safety during a pandemic, it may not be safe for some children who are experiencing domestic abuse at home.

> Here the child featured is not playfully dressing up, yet instead is defending themselves from abuse which is shocking and heart-wrenching imagery.



Here, this poster concentrates on the various types of cancer that affect FLINTA\*. This is done in a way that is quite attention grabbing. By highlighting the 'Deine Tochter' the reader is forced to take on board what the poster is asking them to read, it doing so by giving little to no context.

Then what follows is a list of different ways of addressing people who could be affected by these diseases. The sheer number and the different ways of titling someone, further add to the fact that there are so many possible victims and that it is something that should be taken account of.

It is an effective advertisement as it definitely pulls on the readers heartstrings.

Instead of pushing statistics that are otherwise scary for many people and cause them to lose interest in such a poster, they instead concentrate on using the more human approach which is to say that it could happen to anybody you love, and therefore the research and support is important.



Put forward by an organisation named Bundeszentrale für gesundheitliche Aufklärung, this poster is asking the reader about their sexual health. Opening with a fairly forward question, the narrative doesn't shy away from a subject that otherwise is usually taboo'ed.

Therefore this poster is effective as it achieves what it wishes to by asking the reader straight away a question they may find uncomfortable while at the same time offering a solution, which is, to get an sexually transmitted infection (STI) screening.

To further remove the taboo and hush-hush nature of STI's, they have featured a model in the poster that is conventionally attractive, which removes the stigma that beauty is exempt from infection. The colour coordination throughout the poster is also effective, as the type being in blue ties in with the jacket of the model. As well as the flecks of red as seen in the top right corner as well as the bottom left.

This poster is most likely aimed to all people who are sexually active, however perhaps mainly towards the age group of the model featured, which looks to be mid 20's, a large demographic of sexually active people in Berlin.



Here this poster shows a typical scene of two young adults taking a 'selfie' of themselves in front of a wall covered in graffiti. A usual scene to expect in areas of tourism across Berlin, the initial reaction toward the imagery is not to turn one head. However, the text accompanying the photograph states that the 'story' is nice, but questions the safety of the profile.

A new campaign by BSI (Bundesamt für Sicherheit in der Informationstechnik), the intent of the poster is to concentrate on the importance of safety online. Therefore the hashtag, #einfachaBSIchern is to encourage citizens to understand and notice instances of online fraud, theft etc. The design of the posters itself allows the reader to oversee what is happening in the photograph and make the connection to the message of the text.

Furthermore the design choice of feablends in well with the sky in the phocatch the eye. As a result, the advertisement itself loses some of the intended attention grabbing appearance.

turing blue squares as the background for the text reinstates the notion of it being a faction of government organising IT security. This is achieved because they are coloured in a way to look like pixels, in blue which also tograph. However, the overall design of the poster is not particularly strong. It allows the campaign to advertise itself clearly however aesthetically it doesn't



Harking back to the simplicity of Lucky Strike and Malboro adverts, this Winston tobacco advertisement is behaving in a similar manner.

Using a bold amount of red, typically associated with tobacco products, and the fact it's for Winston Red, is done in a way that concentrates on the packaging of the product. In the image itself there are only a few components, the package of the tobacco itself, as well as some elements of text and a small explanatory illustration. Everything is kept centred, making good use of the negative space.

The text reads 'Plastik Einsparen ist auch in 2021 ein guter Deal! Yet, being featured on a tobacco advert, this is an interesting combination of products. There is a morbid sense of irony in the meaning. By buying tobacco in bulk, as shown 34.95€ for 200g, instead of a lesser amount, you will be saving on plastic - less plastic being a large goal for the future in general. Yet, undeniably focused upon on the preventative advertising on the packaging itself, reads, 'Rauchen erhöht das Risiko zu erblinden:

The aforementioned irony of the advertisement is that the tobacco is saving on plastic, for a better future, while the action of smoking is increasing the risk of not only blindness but also death therefore shortening the future for which you'd experience less a plastic free life. To top it all off, the ending note of the advert is to state that 'Rauchen ist tödlich!



This poster is to advertise a cigarette alternative, the main selling point being that it is real tobacco but with less pollutants. This being a good angle to come at the topic for current smokers, for whom there are many alternatives yet some that don't quell the addiction to nicotine.

Therefore by saying it is real tobacco, but with less pollutants for ones body, is a far more effective selling point. The design of the poster overall includes the product itself, surrounded by contemporary design choices of renders in the logo's colours of an orange gradient. This elicits the imagery of a burning cigarette tip. Although the assortment of images tie in well with the logo and product, the entire composition is confusing.

Being not only a poster but a billboard too it features a lot of fine print
that would be difficult for the onlooker
to discern from the bold text, yet the
asterix is suggesting that one must as it
includes disclaimers that are important.

The logo itself 'glo' the O of the logo, Glo is designed, again, to look like the burning tip of a cigarette. This advert is most likely aimed towards middle-aged smokers who are affluent enough to buy a high-tech alternative to cigarettes.

'95% weniger Schadstoffe' is the first piece of text highlighted on this poster. Advertising a new smoking product that sells itself by having 'less pollutants' is not only ironic but also an interesting look into the way tobacco products are being sold and adhering to the current climate and attitudes towards smoking in general.

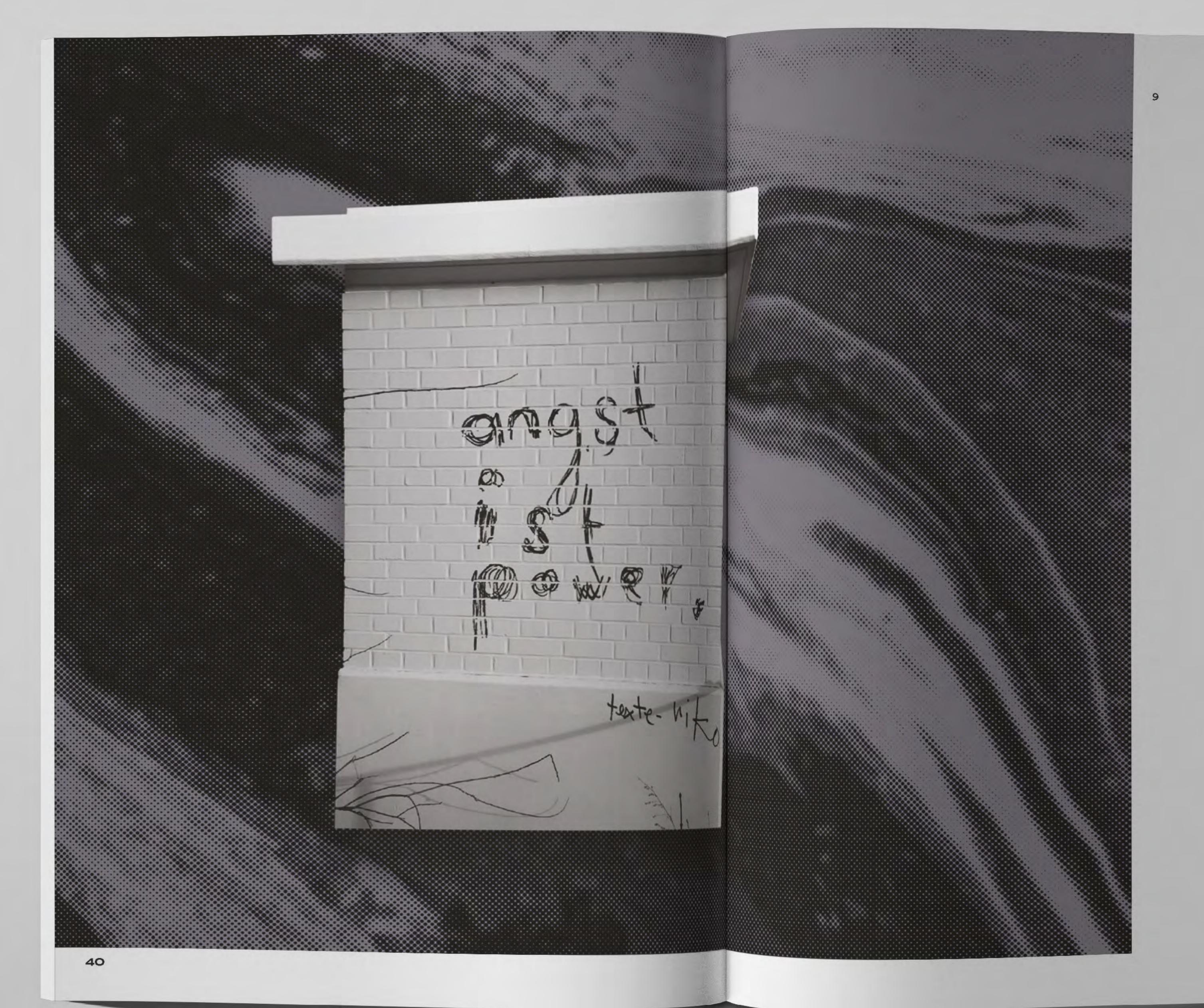
The poster continues to state that this new way of ingesting nicotine is better than smoking as the tobacco is heated, not burned. A slight paradox in and of itself, it pushes the question, why advertise addictive substances anyway?

However, of course that subject is complex and not easily answered with a yes or no. There is a further statement which concentrates that the product is not risk free and should only be ingested by adult smokers, as the product is still addictive. Each parts of this text become smaller and therefore of less importance as the eye travels down. Although this is a usual trait in advertising, it unknowingly misleads somewhat by not having the disclaimers highlighted more so.

The design itself features the product, which has been designed in a sleek, stylish manner and to accompany this the typeface and layout reflect that. Using minimal affects to keep the image eye catching, there's a bold use of blue which can be associated with clear air, hence pushing the concept that the product is cleaner.

8









This poster shows the Berlin broadcasting tower, submerged in water, accompanied with the text saying, 'wenn deine Füsse im Wasser, stehen, solltest du lieber am Meer sein.' An interesting approach, the sentiment almost threatens the reader into understanding that this threat of rising sea levels is very much out of the norm.

The text continues to explain that the poster has been commissioned by the Bürgerinitiative that are raising 1 billion euros in effort to prevent the rising sea levels as result of climate change. The design of the poster itself is simple, using a colour palette of blues and whites which allow the design to drive home the fact that the poster is referencing not only nature but also the ocean.

There is a use of darker hues in the colour choices which also allow the reader to know that the poster is discussing something relatively morbid. It's an effective poster, the tower, as those who have visited Berlin will know, is a formidably tall structure, and therefore having it almost completely submerged in water is a frightening sight.

# WHAT CANYOU DO?

Chapter 2/Part A

In a time of turmoil, political unrest, disease, war and social injustice, the feeling of helplessness becomes rife and overwhelming. Here we can see a selection of posters that concentrate on the notion of giving the power back to the people, asking the question 'What can you do?'

Whether it be, planting trees to combat climate change, or deciding to support a company that does (pic. 11). Yet, using popular faces to endorse these messages is effective in an advertising sense but the question continues, what can you do? This may lead one to deciding to choose their energy provider

more conscientiously, (pic. 13) as well as their food products, deciding to opt for more homegrown produce to avoid unnecessary air travel (pic. 14). Recycling can also be a decision that some take upon themselves in order feel in control of their situation (pic. 17).

Even changing ones mindset can encourage social growth (pic. 19). In conclusion, the question of, 'what can you do?' is a burning one that confronts many each day in the current climate of confusion and fear, yet one that has many answers.

Iona Morag Liddle
- Introduction & Poster Analysis



Hannes Jaenicke is a voice actor and actor and is known to be committed to animal and environmental protection, which includes but is not limited to the protection of the orangutans in Borneo. He has also filmed documentaries about endangered species and therefore the importance of preserving them such as polar bears and sharks. He was named the Shark Guardian of the year 2010. Choosing him to be a spokesperson for this campaign seems only fitting.

'Stop talking, start planting' is a slogan that attempts an initiative to take action from those looking at the advertisement. It continues to offer information on how one is able to plant trees and be a part of the movement. Hannes is also holding a leaf above his mouth, to further signify that one should 'stop talking' and 'start planting.' This is direct visual language as by covering his mouth with a leaf, the result of planting, he is unable to talk yet he still smiles, meaning that this is positive.

This program has been done in association with the United Nations environment program as well as the project of the United Nations decade on ecosystem restoration which spans from 2021 - 2030. The website even states to 'take a picture of your local celebrity and post it with #stoptalkingstartplanting.' This tactic of using celebrities and well known faces to be the spokespeople of the movement is a wise choice as it combines fame with a good cause.



11



Featuring a hand drawn image, this poster is as a result of a poster competition for children in 2021. Here we can see the winner's image blown up and covering most of the poster. The 11-year old Cihan who won the competition has drawn an impressive illustration that encapsulates the intent of the competition very well.

Including text that states, 'Du
hast es selbst in der Hand, die Welt zu
retten' the illustration itself reinstates
this by showing someone struggling

with holding onto the globe, standing on green grass and attempting to not have it fall off a cliff into total chaos. The visual language in this poster works so well that it doesn't require much more explanation. The face of the Earth, which is split into two halves, shows one side smiling, green, luscious and healthy, whereas the left side shows a feverish, dried out and polluted earth, on the brink of falling into a smokey abyss. Given that the poster itself is drawn well, there is also a marketing tactic at play here.

