

## Advertising Language in Social Marketing. The Case of the Vienna Metro

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### Abstract

The aim of this study is to analyse the advertising language of the printed advertisements used by the public company Wiener Linien in its four campaigns between October 2016 and September 2018 to promote good manners. The methodology is based on direct observation of the campaigns under study and content analysis. Among the main results obtained from the analysis, the following conclusions stand out: the message was addressed to all users of the Vienna metro in general, and to male youngsters / adults and/or foreigners, in particular. The message included the good manner rules that Wiener-Linien intended to be observed. German was the language used in the ads, but Anglicisms and technical terms of criminal jargon were also used. Although initially the topics were quite varied, their number was reduced in the following campaigns. All advertisements included an image and a short text.

Keywords: social marketing, advertising language, civic education campaigns, Vienna Metro, Wiener Linien

## INTRODUCTION

In 2018, Vienna was named the best city in the world to live in by the Economist Intelligence Unit ranking<sup>[1]</sup>. One of the factors analysed annually to make that choice is the quality of public transport. In this sense, Vienna is undoubtedly one of the cities that offers the best service to its citizens, not only in terms of the punctuality and frequency of its public transport, but also regarding its safety, cleanliness, and comfort.

Among the many factors that have contributed to achieve this top quality in its means of transport in general, and the underground in particular, several social marketing campaigns (and, specifically, the language used in them) must be highlighted. These campaigns were launched by the company that manages the Vienna metro to make the “Hausordnung der Wiener Linien” known, that is, make the rules that intend to promote public spiritedness among all the users of

[1] Economist Intelligence Unit (EIU) is a division of research and analysis affiliated with the British magazine *The Economist*.

this means of transport known, precisely because of its public nature, in order to avoid behaviour that may offend other travellers<sup>[2]</sup>.

Although some campaigns have been launched to remind travellers of current prohibitions (e.g. no smoking, or no drinking alcoholic beverages), obligations (e.g. pets, especially dogs, must be kept muzzled and on a lead), or desired behaviour (e.g. let passengers off the underground train carriages before trying to get on; or giving up seats to elderly people, pregnant women, parents with young children, or people with reduced mobility), this study will focus on the campaigns that have to do with the prohibition of eating in the metro (“das Essverbot”), which came into force, on a general basis, on 15 January, 2019<sup>[3]</sup>.

Eating on the underground is a habit that had been noticed and described as “annoying” in recent times. Nonetheless, as indicated by Wiener Linien, the objective of this prohibition is not to raise taxes, therefore, several information campaigns were launched prior to its coming into force. In addition, despite the prohibition, people who trespass this law will not get a fine for the time being. Special conditions of metro users will be taken into consideration when applying the new rule. Exceptions due to medical conditions (e.g. diabetic passengers) or age (babies and young children) will be made.

While there have been several ways to publicise these campaigns, which have featured advertising in the form of posters, information panels, postcards, stickers, ads in newspapers, a 60-minute spot for Vienna cinemas, a song, and even actors in the train carriages, only print advertising will be analysed in this paper.

Finally, it should be taken into consideration the fact that these campaigns have also benefited from media publicity, mainly newspaper articles, in which in addition to informing of the ban, the controversy raised by some adverts (especially those from campaign 3, carried out in August 2018) has been echoed.

[2] Similarly, Wiener Linien joins other public transport companies in different cities around the world that also want their transportation system to improve in cleanliness and comfort, avoiding behaviours that may be annoying to their users. For example:

-Metropolitan Transportation Authority (M.T.A.), in New York, “*allow riders to eat on trains, though they do prohibit carrying liquids in an open container*” (Fitzsimmons, 2017). But, in 2017, M.T.A. considered “*whether to establish new guidelines for eating on the subway, to eliminate fires caused by trash on the tracks, and some types of eating that are not appropriate on the subway*” (Fitzsimmons, 2017).

-Washington’s subway bans eating, drinking or smoking on trains “*because of the labour and cost associated with maintaining the cleanliness of the transportation system as well as for safety reasons*” (Fitzsimmons, 2017).

-Beijing: a new regulation was approved in 2019, prohibiting consumption of food and drink on the underground, as well as also smoking electronic cigarettes and using counterfeit tickets. Uncivilized behaviour, such as selling products or playing loud music, was also banned (Wen, 2019). Violations “*would be included in the passenger’s credit record and the person could be forbidden from taking the subway*” (Wen, 2019).