By having the poster competition be held among children, it pushes the fact that climate change will be felt most aggressively by children. As this is a frightening prospect, it encourages readers to engage with the content, making them realise that this scary future has been depicted by an 11 year old child. Therefore by pulling on the heartstrings of passerby's which allows the non-profit organisation Wir Berlin to promote their campaign effectively.



GASAG is a Berlin based energy company, that mainly supplies its customers with natural gas and green electricity. This poster is written in a way that is asking the onlooker if that is something they'd like to be involved in. A classic prompt for a poster, it encourages the reader to visit the website link provided as the prompt is somewhat vague and open ended. It also plays on the reality that many people want to be able to do their piece to stop climate change, and so it's an effective statement.

The website link also states / neudenken, which is another well used sentence in the conversation around rethinking the infrastructure to ensure it is greener.

In this poster, Lidl have shown that they have introduced a new 'Eco-Score' which allows its buyers to see at a glance whether the product they consider is sustainably sourced and it's demic. environmental impact. This is done via an alphabetical scoring system, A being good, and E being bad. It's an effective poster as it allows the reader to realise that not only is Lidl a more affordable supermarket chain but also one that considers it's own impacts on the environment

There is also a use of word-play underneath the recognisable logo, stating 'Lidl lohnt sich.' Therefore, it not only references to the low-prices but also suggests the environmental impact one can have by shopping sustainably with

them. The conversation surrounding the environment and living sustainably has been rife throughout recent years, especially during the time of the pan-

We have seen a steady rise in natural disasters that take place, some of which are believed to be a direct result of climate change, therefore big chains such as Lidl are keeping their ears close to the ground so as to evolve with the mindsets of their clientele.

The design choices in this poster show the content clearly, as the scoring system is shown by the letters overlaid on leaves, a commonly used imagery for environmental topics. There is also a large use of blues and greens, again associated with the environment, for example, green grass and blue skies. It's a short and snappy campaign that gives the information that was intended to be conveyed in a concise manner.



14

13



Here the Biomarkt are using a tactic in their posters whereby their opening statements are so bizarre, that the reader is pulled into reading more. To begin with the poster on the left, says 'Mach mit Kohlrabi Kühe glücklich' which is a strange sentence querying whether kohlrabi makes cows happy, the direct translation only suggesting this into it 'Make your kitchen happy with kohlrabi.'

This sentiment is supported by the illustrative images of the turnips and cows across a green background. Similarly, the poster on the right states 'Schütze Hummeln mit Haferflocken', meaning 'protect bumblebees with oats' - again a strange sentence, this peaks the readers interest to find out more information. As the safety of bees is a hot topic at the moment, it's a smart marketing decision to use bees as an example. Again, illustrative images accompany the text showing bumblebees and oats - visually tying in the text.

other than that the poster is fairly sparse, using only the opening sentence, pulling in the interest of the reader, to the logo of the company, and the slogan 'Sei Teil einer besseren Welt' - as well as a QR code. These posters are effective in the sense that it drives the reader to further engage with the poster, perhaps to scan the QR code to better understand what it means. The colour palette in these two posters are in keeping with the Bio Markt aesthetic, only using natural earthy tones.



This poster is created by Google, and the search they are featuring asks 'warum sind bienen wichtig'?

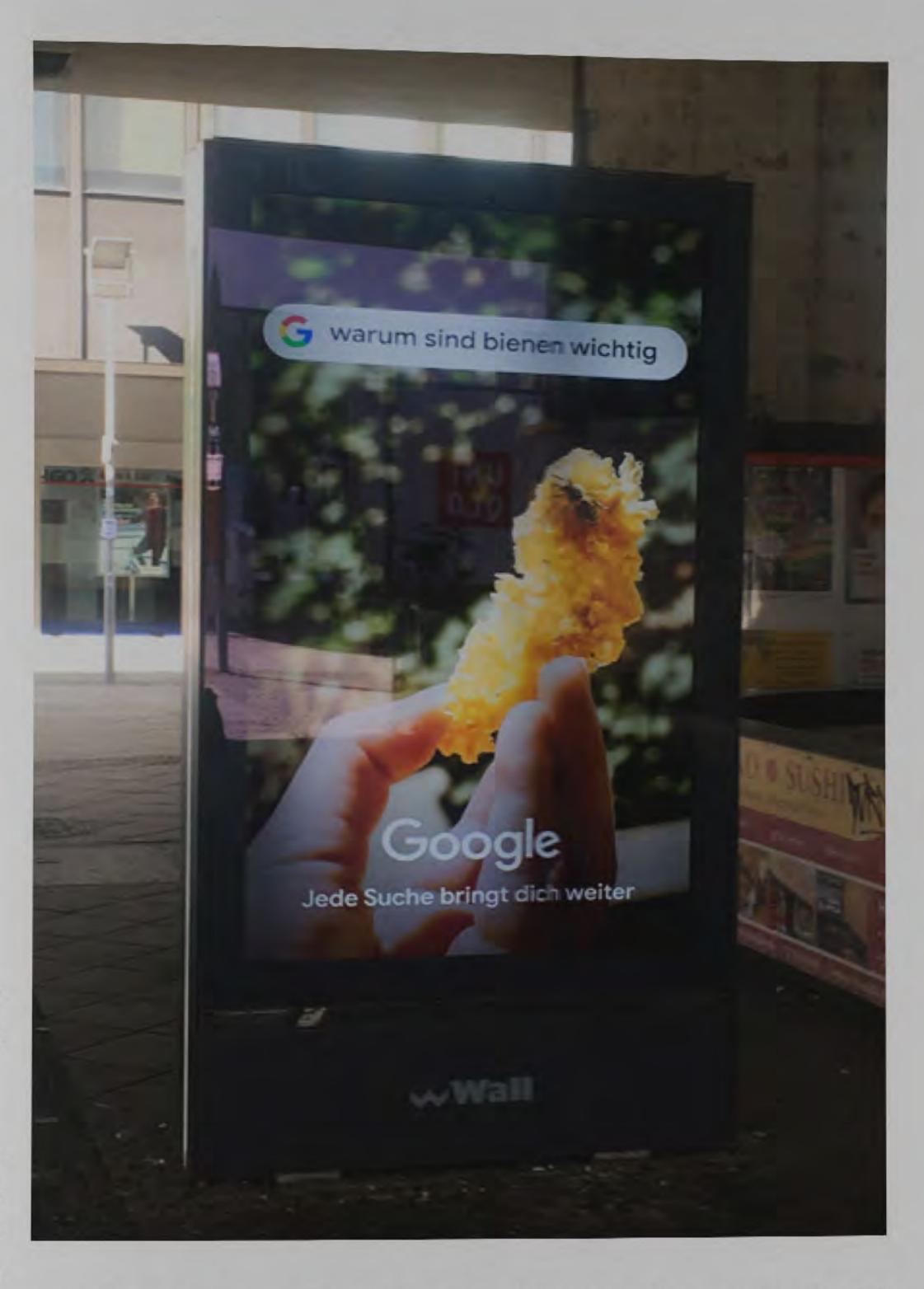
In the image itself there is a bee standing on, albeit nondescript, either a
portion of honeycomb or perhaps a
flower that someone is holding. The text
is relating to the content of the image by
asking the aforementioned statement,
'warum sind bienen wichtig?' Followed
with, 'Jede Suche bringt dich weiter.'

This is to show the capability of Google to be a database of information that can answer any query. In this instance it is particularly significant as they are asking a pressing question surrounding the importance of bees. As many people are aware, bees are a vital part of the eco-system in which we live and the numbers of wild bees are falling

drastically. This is both due to habitat loss/destruction, climate change as well as the introduction of harmful pesticides and fertilisers used in farming. However, there has been a strong negative response to the use of harmful chemicals for bees as the effects of the falling numbers are felt even now.

In regard to the design of the piece, the object on which the honey bee is standing is not very clear and therefore could lead to confusion. For example, why would one be asking of the importance of bees if they were holding a

fresh segment of honeycomb with a live bee on it? As a design choice it is not a clear message, however the sentiment of using the service Google provides to ask these pressing questions is clever marketing tool. It suggests that Google itself is passionate about these issues and therefore gives the impression of being an environmentally friendly, forward thinking company.





This campaign is not so much a poster but more of an installation. Commissioned by the Trenntstadt Berlin, it is a sculpture made to look like a tin of peas and carrots, a popular canned good in the city, that has assumedly been opened and consumed.

The lid being open gives this impression and therefore the message emblazoned onto it is information on how to dispose of said can properly. This is a very effective advertising campaign. By putting information of how to appropriately recycle onto an enlarged object one would recycle, reiterates the importance of doing so. It also creates a connection of which objects should be put in which bin.

Here it says 'Weiß-blech' a category of material that should go into the Wert-stofftonne, again reinstated by the larger than life empty can. It also grabs the attention by placing the written information in the area where we would assume there to be the information of the food inside the can, thus boosting likelihood of the onlooker fully reading and consuming the intended message.



17

# WEISS BLECH



colour theory in the two, showing that the top half of the images, showing the two people exercising, is both outdoors so it is bright and colourful, versus the latter half of the image, showing that the sedentary parts of life are in dull grey tones. This visual language is in effort to suggest that being active is a positive thing, whereas not being active is negative. Although a simple trope, it works well in this instance, given the split images. The concept of active lifestyles continues with the subsection 'Sportin Berlin' with the Berlin bear, wearing a sweat band and running as well. Anice continuation of the theme, it ties it in well and is an effective logo.

18

Here this advertisement is showing a juxtaposition in the imagery of people doing sport, vs their stationary activities, such as lounging around or laying in bed. This series is created with the notion of encouraging more Berliners to engage in more sport, primarily by suggesting the use of sport parks. The use of imagery in both posters is effective, connecting the bodies from the waist accurately as to show the difference in movement. There is also use of

There is text shown in a Google search bar asking, 'wie zeige ich toleranz.' That question is being asked in reference to the LGBTQIAA+ community, we can assume this as the main imagery in this poster. The text is to ask how one can achieve improved social awareness to be able to grow from prejudice and lack of education on acceptance. The poster utilises the search bar, suggesting that one is able to ask questions freely via the Google search engine about subjects such as queer rights and how to treat a minority group. The imagery itself is short, snappy and concise. The

message being immediately communi-

cated with the unmistakable pride flag.



## WHAT CAN YOU DO?

### Chapter 2/Part B

Being healthy is often seen as one of the most important elements of a society. So what can you do in times of a pandemic to improve the current situation?

entific advice in these enclosed, sometimes crowded spaces. Public transport, being one of the main methods of commuting in the city, obviously plays an important role here. We can see that corporations such as Deutsche Bahn (pic. 21) are requesting their passengers to use the

correct COVID-19 protection, creating a rapport that personalises the company. Again, we see this being used by another public transport company, Berliner Verkehrsbetriebe (BVG) (pic. 23). The slogan 'Jeder für alle, alle für jeden' (one for all, all for one) again creates this sense of togetherness. But that might not be enough, we also need mutual aid and understanding (pic. 24). A society has to "roll up its sleeves" (pic. 29 and 30) and to be thoughtful and to act responsible if it wants to be "healthy".

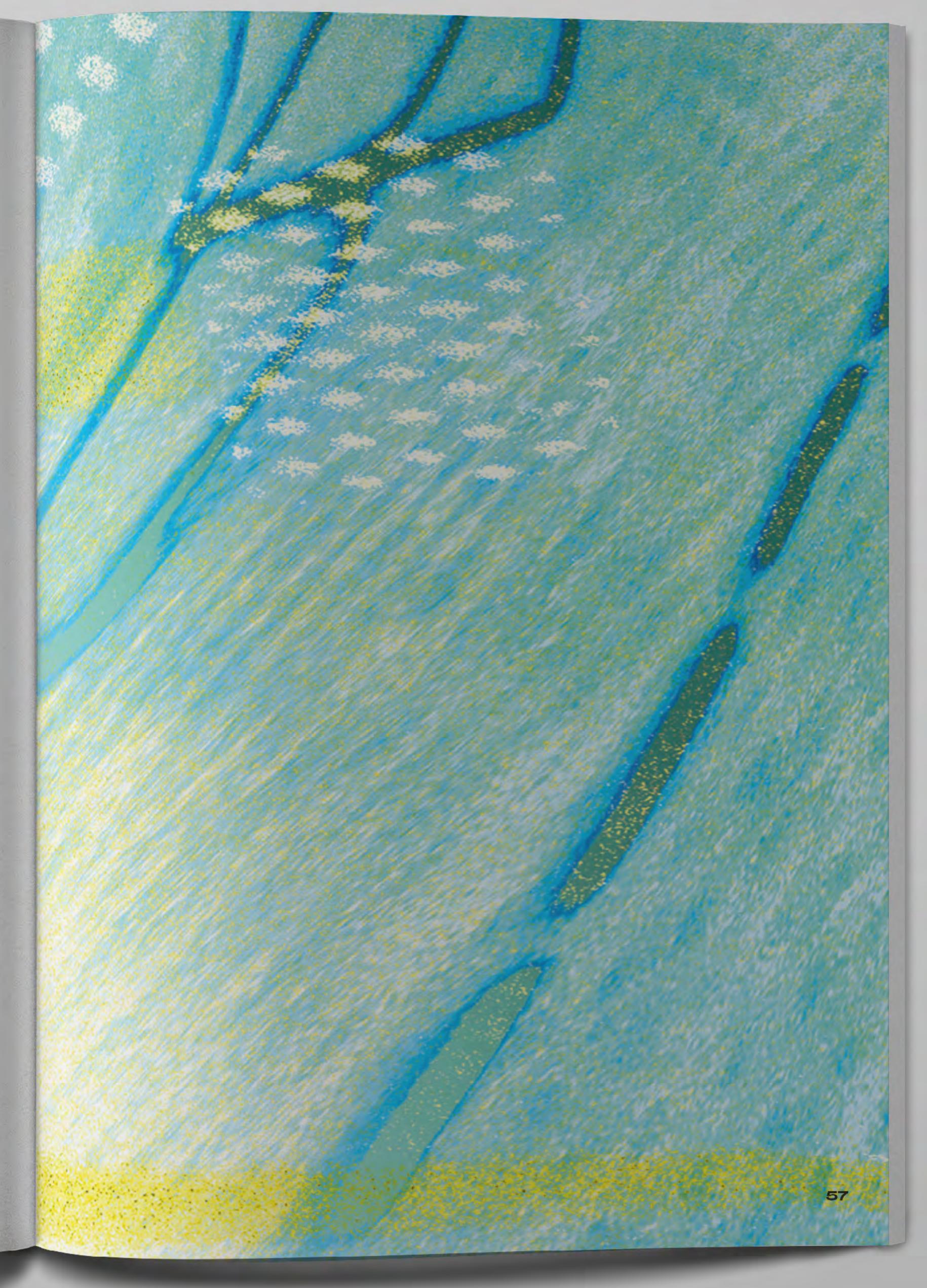
Companies use this tactic of personalising to get potential buyers to wear a mask, while still staying true to their brand. Again, we see that asking 'what can you do?' can encourage people to follow corona guidelines while still endorsing their products.