Cities like Singapore, Nanjing and Xiamen have already banned eating and drinking on the subway (Wen, 2019).

[3] Previously, the prohibition of eating had come into force only on line 6 (U6), for a trial period since 1<sup>st</sup> September, 2018.

The aim of this study is, therefore, to analyse the advertising language of the printed advertisements that the public company Wiener Linien used in its four civic education campaigns between October 2016 and September 2018, with the ads related to the habit of eating being the ones that will be analysed in more detail.

Thus, the paper has been structured as follows: (1) theoretical framework (where the main concepts are defined and explained); (2) case study: analysis of the campaigns of Vienna metro; and, finally, (3) the main results and conclusions.

## **1. THEORETICAL FRAMEWORK**

### **1.1. SOCIAL MARKETING**

Social marketing, also called marketing of social causes, has become a key tool for all types of organizations (public and non-profit organizations, and even companies) – Alves and Galan-Ladero (2019).

Since 1971, when the first definition of social marketing was published by Kotler and Zaltman (1971, 5) (“the design, implementation and control of programs calculated to influence the acceptance of social ideas and implies considerations of product planning, price, communication, distribution and marketing research”), social marketing has grown in popularity and has been applied to different areas (Alves-Galan-Ladero, 2019), such as public health, education, the environment, etc.

A later definition described it as “the use of marketing techniques and principles to influence an objective public that voluntarily accepts, rejects, modifies or abandons behaviour for the benefit of individuals, groups or society as a whole.” (Kotler-Lee, 2005, 115) Thus, social marketing focuses on accepting, modifying, changing, discouraging, or abandoning ideas, beliefs, attitudes, values, practices and behaviours (Andreasen, 1994).

Different complementary approaches are coordinated in social marketing to achieve the realization or modification of behaviours or ideas (Santesmases, 1999):

1. A legal approach (through laws, regulations, sanctions, ...);
2. A technological approach (based on innovations that help to achieve the desired behaviour);
3. An economic approach (reducing the cost of achieving the desired behaviour, or increasing the price to discourage unwanted behaviour); and
4. An informational approach (focused, above all, on persuasive information).

According to Kotler and Lee (2005), in order to create a successful social marketing program to change behaviours, the planning process should comprise several steps (Alves-Galan-Ladero, 2019):

1. Defining the Problem, Purpose, and Focus.
2. Conducting a Situation Analysis.

3. Selecting Target Audiences (e.g. according to demographic, psychographic, or behaviour criteria).

4. Setting Marketing Objectives and Goals. According to Santesmases (1999), four main types of strategies can be followed in social marketing:

- *A reinforcement strategy*: when attitudes are positive and behaviours are consistent (the desirable behaviour is carried out). In this case, the objective of the strategy would be to reinforce this situation (e.g. with actions such as awards, rewards, economic or non-economic incentives, legal norms, etc.).
- *An induction strategy*: when attitudes are positive, but the socially desired behaviour is not carried out. The objective of this strategy is to try to induce the accomplishment of that behaviour (e.g. with actions such as establishing social controls, facilitating material and human resources to carry out desired behaviour, providing incentives, etc.).
- *A rationalization strategy*: when a desirable social behaviour is put into practice, but the attitude towards such behaviour is negative. The goal of the strategy is to make a change in attitude that is consistent with the behaviour (e.g. through actions such as persuasion, controls, etc.).
- *A confrontation strategy*: when attitude and behaviour are consistent but contrary to the socially desired behaviour. The goal of the strategy is to generate a change of behaviour and attitude (e.g. through economic sanctions, coercive actions, threat of punishment, or persuasive information).

5. Identifying Factors Influencing Behaviour Adoption.

6. Crafting a Positioning Statement (to design the marketing mix).

7. Developing Marketing Mix Strategies (about product, price, place, and promotion).

8. Outlining a Plan for Monitoring and Evaluation.

9. Establishing Budgets and Finding Funding Sources.

10. Completing the Plan for Campaign Implementation and Management.

Ethical aspects should be taken into consideration in social marketing in order to avoid a controversial design in the development and/or implementation of social marketing campaigns or ethical dilemmas (e.g. when campaigns focus on changing community traditions, cultural social and moral values; or the language used in the campaign – political [in]correctness -, use of guilt or fear appeals, etc.) – Alves and Galan (2019).

In the particular case of social marketing applied to public transport, the academic papers are actually scarce.

## 1.2. COMMUNICATION AND ADVERTISING. ADVERTISING LANGUAGE

On the one hand, *communication* has to do with exchanging messages between individuals. Based on Shannon's Mathematical Theory of Communication (1948), the following factors must intervene to make communication possible:

- *Sender*: who produces or encrypts the message, and issues it;
- *Receiver*: who receives and decrypts it;
- *Code*: set of signs (and rules on how to combine them) which the sender and the receiver share, at least partially;
- *Message*: information that the sender sends to the receiver. It is encrypted by the sender, using the code;
- *Channel*: via which the message circulates (physical element that establishes the connection between the sender and the receiver);
- *Context*: the supra-linguistic, political, social, historical situation, or of any other nature; that is, the temporal, spatial and socio-cultural circumstances in which the message is transmitted, and which contribute to its meaning.

On the other hand, *advertising* is a form of communication. According to Santesmases (2007, 690), advertising is defined as "all impersonal and remunerated transmission of information, made through a means of communication, aimed at a target audience, in which the sender is identified, with a determined purpose, which, immediately or not, tries to stimulate the demand for a product or change the opinion or behaviour of the consumer". The main characteristics of advertising are (Santesmases, 2007):

- It is a tool of promotion that tries to inform, persuade and/or make remember.
- It is a form of unilateral communication (there is no interaction between the sender and the receiver of the message), impersonal communication (it addresses an unidentified anonymous audience), and massive communication (it is carried out through the mass media).
- The sender is identified and is the one that controls the message.
- The publishing of the advertisement, or the use of space in the media, is paid by the sender of the message.
- It focuses on a target audience (even if the receivers of the message are not personally identified, they may have been selected according to some characteristics - demographic, socioeconomic, ...).

When speaking or writing, the language is adapted to the context. When any product (tangible or intangible) is to be promoted, strategies of language that catch the attention of the public must be taken into consideration. Therefore, advertising language has different characteristics from standard language. Some resources used in advertising language are shown in Table 1. They have been classified according to different aspects (typographical, phonic, morphosyntactic, or syntagmatic aspects).

Table 1 General resources of the advertising language.

Aspects	Resources
<b>Typographical aspects</b>	<ul style="list-style-type: none"> <li>· Altering letters of different sizes</li> <li>· Underlining</li> <li>· Changing a letter for an icon</li> <li>· Using non-alphabetic symbols</li> <li>· Letters written backwards</li> <li>· Characters with thick strokes</li> <li>· Use of images between the words in a text</li> <li>· Changing writing direction within the text</li> </ul>
<b>Phonic aspects</b>	<ul style="list-style-type: none"> <li>· Alliteration (e.g. repetition of the same sound at the beginning of several words)</li> <li>· Anaphora (repetition of a word at the beginning of several sentences or clauses)</li> <li>· Derivation (repetition of the same etymological root)</li> <li>· Epanadiplosis (repetition of the same word at the end of a sentence or text)</li> <li>· Parallelism (repetition of words or structures in several successive units)</li> <li>· Polysyndeton (identical structures in which the different phrases are linked by the same conjunction)</li> <li>· Rhyme (correspondence of sounds at the end of two sentences or lines)</li> </ul>
<b>Morphosyntactic aspects</b>	<ul style="list-style-type: none"> <li>· Denial of the basis</li> <li>· Composition</li> <li>· Semantic group change</li> <li>· Foreign words</li> <li>· Technicism</li> </ul>
<b>Syntagmatic aspects</b>	<ul style="list-style-type: none"> <li>· Condensation</li> <li>· Ellipsis</li> <li>· Omission of the article</li> <li>· Nominal style</li> <li>· Sentence modalities</li> </ul>

Source: Galan-Ladero, 2019

Among the specific characteristics of the German advertising language, we can point out the following (Uthess, 2008):

- Overuse of adjectives, especially superlatives;
- Use of foreign words, above all Anglicisms;
- Use of compound words;
- Play on words;
- Briefness of sentences;
- Predominance of simple sentences;
- Use of the imperative;
- Use of poetic techniques;
- Originality;
- Subjective tone.

## 2. CASE STUDY

### 2.1. CONTEXTUAL INFORMATION: VIENNA, VIENNA METRO AND WIENER LINIEN

Vienna is the capital of Austria and one of its nine federated states (“Bundesland Wien”). The city covers an area of 415 km<sup>2</sup> (Statistik Austria, 2016, 138) and is divided into 23 districts. It is the largest city in Austria and the second most populous city in Central Europe, after Berlin. The official language is German.