Prof. Walter Bergmoser

-Introduction

Iona Morag Liddle

-Poster Analysis





This poster has caused a lot of scandal since it was posted across the city. Featuring the alleged villa of the Health Minister, Jens Spahn, the poster is attempting to make a ironic political statement.

By posting the image of the probable home of the minister, the poster then writes across it 'Zu wenig Platz Im Homeoffice? Ich helfe gern! Kontakt 'spahn.jens@gmail.com! The irony being that many people have to suffer in small spaces during the lockdown, perhaps working at home with children,

animals, or a loved one to either take care of or work alongside, with limited space. This reality for most of the community during the pandemic has been something we've all had to find a way around and come to terms with. Therefore this poster showing the health minister's 'house', large, spacious and grandiose - holds a mirror up to the person who implemented the lockdown ruling and the difficult circumstances (for good reason, to stop the incline of infections) yet he himself has more than enough space.

In addition to this, the poster drew up #StilleTageinDahlem - this is significriticism of the purchase of Spahn's home, stating in newspapers that it was over 1 million euros, the dislike for this was due to the fact it was during the pandemic. A time where people are heavily relying on government fundings as well as struggling to keep themselves afloat in general.

20

However, the main aim of these posters was to show that outdoor advertising was still affective during the pandemic, when everyone was expected to stay indoors. In addition to the text, there are hashtags that state

cant as Spahn's 'villa' itself is actually situated in Dahlem, a posh district in Berlin, still further poking fun at the health minister.

Despite the reaction from the Berlin State Criminal Police Office (LKA) the poster was extremely successful - its controversy garnering a lot of attention in a quick time frame. Unfortunately, the poster campaign was discontinued as the LKA feared that the message could be 'misused or misunderstood' and therefore for said security reasons, had them taken down.

Created by Deutsche Bahn, this advert is targeted to those who frequently use their services to commute across Germany. Due to pandemic, public transport is a method that many find nerve-wracking or otherwise don't have much trust in re: ventilation, cleanliness, enforcement of distancing rules etc.

Here the polarity of the advertisement design is to incorporate that there are two sides to the travel experience, the company itself as well as it's employees and then the customer. By bridging the gap of company and customer, it creates relatable/informal content which builds trust. The design of the advertisement uses bold font, adhering to the colours of the background it's put on, i.e black on white and white on the photograph. It's split in the middle to suggest equal responsibility.

The text translates loosely to: "We do everything so that you can travel safely in the ICE / IC. We wear masks to protect you. We clean our trains several times a day. We ensure contactless corner, which offsets the cooler tones

ticket controls. We'll show you how full it will be before booking." finishing with: "Travel safely. It works together." Again, by opening up the usual corporate relationship to one of equal responsibility reassures the customer of the quality of care the service will provide.

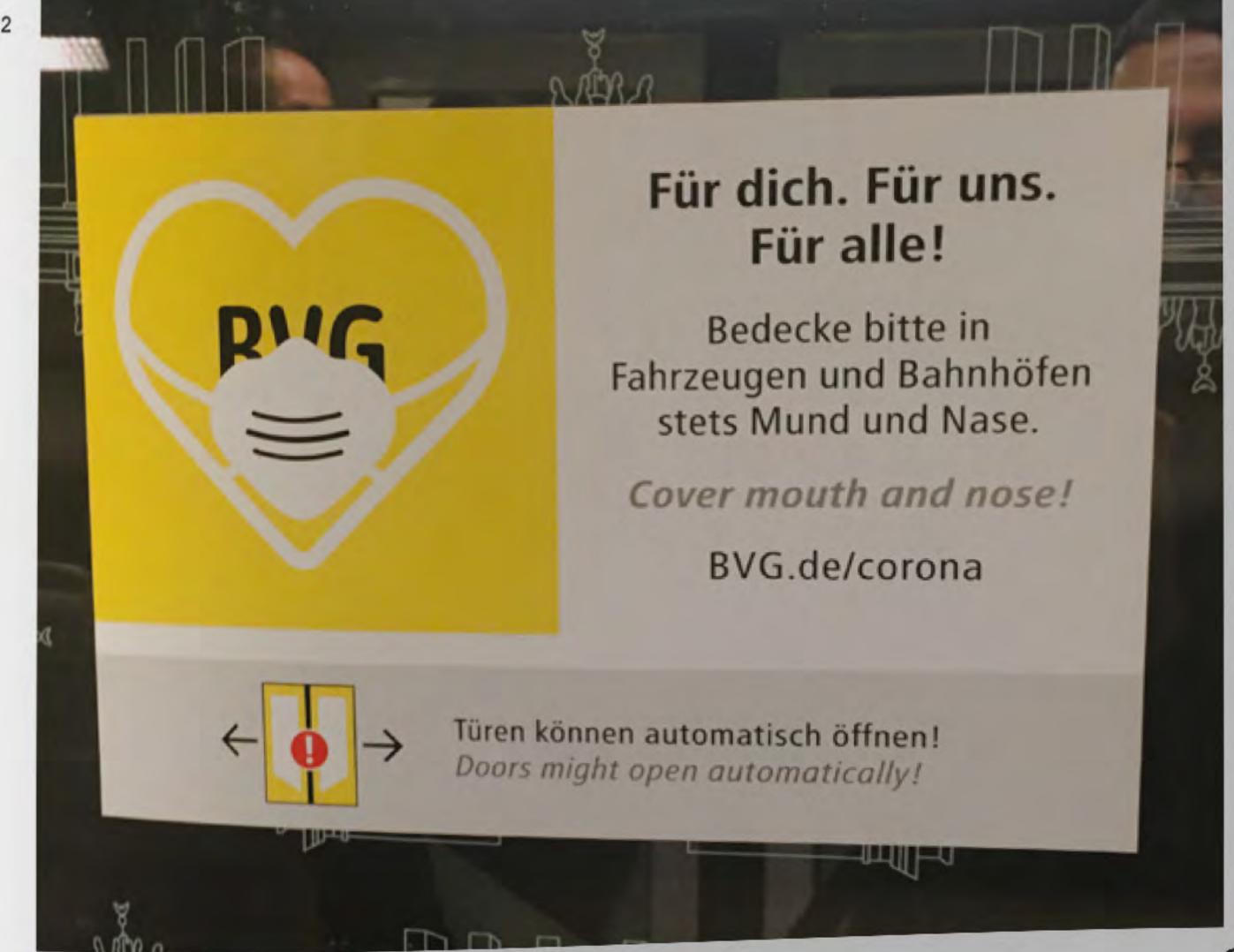
It also tackles the main queries that assumedly many people travelling would want answered, again, thinking ahead of the concerns and reassuring they're cared for adequately. The DB logo is in its signature red at the top left well.

This poster which is to ask passengers on all BVG transport to wear basic nose and mouth coverings is done in a way that uses good memorable language. 'Für dich. Für uns. Für alle!' has an almost political ring to it, as though it were the slogan of a rallying politician. It again personalises the entire interaction of customer and company into one that is relating on the mere fact of being human, and therefore susceptible to the virus.

By doing this, it not only encourages a sense of solidarity for others commuting on the public transport, but also calls to protect the staff, again connecting the ideas that they are only human as are we. The design of the poster is also done in a very clever way.

By having the BVG logo encased in a heart, which also doubles up as the shape of a head, they have been able to conceal half the lettering with a white FFP2 mask - the current mask requirement. It again pushes the idea of solidarity between passengers and staff. The slogan has also be shortened from German to English, instead of the positive attitude of rallying together to protect one another, it instead is demanding to 'Cover mouth and nose!' Which, is quick and direct.





21

# JEDER FÜR ALLE, ALLE FÜR JEDEN

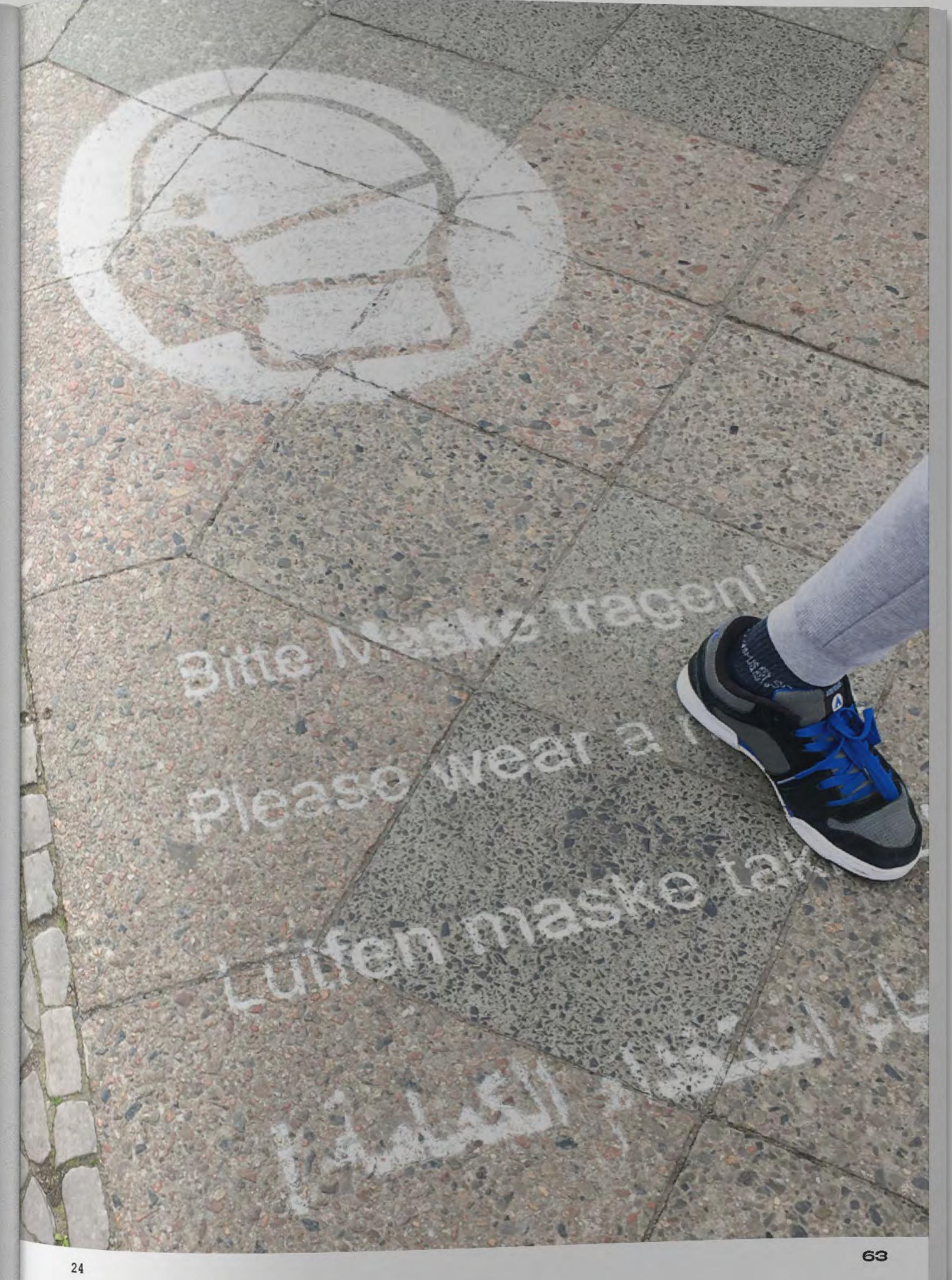


In this poster there is a play on words, using the phrase 'Die drei Masketiere: Jeder für alle, alle für jeden.' A popular phrase, famously associated with the Three Musketeers, it plays on the word 'Musketier' instead choosing 'Masketiere.

This sentiment is further backed up by featuring three young people wearing their masks, assumedly waiting for public transport. It encourages the concept that the wearing of masks in crowded spaces is a team effort, and is done to protect not only ourselves but everyone. Hence the sentiment of 'jeder to the BVG, the Berlin Public Transport für alle, alle für jeden! This is a significant choice of words and concept as the Three Musketeers were in fact vigilantes that believed in a greater good

and the protection of others. Subsequently this is an effective choice of wording and imagery association, allowing the to make the connection.

Using yellow throughout the design also allows the reader to immediately connect the advertisement



# BITTE MASKE TRAGEN

Seen across Berlin, these new floor markings are an easy way for many to be able to know that the upcoming area they are about to enter requires one to wear a mask as it is usually busy, (see on the page prior). The languages used in the piece are German, English, Turkish and Arabic.

These are the main languages spoken in Berlin and therefore they are included so as to push the inclusivity of the message, as well as to make sure that safety can be as widespread as possible. Failing that the four languages are not understood by a passerby, what is also shown is a masked head, gender neutral and featureless, wearing a mask - making the message clear, that you must wear a mask. It's aimed to all people who may walk by it, as it's a general call to protect yourself and others in this space.





Here this advertisement is playing with the notion of a dominatrix demanding you wear your mask. As the company is a lingerie and love store, this wordplay/context manipulation works very effectively. It combines humour, societal necessity and the stores self-advertisement for the products they sell adequately.

As is usually seen in such companies' adverts, the primary colour used for the background is a deep hot pink, the only photograph being the typical steep black stilettos and bare legs, whip and gloves usually associated with the archetypal dominatrix. Overlaying the whip over the text reinforces the faux threat from it.

The target audience for an advert like this, is assumedly anyone that is sexually active but stereotypically, 20/49yr olds, of all genders. Although being a

of an appeal to women to buy certain products as surveys show.

on the top of the poster which to some, i.e non-native speakers, is difficult to read and so on the bottom half of the poster is the URL of the website is in a sans-serif typeface that reads clearly. Additionally there's a QR code at the bottom left corner which allows curious customers with phones/devices quick and easy access to the website.



2

notion that in Berlin style is free, and one is able to wear whatever they'd like without judgement. Berlin being a city that has proudly been a city where self expression is paramount, meaning that everyone is free to be themselves. Here it is a use of wordplay, so to say that you are able to still be yourself and display your individuality, however while doing so you must wear a mask. This is a basic marketing scheme as it again relates to the individual by expressing an understanding for their own wants and

needs, yet compromises by saying that this is still achievable however, only while wearing a mask - a small ask to combat a pandemic. The design itself is basic, concentrating on the text rather than imagery which for the statement, works well.

66



28

Here, the poster is designed with a bright deep orange. This is instantly eye-catching and effective for this important info-graphic poster. The amount of orange used will draw the eye to it, when we see the white lettering. White on orange can be effective, especially when the orange is as deep as this shade. 'CORONA TESTSTATION' is in capital letters, showing that this is the main focus of the poster. As a design choice, this is effective. All of the important information is capitalised and scaled up to show the hierarchy.

In this campaign, again using famous faces that are recognisable, Sepp Maier rolls up his sleeve to receive the vaccine. The football star states in the poster, 'Meine Abwehr steht.' A reference to his football career as a goal-keeper, the world play here both nods to his profession as well as the context of getting the vaccine, which is upping his 'defence' against COVID-19.

Again, this campaign is successful as it connects household names with a new and potentially unsettling situation in regards to getting the vaccine by showing that if it's safe for them then it's safe for me. In addition to this, by Maier being an older person, it again shows the importance of receiving the vaccine if you are older, as we are aware it is a riskier disease for the elderly. Additionally, as seen with Uschi Glas, (pic. 46) he is smiling, which is a tactic that allows the onlooker to immediately associate the vaccine with something positive.





30

Again, the campaign on behalf of the German Health Ministry, utilised the notion of using famous faces to push forward their call to receive the vaccine. Here we see Alice Schwarzer, a well known feminist and journalist who is again rolling up her sleeve, reflecting the hashtag 'Ärmelhoch' to show she has a bandaid from the injection. As with the rest of the series the people

featured have a personalised slogan, that fit to their profession or the ways in which they present themselves publicly. Here Alice is shown saying 'Das Virus überwinden wir schneller das Patriarchat.' Fitting to her feminist beliefs, this is an effective slogan as it shows the progression of the protection against

is communicating.

COVID-19 yet also informs the reader of the very real threat and danger of the patriarchy. It truly utilises the notion of 'two birds one stone' or, 'zwei Fliegen mit einer Klappe'. The colour choice throughout the design is also effective, the colour of the bandaid reflecting that of the hashtag, which features the important information of what the poster



31

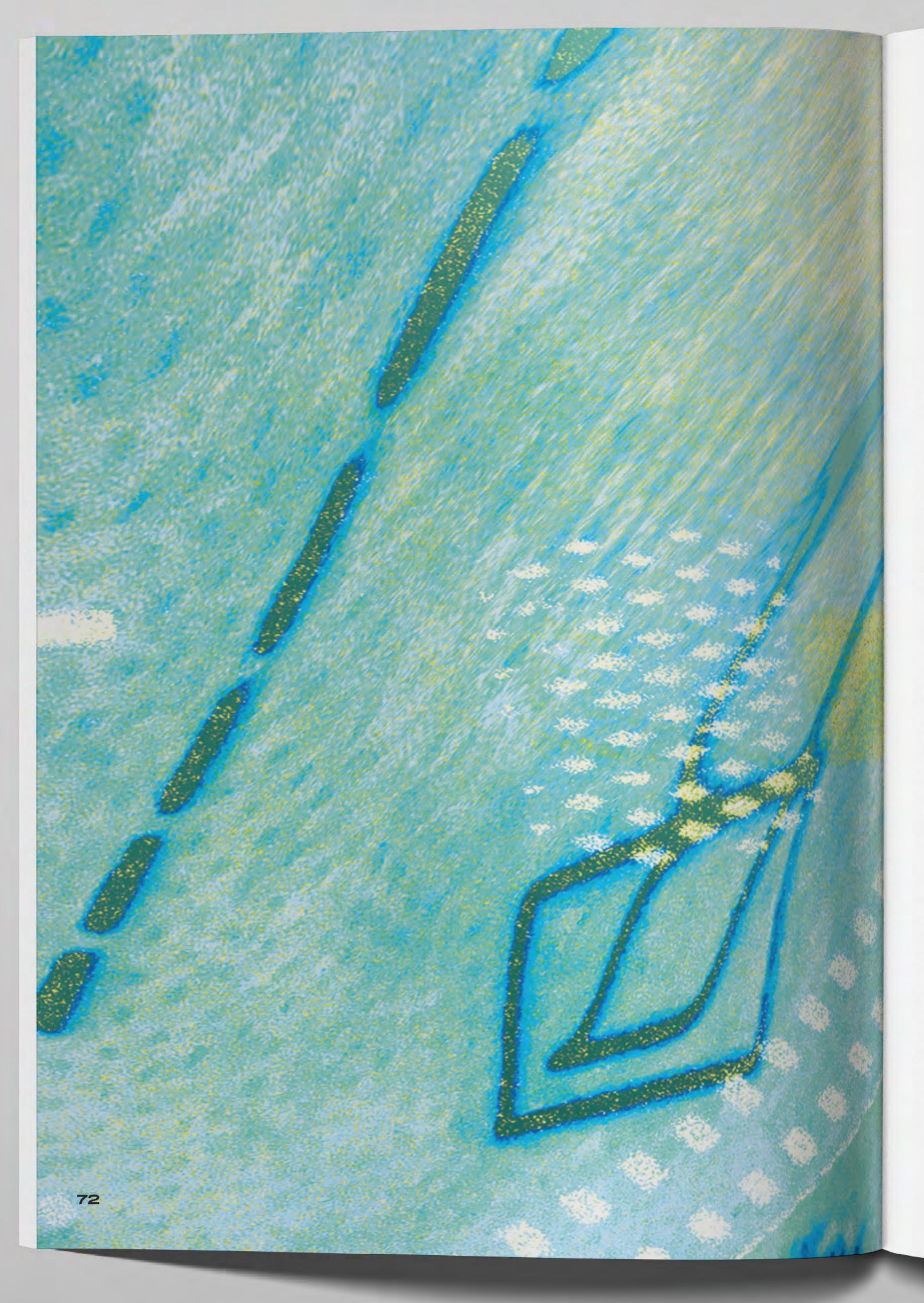
Having them smile and being active, seen riding their bikes, reinforces the concept of pursuing health and having a greater physical freedom due to it. Wearing bike helmets also encourages the concept of safety and health.

The advertisement being sanctioned by the Federal Health Ministry and the Robert Koch institute assures that this is a state supported call to vaccination that has the scientific backing of

medical experts, in a time where distrust in the pharmaceutical industry is widespread, this is an important thing to include in an advertisement such as

'Prevent the flu. Get a flu vaccination!' Now a commonplace phrase in the thick of the pandemic, this advertisement seems as though it was prior to the pandemic as it is only just targeted towards the annual flu that especially older people should take a higher precaution to.

This is targeted toward an older generation, clear through the statement that people over the age of 60 should get the vaccination as well as the two models in the photograph being older people.



# Chapter 3 WHAT POLITICS DOES

What politics does is to govern a group of people, leaning towards their needs, social security and understanding the nuances of current economic issues that affect all, as well as the change in attitude to many subjects. Politics is there to evolve with the people it serves to govern.

For example, there is a change in attitude in regards to the current climate crisis, and how we consume energy (pic. 32). Leaning towards a more conscientious way of consuming fuel to power our lives, this poster features a quick and easy to understand ranking system, allowing people to quickly see how a product benefits not only their lives but the wellbeing of the planet.

This is seen again in picture 33, where

the aim is to remind people that there are consequences to the use of CO2, again turning towards the current attitudes to create a marketing campaign. In a similar vein, picture 34 promotes environmentally friendly consumerism via the clothing we wear.

In addition, companies were enabled to apply for short-time working allowances (pic. 35). Political standpoints are presented in a way that is meant to suggest a certain level of engagement with the viewer.

It puts forward the notion that they are aware, and creating these appealing deals in a way that convinces the buyer that they are on their side. Politics in advertising can both. Be a means of deception and genuine interest of well-being.

Iona Morag Liddle -Introduction & Poster Analysis Here, there is a red squirrel holding up the new EU energy label, which helps people track their energy efficiency, the slogan, 'ziemlich cool.' Bizarrely, there seems to be no correlation between having a red squirrel be a mascot other than they are a Eurasian species common in Germany.

Other than this, the advertisement of a new energy label is significant as it promotes the normality of wanting to reduce your intake of fossil fuels through your appliances. By doing this as a reward system, it has a positive reinforcement for people to want to keep track of their energy usage. This is important as the negative affects of climate change are increasingly apparent, thus the time to do something about it becoming shorter.

Issued by the Bundesministerium für Wirtschaft und Energie, the billboard boasts 'Deutschland macht's effizient' which is a popular phrase across Europe which has been adopted here to promote Germany's capability to tackle the energy usage of the country, thus promote a greener living standard.

# ZIEMLICH COOL: DAS NEUE EU-ENERGIELABEL





33

This poster states that CO2 has a price. Wording it this way reiterates a sentiment we all understand, which is that the use of CO2 has a larger environmental price. This being that the negative impact is far greater than the already skyrocketing price of the fuel itself. An interesting word-play, this is a double entendre as it reminds the reader that it is a finite source of energy, with the added impact of negative environmental consequences, of which we will all pay the price for.

Issued by the federal government, this poster is explaining an aim by Germany to reduce it's CO2 emissions by 55% by 2030, claiming to be the first country to do this obligated to by law, it's a poster that shows the country's dedication to the climate crisis. They are doing this by raising the price of fuel so that the money is able to be redirected into avenues of innovation that further the cause of climate protection. This, although may seem unhelpful to many that rely on fossil fuels, is done to also be an incentive to move to renewable energy driven modes of transport.

The design of the poster is done so that a dark purple is the main colour choice, which works as the cloud of pollution as it shows that it is a dark cloud, rather than a fluffy white cloud that many have a positive connection to, while avoiding such a threatening imagery that it doesn't frighten readers. The use of a price tag on the cloud furthers the concept that the consumption of CO2 has a price.

### DER GRÜNE KNOPF

Here this poster wants to communicate the notion of sustainable clothing, created with a leaning towards workers rights. The poster was created by Bundesministerium für wirtschaftliche Zusammenarbeit und Entwicklung (German Federal Ministry for Economic Cooperation and Development). It states, 'das staatliche Siegel GRÜNKOPF für sozial und ökologisch hergestellte Textilien' (the state seal GREENBUTTON for socially and ecologically produced textiles). They aim to create clothing that not only encourage companies besides itself to create clothing with an environmentally sustainable outlook, but one that ensures

basic human rights standards. These range from issues such as forced or child labour in supply chains.