The population of Vienna was 1,888,776 inhabitants (on 1st January, 2018), of which 70.4% are Austrians and the remaining 29.6% (+4% compared to 2016) are from other countries (compared to 15.8% of foreigners in the country). 36% of its inhabitants were born abroad (compared to 19.2% as average of the country) - Statistik Austria (2018). The largest group of immigrants are the Serbs, followed by Turks, Germans, Poles, Romanians, and citizens from countries that were part of the Austro-Hungarian Empire (Bosnians, Croats, Hungarians, Czechs). The Viennese population has increased significantly in recent years, mainly due to immigration. The metropolitan area has a population of about 2,500,000 inhabitants.

Regarding political ideology after the Second World War, the preference of the Viennese has generally inclined towards the centre-left of the SPÖ (Sozial-Demokratische Partei Österreichs), the Social Democratic Party of Austria, the party of the current mayor of the city, Michael Ludwig. In the 2015 local elections, the extreme right-wing nationalist party FPÖ (Freiheitliche Partei Österreichs) won 34% of the votes, becoming the second political force in Vienna.

The Vienna Metro (U-Bahn Wien in German) is the metro network covering the metropolitan area of Vienna. It has five lines (U1, U2, U3, U4 and U6), and a total length of 87.4 km (Wiener Linien, 2018b). Line U5, whose project was left aside because its construction was an unaffordable challenge with the construction techniques of that time, will be inaugurated in 2023, and will be fully automated.

Underground stations (109, according to Wiener Linien, 2018b) are named after streets or areas of the city and, in some cases, after names of nearby buildings. The lines have no specific name. They are identified with the letter “U” (standing for “U-Bahn”) and a number. In addition, a different colour corresponds to each line.

Wiener Linien (Wiener Linien GmbH & Co KG) is the public company that manages the city metro (also the tram lines and local buses). It belongs to Vienna City Council. Since the 1990s, when art and culture was promoted in the different subway lines with numerous paintings and works of art, Wiener Linien, compared to other public companies in other cities in the world, has stood out for its originality in communicating with its passengers, which has meant that interna-

tional media, in addition to local and national, echoed the different campaigns that have developed throughout all these years<sup>[4]</sup>.

In this work we will focus on the analysis of the campaigns from October 2016 to September 2018, due to their special importance in the language used.

## 2.2 ANALYSIS OF THE VIENNA METRO CAMPAIGNS (OCTOBER 2016 – SEPTEMBER 2018)

### 2.2.1 ANALYSIS OF THE GENERAL ASPECTS OF THE CAMPAIGNS

Four campaigns were carried out between October 2016 and September 2018: campaign 1 (October 2016), campaign 2 (November 2017), campaign 3 (August 2018), campaign 4 (September 2018) – figures 1, 2, 3 and 4.

Figure 1 Campaign 1



Source: Wiener Linien, 2018a

1.- Sie hat die Schnauze voll. Von Hunden ohne Beißkorb.

*It gets up her nose. Dogs without muzzles. (She is fed up to the back teeth. With dogs without muzzles).*

2.- Ihm stinkt's. Dass du neben ihm deine Pizza isst.

*He's cheesed off (it stinks and that bothers him). Because you eat your pizza next to him.*

[4] For example, the priority of the most recent campaigns was to find a solution to the problems of unpleasant odours in trains:

- In the summer of 2018, Wiener Linien distributed 14,000 deodorants among users in a single day (July 16, 2018, at U6 - El País, 2018), to combat the bad smell in underground trains in summer (some trains do not have air conditioning, so they heat up easily, causing the perspiration of the passengers - Justo, 2019).
- In September 2018, the consumption of “smelly” food was banned in the U6; in January 2019, the ban on eating of all lines came into force.
- In the summer of 2019, they began to perfume some of the trains on lines U1 and U6, which are the busiest in Vienna, with different aromas through the ventilation system (Justo, 2019).
- They have also carried out “an online survey to determine the favourite scent for underground users”, with the idea of being able to perfume the wagons with that scent in the summer of 2020, and even throughout the year.