Supporting this, the logo itself is 'Grüner Knopf' in black type, yet the 'O' being replaced with a green button, with the tell-tale four threading holes. The use of green allows the viewer to understand that the brand is promoting something environmentally friendly.

Furthermore, we see that the poster features imagery of a young child wearing an oversized grey sweater, which is nondescript but design-wise, elicits a look of a futuristic minimalist clothing. This as a design choice allows the onlooker to know that the brand is promoting a clean brand, using hues of grey to communicate this. Given what the subject matter of the poster is; a sustainable, ecological and environmentally forward thinking clothing brand, the design choices reflect this well.



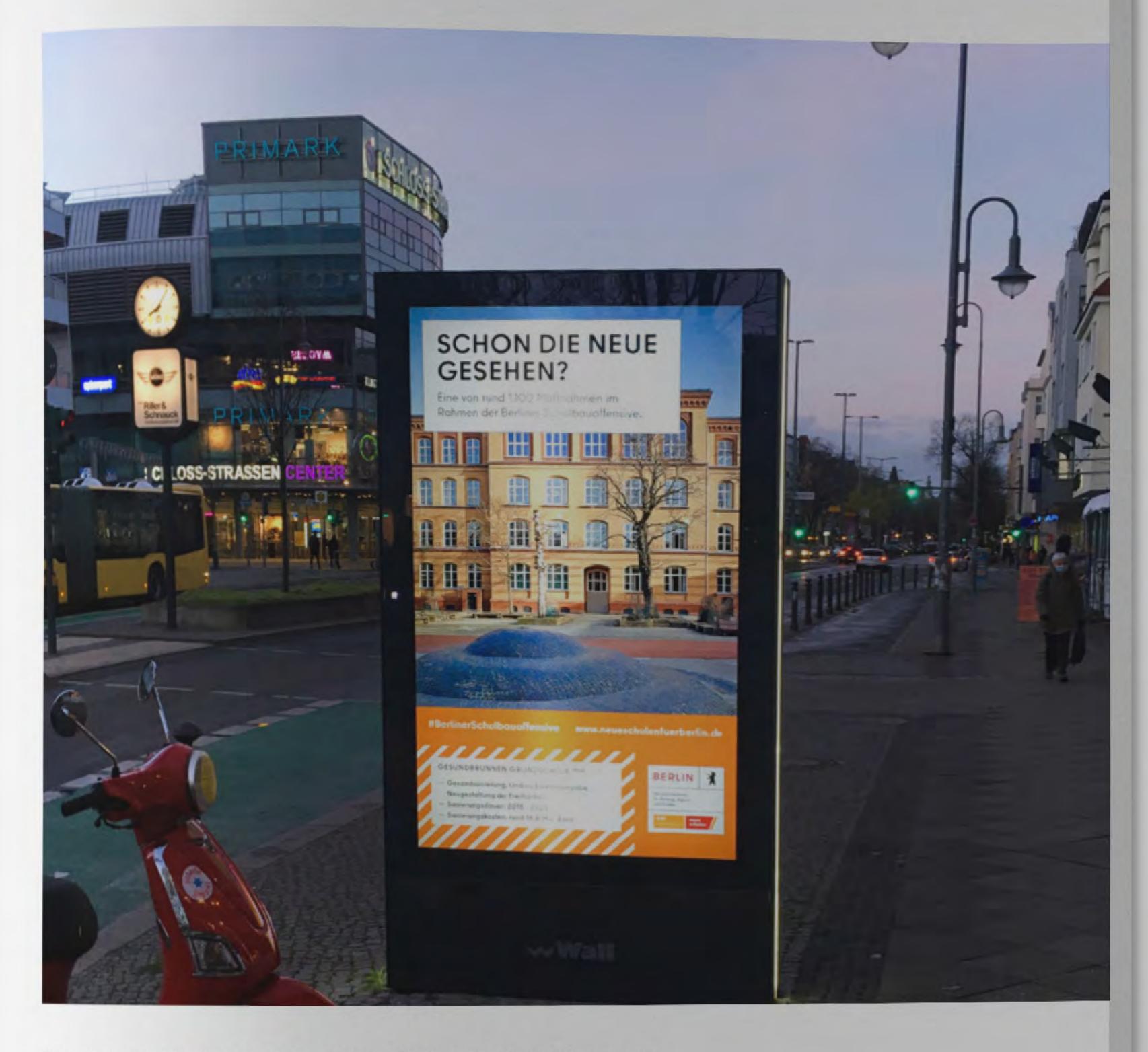


35/36

The poster promotes the concept of short-time working allowance. This is granted when the regular usual weekly working hours in companies are temporarily reduced for economic reasons, or an unavoidable event.

The poster itself was created during the pandemic, a time in which work became increasingly hard to come by

and maintain. This scheme was therefore state-funded for a limited period of time to safeguard jobs during the pandemic. The Federal Ministry of Labour and Social Affairs is promoting the growth of the German economy, advertising that not only will Kurzarbeit grant a personal benefit but that it will also aid the infrastructure of the country.



This poster is advertising the campaign
Berliner Schulbauoffensive, created by
the state of Berlin to renovate schools
throughout the city. Beginning with the
statement, 'Schon die neue gesehen?'
Which in turn prompts the reader of the
posters to take notice of the improvements given to schools either locally or
across the city.

There is also a piece of information on the bottom left of the poster that includes not only what the organisation is doing for the schools but how much money has been spent as well. As a city-wide effort, through that the onlooker to understand what is going on and where the funding is being put.

as it not only shows an example, seen in the image added to the poster, but also explains the various factions of the school that needed to be renovated. The use of orange in the design is also bold as it is an eye catching colour that compliments the blue structure seen in front of the building in the image included in the poster.





Being the largest state owned healthcare group in Berlin, Vivantes have designed this poster so as to put the healthcare workers at the forefront of the campaign. Doing it in a way that has five people standing in their nursing scrubs, however, drawn over them in the red that is used by Vivantes, is a sketch of super hero costumes. This promotes the concept that health care workers are in fact hero's, and therefore should be revered as such. 'Kasack statt Cape! is saying that instead of the nurses scrubs they are wearing capes, therefore the illustration reflects this statement.

It is also a call for new employees, the poster again stating in the Vivantes red background on the right, that the salary is 4k€ and that they have 39 days of vacation. By having an advertisement that put nurses in the role of super heroes, during a pandemic is a smart advertising campaign as it elevates their status to one that is desirable perhaps to young people looking at the advert who then want to train to become nurses.

It may also inspire young adults who are able to become nurses now to look further into it as they want to help relieve the current crisis. Additionally, by having all of the models smiling, it further promotes a sense of positivity surrounding an otherwise unpleasant experience that is going to hospital which is associated by health care workers.



This poster, commissioned by Polizei Berlin, is attempting to recruit more officers to work in the city. The text says '1A Ausbildung und trotzdem auf der Strasse landen.' (1A (top) training, and still end up on the street) This text features a word play, reading as you may have been able to get a top education but end up on the street, presumably homeless, yet then using this notion to benefit the cause of the poster. Instead, reading as: you may have a great education and end up on the street, as a police officer on patrol.

This use of words allows the poster to engage with the reader in a way that elicits a sense of hope in the current climate where work is hard to come by. Furthermore, we can see that the police officer featured in the imagery, a young male-read person, is wearing a cap. This is indicative of them being in the Berlin Police force. The apparent catch phrase of the poster and the campaign is '110 prozent Berlin' (110 percent Berlin). This turn of phrase means that a person is going above and beyond the expectations of others.

When this saying is applied to the police force, it reinstates the concept that police are protecting working hard to protect society. There is also the presence of word play here as the 110 percent, referring to the added effort put in by the police force, 110 is also the emergency number for Germany.

Therefore it ties in the advertisement with the content, which in this case is the police.

Ultimately, it is an effective poster in the sense that it appeals to those who may be interested in joining the police force. Primarily it seems to be trying to appeal to a younger audience, as the person in the poster appears to be in their mid-20s. The typeface is sans serif and therefore easy to read, as there are no design affectations that distract from the main purpose of the poster. Using colours such as black, blue white and red connects the colour-way to that of a police car/police tape. An effective use of central alignment allows the reader to quickly and easily take in the information given, while being able to connect the text to the imagery of the young police officer.



In a bright pink, this poster concentrates on the imagery of two train carriages, which separate the pink from a green lower quarter of the image. There is bold white text that takes up 50% of the poster, "Whether you live in the outskirts or in the middle of the city, everyone benefits from strong and affordable local transport. This is how the mobility transition is making Berlin more liveable."

This is an advertisement that directly affects those who live in the city, and would assumedly be targeted to people of all age groups but primarily those of the working class, as this is the more likely demographic for people not only using central public transport, but especially those using public transport to be brought into the city from the outskirts.

This is important as it has a sense of inclusion for people who would otherwise struggle without a car to be able to come into the city to work or enjoy the space.

The 'Mobility Transition' being utilised in Berlin is currently seen 'as a Socio-Ecological Real-World Experiment', based on the mobility law (MobG). It was passed by the Berlin Parliament in 2018 and intends to encourage active mobility. Done so in a way that tests different options in a 'living laboratory' Berlin's decision to start with this kind of experiment allows real-time learning opportunities for sustainability research.

Therefore, it is politically relevant as it is an active attempt by the city to look into environmentally friendly modes of transport that in addition to being conscious of it's carbon impact, also reflects the needs of it's residents, across the entire city.



# Chapter 4 PROMISE

The future is an energy-saving version of the present: Please leave the car parked. Instead, we will cycle through the city (pic. 41). "Climate protection becomes a homework assignment" (pic. 42). The first all-electric cars produce 0 grams of CO2 emissions self. per kilometer driven (pic. 43). Wow! Or would it perhaps be better to take the bus and train after all?

For now, let's hope for a return to nor- Prof. Dr. Stefan Chatrath mality: "Sleeves up for the vaccination" (pic. 46). "I want to go to the movies again soon. I'm airing extra much for that now" (pic. 48). Does this statement sound logical? Please judge for your-

Airing, it seems, becomes a civic duty. The "Team of the Righteous" is calling (pic. 52): Berlin's judiciary is looking for young talent (m/f/d). Apply now!

-Introduction/ Iona Morag Liddle -Poster Analysis

This poster is advertising a change in infrastructure in Berlin to aid people using certain modes of transport, in particular bikes. It is written in a way that plays with the phrase, 'no need to reinvent the wheel' which roughly means, there's no need to fix what isn't broken. It works in this context as they are referring to modes of transport that are operated on wheels, such as bikes and that they don't want to fix an issue in regard to the bikes, yet want to rebuild the environment around them to make the experience more enjoyable, safe and

As is seen in the photograph there is a person biking, next to red and white bollards, which is a hint to how the bike lanes would be done in a way that protects the cyclist from what we are assuming to be cars. As biking is a popular mode of transport

for many Berliners, it is important that the city reflect the needs of its people by making their routes safer.

The person is also seen wearing a helmet which further pushes the concept of safety. Done in blue, and two shades of green also reenforces the idea of a green city, which of course is the ultimate goal when promoting biking as the main transportation.

In addition to this the hashtag translates to: rethink redirect, which is in referral to the motive of the poster. It also works as a catchy slogan, both in English and German which is beneficial for a memorable hashtag.

Politically, this poster is leaning towards the promotion of green transportation, as it was sanctioned by the Senate administration for the environment, traffic and climate protection. As is understood, the German green party is currently gaining a lot of attention and traction with the upcoming election and so these kinds of advertisements do have a political edge as it is promoting ideals that many parties, especially the green party uphold.

Perhaps one could go so far as to argue it is capable of putting pressure on those that do not promote environmentally friendly city adjustments.



protected.

### HIER WOHNT LEBEN

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Here the Deutsche Wohnen are advertising their new principles which is leaning towards an environmentally business model, which is to say that they hope their properties will prove to be climate-neutral by 2040. This is a bold statement from the company that has otherwise encountered a lot of controversy in the last few years. However, by joining the majority mindset that climate change is real, and that buyers will be less likely to pay the company without them presenting 'mindful' of the current environmental crises, is apparent.

Therefore they have used this method to push their brand forward, hoping to do so in a way that is conscientious of the environment in which they are building, and buying properties. The slogan itself says, 'Gutes Klima wird zur Hausaufgabe' which it is safe to assume that good climate change understanding and accommodation takes work.

They are attempting to draw people in with the notion of mindful choices re: climate change. Although the advertisement is designed okay, it lacks eye-catching elements which promote true change, or are attention grabbing enough.

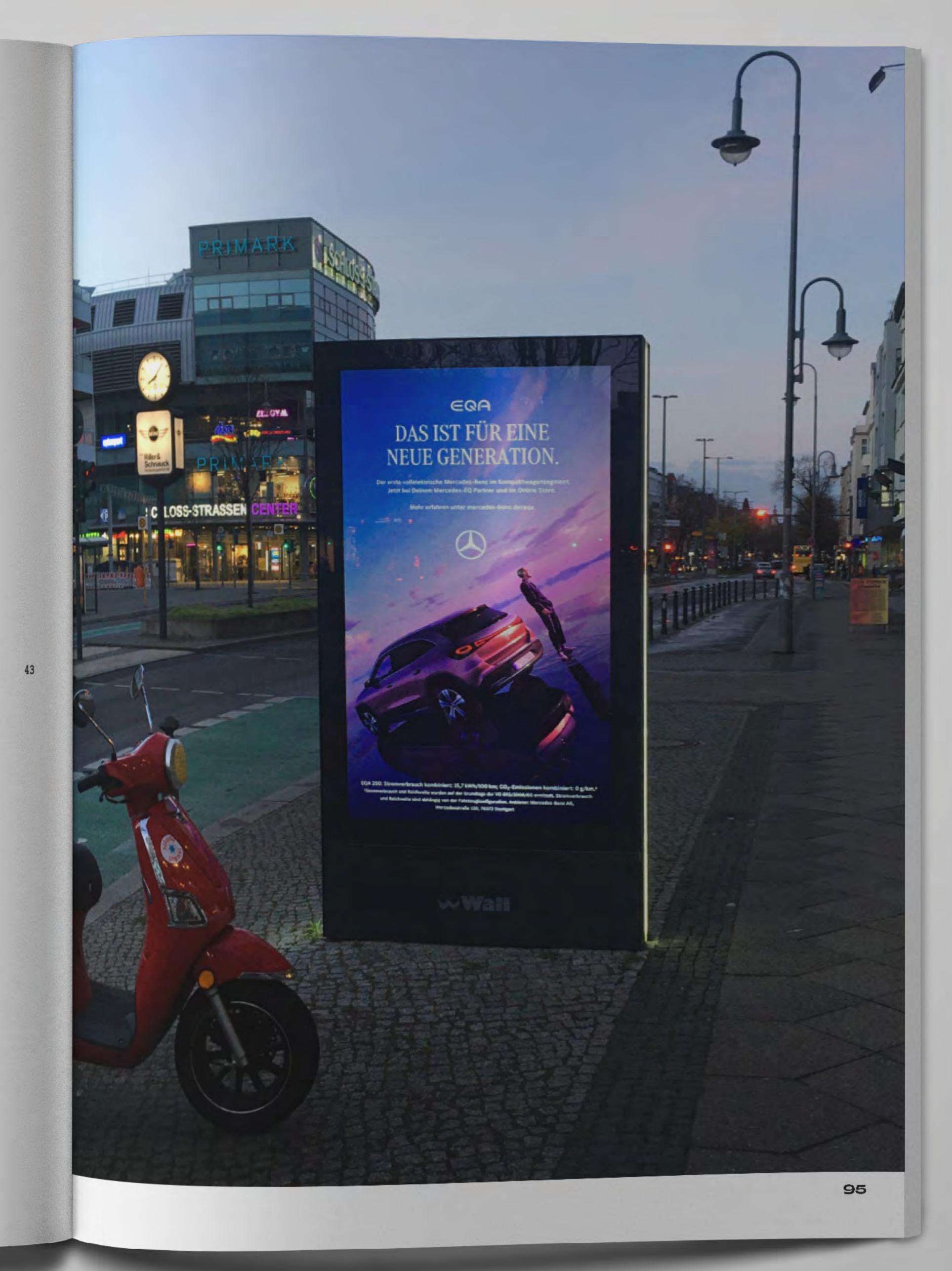
### EINE NEUE GENERATION

Designed in a dreamscape manner, concentrating on blues, pinks and purples, the imagery of this ad is done to concentrate on its environment, the car just happening to have taken you there. This is apt as it reflects the intentions of the cars existence. By being the first electric compact bar, the Mercedes Benz EQA prides itself on being able to travel 486km of purely electric driven power, with 0 grams of CO2 emissions, and boasts only taking 30 minutes to charge at charging stations.

The person featured in the poster appears to be a young man, which seems to encourage the sense that this is a car for the younger generation, given the appearance of them, targeted towards Millennials, hence the slogan 'It's for a new generation' (despite the fact the age old trope of

having car adverts only showing men being their customer, encourages the gender data gap that men are only able to afford cars, ergo drive them, which is damaging) as they are the next reasonably aged generation that have enough income to purchase a car. It also ties into the concept that Millennials are more environmentally conscious in comparison to their predecessors as it's more of a necessity to be, given the future of the younger generations is directly affected.

Additionally, having an electric and compact Mercedes-Benz advertised on a Berlin street-ad shows that Mercedes understands that the city's needs are changing to one of environmental consciousness, and so if car travel is unavoidable, at least it should be done in the best way possible.



This poster states that climate protection is more than just a facade. This is a play on words as 'fassade' is not only a front for something false, but it can also mean the front of a house. Therefore, in the context of this poster, a housing association promoting climate consciousness, it means that their attitude towards the environment is not a facade despite them specialising in the facades of buildings.

They are a company that pride themselves on being more environmentally friendly than others, stating that their journey to being more eco-friendly began 20 years ago. 90% of the buildings have been renovated and modernised, to further energy efficiency.

The design of this piece is done in a way that the words are stacked, to look like a building itself. It could also be interpreted as different components of a living space that the association have modified to be more environmentally friendly. It is overall, representative of the company's logo, which is a building block style illustration, each part of the building being slightly off centre.

Yet with all lines of text being different colours, it denies the reader to pinpoint a word of importance or an accent colour that is to be taken notice of. They clash considerably and are hard on the eyes. The background is green, which is a traditional colour to use for posters in relation to the climate crisis, and it features small illustrations of a building complex, a bee and a tree - all typical components.

This advert would be aimed towards those looking to find an apartment, or rather those to understand that it is an association with which they could find advise and gain knowledge on their housing options.



In response to the pandemic this poster is again writing in a way that relates to the customer. It removes the formality we usually expect from such organisations. This is particularly seen with the wording of 'Dein Palast.' By making it something that is 'yours', it has the reader reminisce, thus encouraging their minds to remember moments they enjoyed at the theatre. This is a good marketing angle as it promotes a positive connotation to the company, engaging those who would frequent the theatre to want to go again once the restrictions are lessened.

'Sicher' is highlighted, assuring the point 'for sure' seeing the customers again. By doing this it ensures that there is something to be relied on, which during a time of unrest and uncertainty is comforting to people. Additionally, 'sicher' can mean safety, so the use of this in the advertisement is suggesting that when the theatre reopens for the public, it will assure safety for them.

From a design perspective, the choice of typography is interesting, it isn't necessarily a normal design choice, however given the context of the poster some of the decisions make sense. For example, having 'theater' written in only a white outline gives the illusion of brightly lighted theatre signage, which is similar to that of the actual sign for the Palast.

offsets the text well and fits the composition of the model well. In addition to this the use of white, yellow and pink for the text is effective. Using a neon yellow highlight with the pink text for 'sicher' alerts the reader that it is an important word and concentrates on the emphasis.





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Here we can see Uschi Glas who has a bandaid on her arm to signify she has just received the corona vaccination. Being aged 74, she was included in one of the first target groups for the vaccine. The use of a well known German celebrity is significant, as it connects the faces popular in media that have become easily recognisable with the need for vaccination during the pandemic. By doing this it allows the Bundesministerium für Gesundheit (BMG) to humanise faces we recognise and drives home the necessity of the vaccine for all.

Not only is this an important tactic used by the BMG but they also used famous people who are older, therefore communicating the higher risks, as we understand the disease has a deadlier effect on the elderly.

The text explains that Uschi received the vaccine to be able to hold her grandson again, a current restriction of human affection that many are feeling the negative effects of.

Therefore, this poster is tapping into the human psyche in a way that we can all relate to, which encourages people to get the shot. This is not only aimed towards those in a higher risk demographic, but also is aimed towards those who may be uncertain about the vaccine. By relating to the human condition of wanting to hug loved ones again, it reminds those who may be dubious, what they have missed out on for the last year and a half. The design itself again is simple, highlighting Uschi's smile to further communicate that the injection is significant.



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'I want to go party again. For now, I only meet online.' Another advert put forward by Federal Ministry of Health, this one again shows a young person, adhering to the social distancing laws in a way that go against their true desires of wanting to be with people in a fun environment. However it concentrates on the importance of having to do so to be able to return to normality in the future.

This encouragement to younger people to listen to and live by the social distancing guidelines is advertised in a way that is trying to understand the col-

lective annoyance to the restriction of freedom. By doing this the advert is able to break down the medical formality usually seen in this context and instead come from an angle that is sympathetic and almost with friendly empathy. As the pandemic is something that's collectively affecting everyone in a negative and unnatural way, these adverts remind us of why we are going through such strict regulations at the moment, so we can have fun again in the future. Designed with the same purple and

blue, the colours used by the organisation, it keeps in fashion with colours seen worn by nurses and doctors, with some cleanliness to it, but in a way that is not intimidating.

The photograph used is of assumedly a young woman, holding a laptop and in what we are asked to guess a Zoom meeting speaking to friends. A commonplace experience for many during the pandemic, this is a recognisable compromise for normal Friday nights or weekend parties.



Here in this campaign, the AHA rules, (distance + hygiene + everyday mask), are prompted by the Bundesministerium für Gesundheit (the Federal Ministry for Health). In this campaign, they use the trope of everyday situations in life as a means to advertise the importance of sticking to the current guidelines of the Pandemic.

Certain scenarios, as featured here, in the text of 'Ich will bald wieder ins Kino' suggest that going to cinema is now a difficult if not impossible task. This is due to the fact one would have to sit among many others. Therefore something that had otherwise been taken for granted is now an optimal marketing point for the political institutions that wish to promote a campaign. Here the ministry is fundamentally stating that to return safely to activities that to many people have been an important part of life, we must abide by the distancing rules.

It's an effective method as it personalises the organisation, aka the Bundesministerium für Gesundheit, and instead promotes the organisation as something that can understand and relate to the major populous on a personal basis. The design choices for all of the posters in the campaign are well thought out and easy to understand. Using a style guide that is followed throughout that features a prominent photograph that easily shows the reader what the written text is describing (in the few short words they feature).

It also includes the use of accent colours, here the accent colour is a lime-olive green that contrasts with the dark purple of the background. This again is seen throughout the poster campaigns. The text on the upper left overlays the image, connecting the two. An easily read sans serif is used which shows the thought process was concentrated on removing the floweriness of design and instead hoping to appeal to the masses for easily understandable yet aesthetically pleasing information that can be soaked in quickly.





This advert by the Federal Ministry of Health has a similar tone to their other posters which promotes the idea of knowing and understanding that people would like to be back in their normal routine but are having to make do behaving differently during the pandemic. Here is an example of choir singers saying they'd like to be able to go back and sing in the Churches however, have to suffice doing so at home currently. This is an interesting angle as Berlin is a predominantly Christian city, this is a smart marketing plan as it targets a large demographic of people.

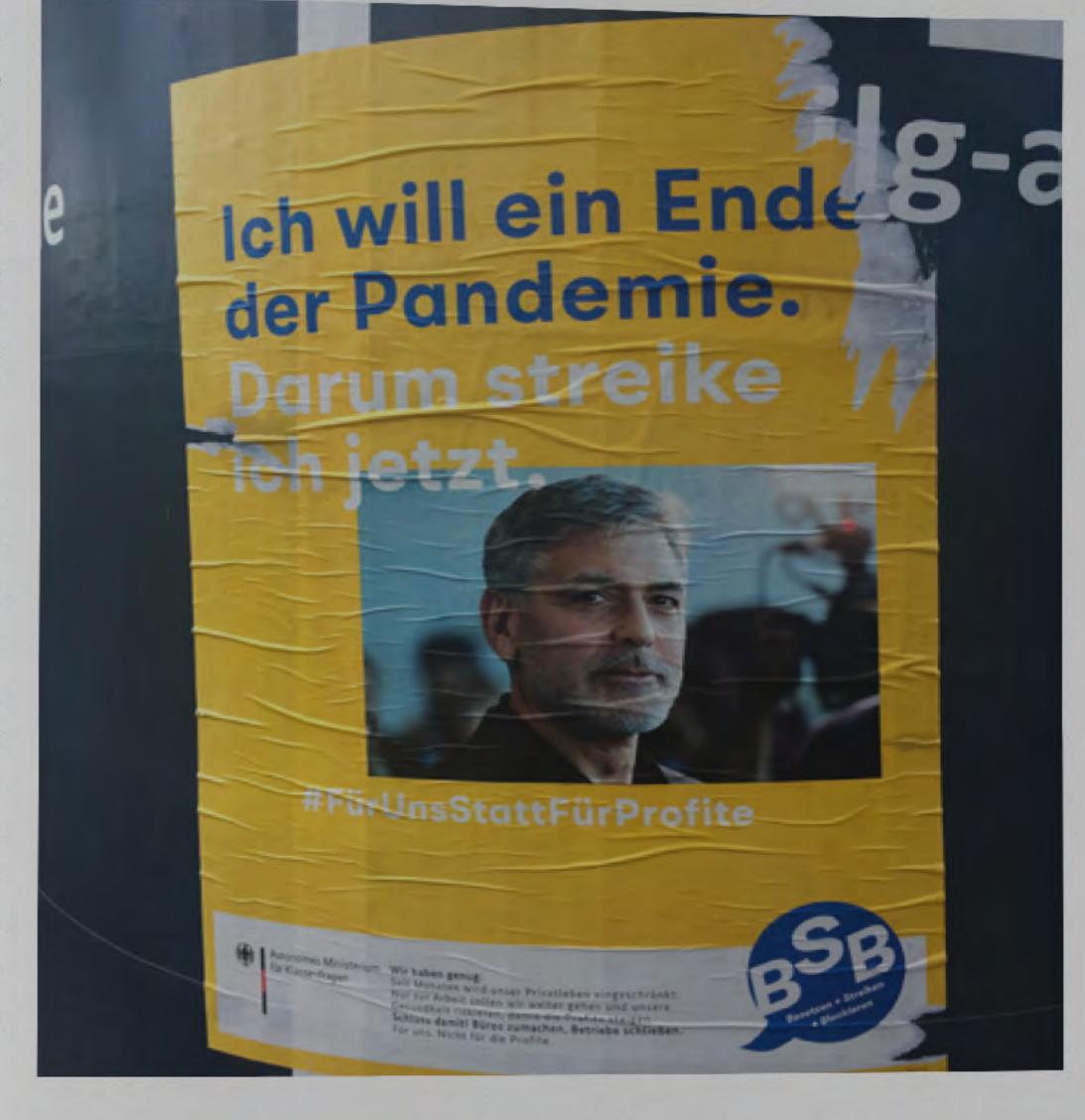
Here this poster is utilising the notion of irony to sell their message. We see a photograph of George Clooney being used randomly, catching the attention of a passerby with a well-known face. From this, the text is imitating the AHA (Abstand + Hygiene + Alltagsmaske) posters, with a similar layout and bold use of text.