- 3.- Sie kotzt es an. Wenn du neben ihr dein Bier trinkst.  
*She is sick (of it). When you drink beer near her.*  
*She is sick (to the back teeth). Of you drinking beer next to her.*
- 4.- Ihm geht's dreckig. Weil du deinen Mist liegen lässt.  
*He's in a pretty bad state (angry). Because you litter / leave your litter behind.*
- 5.- Sie kann's nicht mehr hören. Dass du so laut telefonierst.  
*She's sick of hearing it. You speak on the phone so loud.*

First part: several idioms to express that they are fed up (something bothers them)  
 Second part: the reason why they are fed up (what bothers them)

Figure 2 Campaign 2



Source: Wiener Linien, 2018a

- 1.- Beißkorbmuffel müssen draußen bleiben.  
*Muzzle wearers must stay outside*
- 2.- Drinnen essen ist out.  
*Eating inside is out*
- 3.- Promille müssen draußen bleiben.  
*Blood alcohol must stay outside*
- 4.- Für alles offen. Nur nicht für lautes Telefonieren.  
*Open for everyone. Except for those who speak loud on the phone.*

Figure 3 Campaign 3



Source: Wiener Linien, 2018a; Google, 2018

- 1.- Alle Fahrgäste finden's wohlriechend feiner, Nur nicht Lukas, der isst Käsekrainer.  
*All passengers find it pleasant-smelling. Except for Lukas, who eats Käsekrainer (sausage).*
- 2.- Nur nicht Lukas, der isst Käsekrainer.  
*Except for Lukas, who eats Käsekrainer (sausage).*
- 3.- Alle Fahrgäste machen die U-Bahn schöner. Nur nicht Rudi, der isst Döner.  
*All passengers make the metro nicer. Except for Rudi, who eats Döner.*
- 4.- Alle Fahrgäste machen die U-Bahn feiner, Nur nicht Rainer, der isst Käsekrainer.  
*All passengers make the metro better / of higher quality. Except for Rainer, who eats Käsekrainer (sausage).*
- 5.- Alle Fahrgäste tragen kurze Hose. Nur nicht Markus, der trägt eine Dose.  
*All passengers wear shorts. Except for Markus, who carries a can (play on words with 'tragen'= wear/carry).*
- 6.- Alle Fahrgäste sind leise. Nur nicht Babsi, die hört Heavy-Metal, blöderweise.  
*All passengers speak quietly. Except for Babsi. She listens to heavy metal at full volume.*

Figure 4 Campaign 4



Source: Wiener Linien, 2018a

- 1.- Pizza Kriminale  
*Pizza criminals*
- 2.- Nudelfall ungelöst  
*Noodle case unsolved*
- 3.- Tatort Leberkäs  
*Crime scene meatloaf*
- 4.- Klare Scharftat  
*Clear biting crime*

Ihr Essen riecht so Kriminell, dass der Verzehr in der U6 jetzt verboten ist. Bitte essen Sie geruchsintensive Speisen nur draußen.

*Your food smells so antisocial\* that eating in the U6 is now prohibited. Please only eat odour-intensive foods outside.*

*\*'kriminell' allows a play on words in German since it means 'criminal', but also 'antisocial, disruptive' (informal language)*

The first three campaigns included the habit of eating as one of the topics, alongside with other existing prohibitions (such as the ban of drinking alcohol on the underground, or having pets not wearing a muzzle and/or being kept on lead), or habits considered to be annoying (such as listening to loud music, talking on the mobile phone, or leaving litter). Only the last campaign focused exclusively on food.

The first campaign comprised five ads, one of them on eating on the underground; the second campaign had four ads (one of them on the eating topic); the third campaign included six ads (four of them on food); and the fourth campaign had four ads, all about eating on the underground.

Between the first and second campaign, over one year elapsed (13 months); between the second and third campaign, 9 months; between the third and fourth one, only a month (a possible reason for this short interval might be the coming into force of the prohibition and the need to make the new rule known to the general public. Another reason might be the attempt to change the focus of attention after the controversy<sup>[5]</sup> raised by campaign 3).

[5] This will be discussed later.

With regard to the type of advertising used, formats such as billboards, panels, mupis, opis, stickers, postcards or flyers were used, but also others such as songs, spots for the cinema, and even actors performing in the carriages, all intended as reinforcement activities. In addition to advertising, the campaigns have had great publicity in the media.

### *2.2.2. ANALYSIS OF THE ADVERTISING LANGUAGE IN THESE CAMPAIGNS*

The advertising language of the four campaigns of the Vienna metro object of this study will be analysed. This analysis will be done campaign for campaign, starting with a description of the common characteristics of all the adverts. In all of them, the advertising message combines image and text.

In general, aspects such as the number of campaigns and ads in each of them, the interval between campaigns and whether the prohibition of eating on the underground was already in force or not have been analysed.