Comparatively the AHA posters style guide is to use a photograph of someone that relates to the featured text in the poster. The poster in question is then overlaid onto a brightly coloured background that compliments the highlighted works of the text, for example, oranges and purples, to blues and greens. This trope is then used for this poster, using a similar type face and colour scheme. The text states 'Ich will ein Ende der Pandemie. Derum streike ich jetzt.'

However, this statement is initially confusing, as paired with the photo of George Clooney, one is driven to ask, 'wait, why is he striking?' And then to react poorly to the sentiment of wanting the pandemic to end, therefore choosing to strike to achieve this. A popular advertisement or campaign tactic, it confuses the reader initially, demanding attention from them to further implement their concept and what they want to have communicated.

Created by 'BSB' (Besetzen + Streiken + Blockieren), an imaginary ministry for class questions, their campaign is to challenge the ideals of companies and workplaces benefiting from the work of people during a deadly pandemic whereas they shouldn't be doing so. The slogan states, #FürUnsStattFür-Pandemie, which is a direct response to the AHA's campaign slogan '#Für-MichFürUns' of the Federal Ministry of Health. Again, poking fun at the design stye, and campaign itself which promotes those who can, to continue work

and work towards the end of the pandemic while still maintaining professional life at a somewhat level of normalcy as well as social life. Therefore the 'BSB' poster is an ironic twist which is effective, as it draws the reader in and does so by promoting health over the values of capitalist exploitation.



Focussing on the text of the advertisement, here it concentrates on saying (loosely translated) "I want to go back to my favourite bar soon, so I'm wearing a mask now ... #FürMichFürUns".

This is an effective approach as despite the pandemic being a difficult experience for all involved, there is a particular frustration felt on a lot of younger generations. Night life and social bar culture is an important factor for a lot of young adults and this attitude to advertising the importance of wearing a mask works well as it reinforces the reality that the more we comply with the preventative rules set in place, the quicker we can all return to normal and doing things with friends that we enjoy, i.e drinking in your favourite bar.

You can see that this advert is aimed at those around older adults as not only does the text suggest this, but there is also the photo of a person with slightly greying hair wearing a mask and hooded jacket.

Separating the importance of the text is the change of colour, the first part; 'lch will bald wieder in meine Stammkneipe' - in yellow, the explanatory section is in second importance to 'Dafür trag ich jetzt Maske' which overlaps the photograph in white, emphasising that this is the main focal point of the message. Created by the Bundesministerium für Gesundheit, they have developed a campaign called Abstand + Hygiene + Alltagsmaske. This is a governmental poster to appeal to the adult generation in Berlin and by doing so, personalises the experience had by all during the pandemic.



'Here I keep justice.' This poster is an advertisement for promoting legal studies to young people, there being a specific use of inclusive language to appeal to not only cis-het bodies but also to non-binary and trans bodies. This is significant as in particular being an advert for legal studies as it sells a sense of inclusivity from a faction of workers that are legal representatives of the state. Furthermore, by the poster featuring a female presenting body, it is pushing against the connotation of the legal profession being male dominated, therefore, this is a positive step forward.

Additionally, there is a use of wordplay in the hashtag, saying 'youstiz' which plays on the phonetic reading of the word that sounds like the German 'Justiz' yet also plays on the English which promotes the heading of 'Hier sorge ich für Gerechtigkeit', you are the justice.



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### Chapter 5

### FIGHT BACK!

'You Can Fight Back!' is a sentiment that, as a subsequent result of the issues seen throughout the previous chapters, is a call to action. Whether it be against the patriarchy, (pic. 53), or homophobia, (pic. 54).

The notion is to create a discourse in advertising and marketing that calls upon the onlooker to rethink their situation and to feel invigorated by the images that are put forward by the posters. As seen in picture 59 and picture 60,

housing crises are also a big topic of conversation within the community, calling those who are feeling the pressures of rising rent prices, and limited housing options to take action and question the authority that otherwise had kept the status-quo as a negative.

'You Can Fight Back!' is a message that is oftentimes overlooked in the advertising world, instead opting for something that is to keep buyers subdued. These posters instead are an example of people creating content that pushes against the traditional tropes and instead are inflammatory in a way of suggesting positive change.

Iona Morag Liddle -Introduction & Poster Analysis



# RACHE AM PATRIARCHAT

The Flinta\* protest against the patriarchy is a staple demo for many young flinta\* feminists. The poster and demo has a strong sense of passion for the cause, which is felt here, the text saying 'Revenge on the patriarchy!' This sentiment is experienced by many if not all flinta\* and increasingly men who feel pressured by the toxic expectations of the patriarchal system.

The poster itself is dark, the only source of light being a bright pink/white flare held out by what we assume is an arm of a someone who is flinta\*, wearing a mask with what seems to be the LGBTQIA\* flag. This elicits a sense of inclusivity in the fight against the patriarchy, promoting an understanding that it doesn't just affect women.

The use of pink here is I think done ironically, as the colour has been popularly associated with women in a derogatory manner, the connotations to it being that it is a weak, 'feminine'

colour that does not represent the strength of the male. Here, it is used as a reclamation, being offset with the strength of the flare, which also symbolises lighting/leading the way.

'MY BODY IS NOT YOUR PORN!' is a statement in all caps, taking up the right of the composition in a demanding read me now' manner. This is a bold statement as it is directly addressing the patriarchy, that a woman's body is not to be expected as something to look at, have or take. It is someone's body, not a body and subjectively not 'your' body. It concentrates on the ownership of the self, and the power that encapsulates.

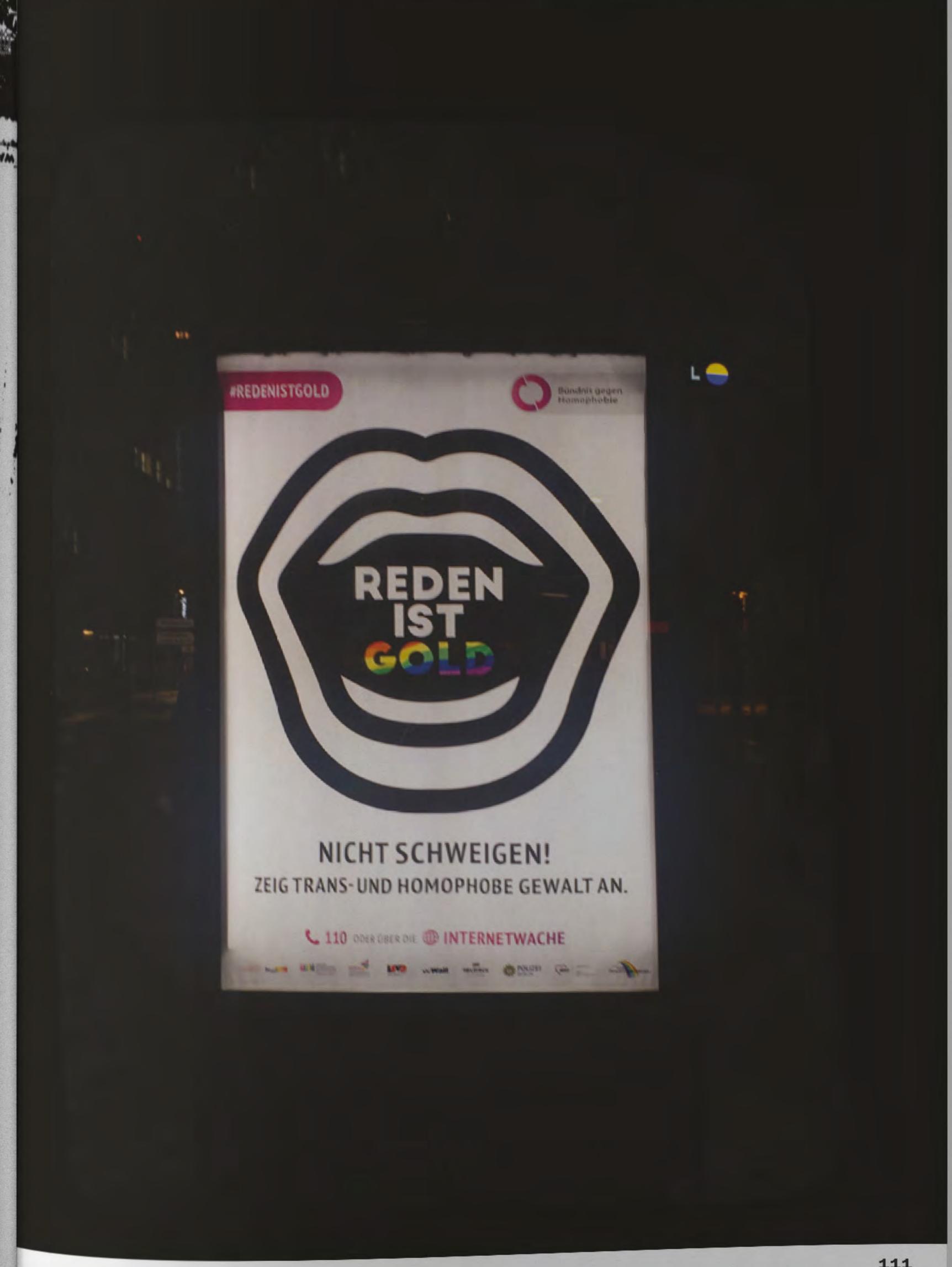


## REDEN IST GOLD

Here there is a play on the saying 'speaking is silver, silence is gold' which embodies the idea that being silent in certain scenarios is more beneficial than speaking. However in this poster we can see that it has been used in a way that promotes speaking to be gold, which is affective as it's a campaign that is asking people to call-out and report homophobia and transphobic slurs on the internet.

Overlaid on the word 'gold' is the LGBTQIA\* rainbow flag, further connoting the statement to the community in question.

It's targeted to those who use the internet, perhaps the younger generations who are otherwise too afraid to speak about the abuse they are facing online, perhaps due to a fear that their parents will find out or being forcefully outed. It is instead taking away the fear of going to someone that they may not want to talk to about such topics and allowing the protection or support be taken care of by someone else who they know will be supportive and accepting.



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Here we see a poster that states 'LIEBE IST FREI' which is to say that no love should be pushed aside in replacement for heteronormative or forceful engagements that deny the person's true feelings.

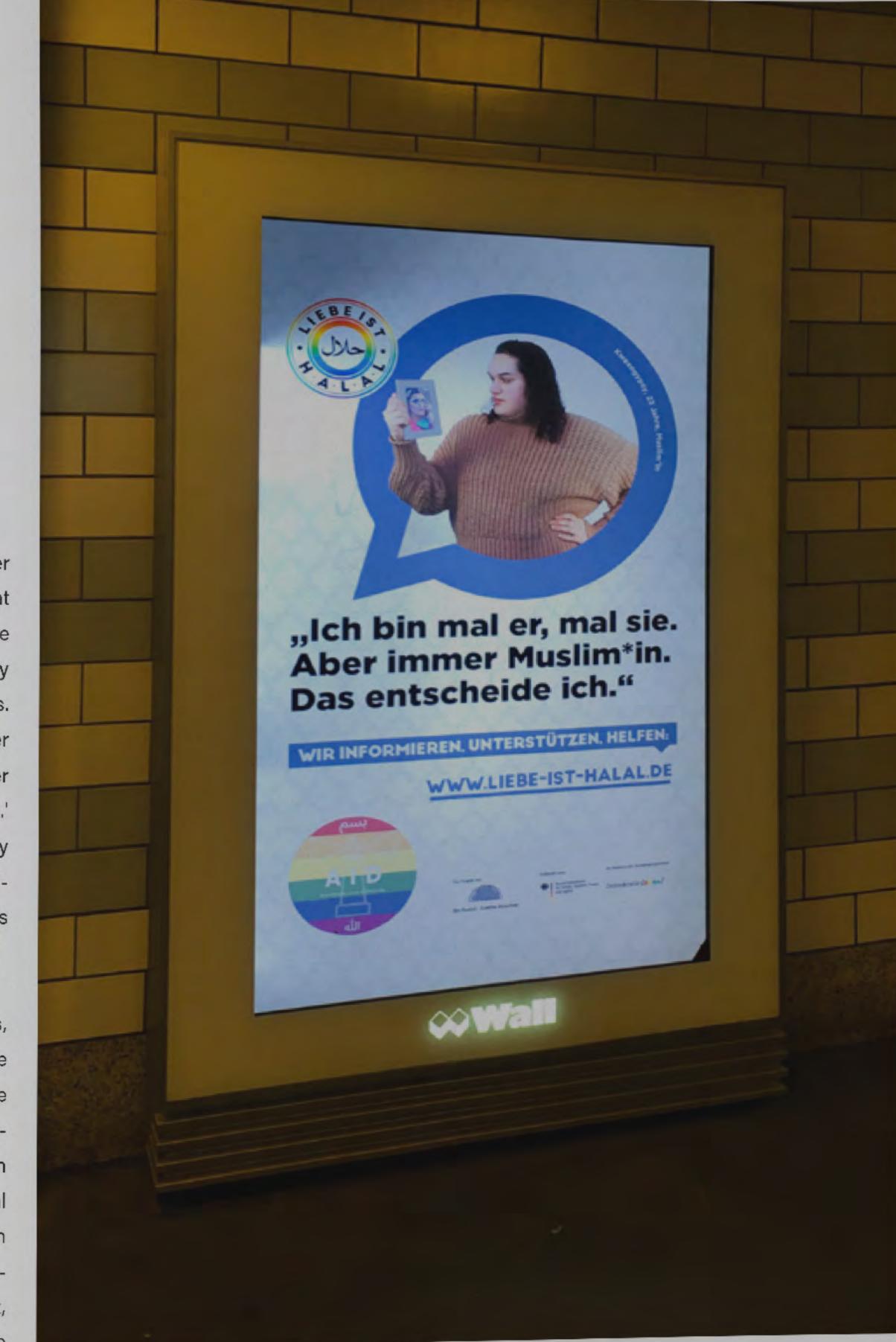
The broken chains not only suggest the breaking free from the bondage of feeling so trapped in the expectations of traditional marriage, but it also could connect to the bondage scene within the queer community that is well known for open, appreciative and accepting mindsets.

Again, as with 'Reden ist Gold' we see the important word 'FREI' is overlaid with the LGBTQIA\* rainbow flag, further connecting it to the queer community of which the advertisement is promoting to protect and accept.



This poster is to offer a service to queer people in the Muslim community that feel as though they aren't seen or are not confident in their sexuality as they are not sure if it matches their beliefs. Here the person featured on the poster is stating, 'Ich bin mal er, mal sie. Aber immer Muslim\*in. Das entscheide ich.' This is powerful as it shows that they are taking control of their own identity as both a Muslim person as well as someone who is fluid.

The entire slogan of the group says, 'Liebe ist Halal' suggesting that love is love and homosexuality is still the expression of emotions between consenting adults, however the very reason it is suggesting homosexuality is halal is a statement that some in the Muslim community do not agree with. Therefore the organisation is there to comfort, inform and offer support for people who are struggling with combining their faith and their sexuality, therefore 56 this is the target group, of which are all genders.





This poster is advertising the service offered by the Berlin state which is to promote non-discriminatory behaviour against others. The language used is short and snappy, a common trope in advertisement which allows the designer to catch the attention of reader quickly and efficiently. The imagery itself shows a hand holding a smartphone, looking at the screen which has the Berlin state logo, showing that it is an officially backed campaign.

As it is an advert featured in the subway, the photograph used also shows the floors of a subway station, with the signature darkyellow of the BVG train, suggested by the yellow in the background by the edge of the platform. One can assume it is to promote the advert as a safety option for those who experience

discrimination on public transport. Additionally, the poster features a geometric pattern that reflects the colours of the logo attached to the faction.

A short and simple advertisement, it delivers information quickly and effectively. However the design is subpar, yet adheres to the nature of the advert. Easy on the eye corporate shades of pink, yellow, blues and greens make it so it doesn't distract too heavily from the content.

This poster is relying on the use of word play to advertise its purpose. The word play in question is 'Naht zieh's raus!' which adjacent to it features the statement 'Sag es laut.' which in turn is instructing the viewer to say the statement aloud which in turn sounds like 'Nazis Raus = Nazis Out' which is the core message of the organisation itself.

Although by doing this it downgrades the effectiveness of the advert. Despite the word play being phonetically effective and working in a way, it removes

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some of the seriousness of the organisation by using words that fundamentally have no meaning, such as 'naht.' The design itself is effective as it concentrates on the phrase that one is asked to say out loud, accompanied by the bright yellow burst like shape.

The logo at the top is the one of an NGO called 'Laut gegen Nazis', which again backs up the essence of the word play to 'say it out loud.' By the design choices and topic, it would be aimed more so toward the younger generation, which is more inclined to engage with political content.

Sag es laut. Das macht den Unterschied. eugnis lann hre Gesundheit schädigen und macht abhängig. lautgegennazis.de



### WIE HOCHIST ZU VIEL?

Stating, 'how high is too much?' this poster is advertising the Mietendeckel, which is a rent cap that was issued across Berlin, to lessen the burden of those renting apartments during a period of time as the housing crisis reached new highs. Additionally, it fell under the time where being furloughed was at its peak. Famously now being redacted, this choice by the government was done as a fairness to Berlin's residents. It meant that the monthly rent rate was lowered.

in white and red, a very eye-catching combination. The imagery of the design is to show a pair of scissors cutting across a dotted line, the famous 'cut here' lines. This is reflecting the content of the poster as its saying that the rents should be cut, therefore capping the prices and cutting off the extra, so it is no long too high. Although this poster

it's residents if they feel as though they are paying too much, to visit the website and they'll calculate the amount they may be able to save via Mietendeckel. Furthermore, the poster also has an added text. The graffiti shows that someone has said 'how low is good?' meaning, they are in agreement with the concept of lowering the prices of rent. A bizarre, yet interesting insight into the mind of the reader of this poster, it reflects the attitudes of those affected by the decision.



# SENAT SO: Her the the Des OKAY, write Berl COOL suggestions of the cool of the

Here we see a poster that is tackling the current housing crisis in Berlin. Designed in a way that imitates a conversation, the designer has chosen to write 'Heimstaden so: Ich kaufe mir Berlin' which is a basic statement as it suggests the truth of what Heimstaden is currently doing in the city. Having recently bought 140 houses and 4,000 apartments throughout Berlin, the Swedish company are causing a big impact on the already tricky housing situation in Berlin.

Driving up prices and limiting spaces for the main demographic of Berliners, the deal is making it harder and harder for people to afford living in a city that famously has always been priced on its socialist views and attitudes. Therefore the advertisement continues to say, 'Senat so: Okay, cool' which is to say that the senate are doing nothing to prevent these purchases from Heimstaden, to which then Berliner\*innen demand more socialisation.

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The inclusive language of the poster itself suggests that was not only made by but targeted to a younger adult audience, as traditionally and even moreso now given the current economy, are the group of people with less money.

Again, a call to action, the poster is punchy and concise. An effective use of design and language to draw the people in and promote the collective outrage of the current housing climate.

### BODYSHAMING

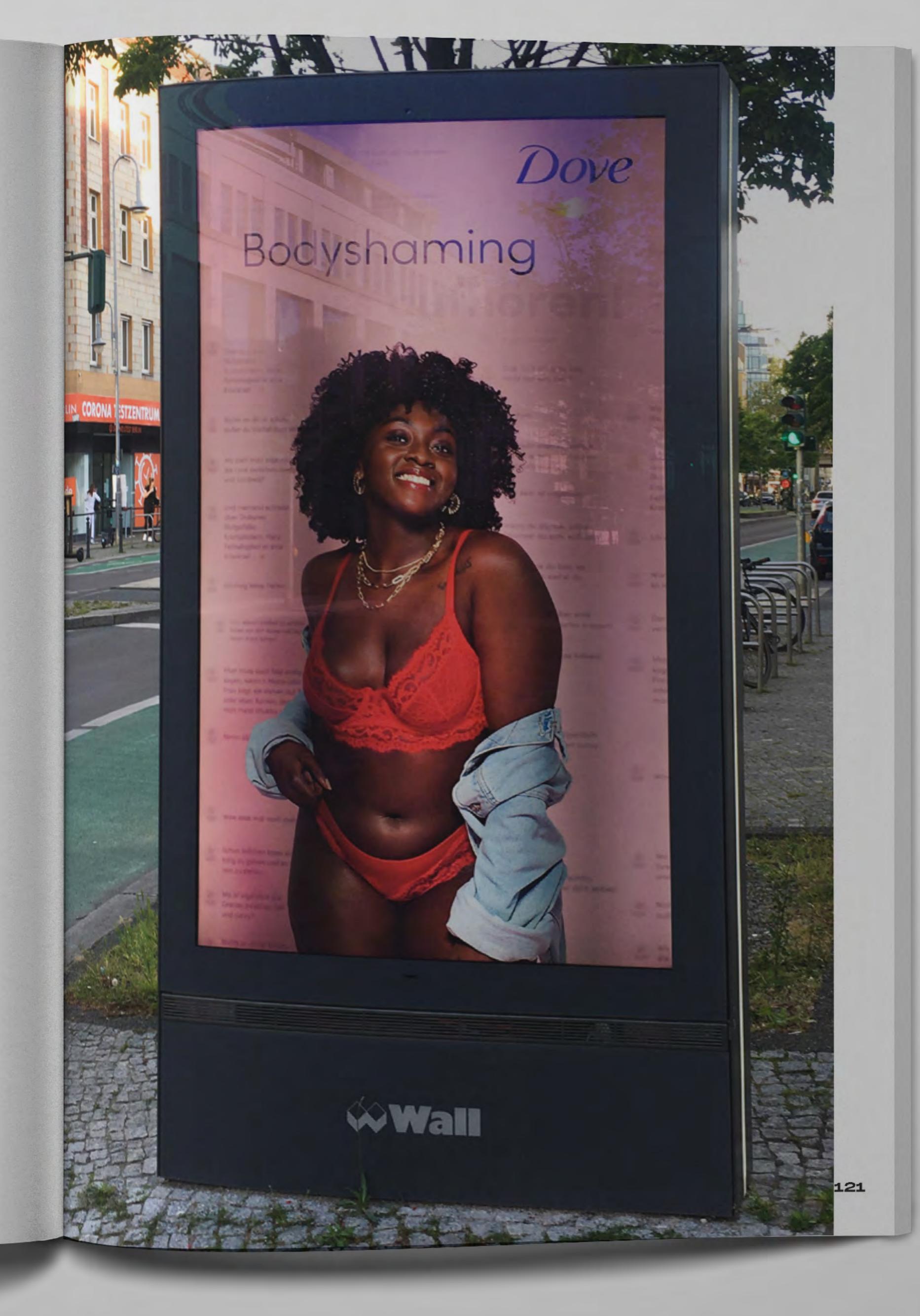
This poster is running with the iconic Dove campaign that concentrates on the varying beauty in the natural body. The original poster campaign was the 'Real Women' slogan which received a lot of backlash, as it was putting down a certain body type to uplift others, a method of which many customers dislike nowadays. Yet, the real beauty campaign was concentrated on the importance of diversity in beauty, the beauty of femme bodies that otherwise would be criticised and turned away by the industry.

Here in this advertisement, Dove are again working with this concept of body positivity, showing a person who is curvier than the traditional lingerie model, and instead shows off their body happily, consensually and proudly. This portrait is overlapping imagery of comments on social media, the headline of the poster reading 'Body Shaming. Muss aufhören!'

From the type design we can see that the phrase 'body shaming' has been concentrated on, using it as both an attention grabber, for the otherwise happy image and then to bring the notice of the reader towards the comments on social media, allowing them a quick understandable chain of events.

Then in a lighter opacity, one can read 'muss aufhören' which is a small footnote to the otherwise contradictory image, a smiling, confident woman, being surrounded by negative comments. It is telling the reader to ignore, stop and push back against body shaming, as beauty is yours to own and utilise and be empowered by. 61

This poster may be targeted to those who would like to use Dove's products, who have experienced body shaming and are looking for a brand in which to place their trust.







This advert is about fighting right-wing violence online. The text is laid out in a of online experiences for many. Some apps or loving messages from others, whereas other people are bombarded by hateful and oftentimes dangerdesigned to grab the attention of the adult bracket. onlooker with an empathetic process that draws you in on a personal basis.

Doing this makes us realise as counterpart audiences that we must do what way that brings to attention the duality we can to help those facing violence online. It is created to target both those finding love on their phones via dating who stay quiet when they see this kind of behaviour online as well as those who are experiencing said behaviour. All genders and age groups, although ous threats. Therefore the poster is most likely aimed towards the young-

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