In particular, the adverts of each campaign have been analysed in search of phonetic, lexical-semantic and syntactic features typical of the advertising language.

The method followed to carry out this study is based on direct observation of the campaigns under study, and their content analysis. This study has also been completed with information provided by Wiener Linien itself, via email, as well as with information available on the Internet and in the written press. The search engine “Google” has been used to obtain all the adverts of the campaigns carried out in the analysed period and news published in the media about these campaigns.

#### Campaign 1

This first campaign consists of 5 ads, all with the same layout. Each one deals with a norm of civic behaviour that Wiener Linien company tries to promote:

- Pets must wear a muzzle;
- Do not take smelly food;
- Do not drink alcoholic beverages;
- Do not leave litter;
- Do not speak loud on the phone.

All the adverts have the same layout: in the foreground, the face of a person looking straight ahead can be seen. Both sexes and all ages are represented (children, youngsters, adults and the elderly). A person who seems to be a foreigner appears in one of the ads (he has Asian features).

When analysing the text, it can be remarked that a special use of the full stop has been made (it divides into two sentences what is actually just one). The characters are written in white, and are of different sizes (large size for the first part, small size for the second part). With regard to syntax, the text consists of a main clause (first part) and a subordinate clause (second part). About morphology, third

person singular pronouns have been used in the first part and second person singular ones in the second part.

The text is short (between 9 and 11 words). The features of the text suggest that the main target age group is young people because of (1) informal language (the receiver is addressed using a familiar form, idioms and contractions are used), and (2) the topics discussed (young people use their smart phones constantly, they listen to loud music, drink alcohol, eat fast food, and leave the leftovers - litter - on the underground).

Therefore, although the campaign is aimed at all users of the metro, regardless of sex, age or nationality, the language used seems to be especially addressed to young people.

## Campaign 2

This campaign consists of 4 ads, all with the same layout, and each one deals with a good-manners rule:

- Pets must be kept on a muzzle;
- Do not eat smelly food;
- Do not drink alcoholic beverages;
- Do not talk loud on your mobile phone.

There is a person in each advert. This time you can see what he/she has in his/her hand: a dog, a hamburger, a beer, or a mobile phone. An optical illusion is created: the receiver of the message seems to be inside the train and sees these people being left out.

Both genders are present in these ads, but there are men in 3 of them, and a woman in only one of them. With regard to age, it is restricted to young people and adults. One person again seems to be a foreigner. Therefore, this campaign seems to focus above all on men, aged between 25 to 60.

Regarding the text, punctuation is not relevant, save in one of the ads (the full stop should be a comma). The characters are white, all of the same size (they look like subtitles in a film). As for syntax, the text consists of a simple sentence (4 words), except for one that has phrases (8 words). There is a double entendre or play on words in the text with “inside” and “outside.” Besides location, they also mean inclusion (if rules are obeyed) and exclusion (if they are not followed). Antonyms are also used, as well as foreign words, puns and paradoxes. Formal language is used because (1) it intends to be universal (it is not addressed to a specific person), (2) idioms are not used either, and (3) there are no contractions.

## Campaign 3

Campaign 3 consists of 6 ads, and 3 topics are included:

- Do not eat on the underground (4 ads);
- Do not drink alcoholic beverages;
- Do not listen to loud music.

Unlike in the first two campaigns, in the third one, non-real images have been used (they are cartoons in which some sheep can be seen, one of them is black – “the black sheep”).

As for the text, black characters have been used, all of them of the same size. A full stop divides a sentence into two: a main clause (first part) and a subordinate clause (second part). The language is more informal (contractions are used). Personification is used (sheep are named) as are foreign words.

This campaign was very controversial<sup>[6]</sup>, and was under criticism because:

- it identifies people with sheep: it implies that not people, but a flock is transported;
- the black sheep was identified as the foreigner, so the campaign was accused of racism and xenophobia (it was similar to the ads used in an election campaign by the Swiss right-wing party SVP): in an ad, the black sheep ate “döner”, so it could be automatically associated with Turkish culture; in another ad, it could be easily associated with the Croats, because of the similarity between the Croatian flag and the sweater worn by the black sheep (which besides, was called Lukas, the most popular male name in Croatia<sup>[7]</sup>);
- It also caused nuisance to people who were called the names used in the ads.

#### Campaign 4

This campaign consisted of 4 ads, all on the same topic: eating on the underground (do not eat smelly food on the metro).

The image was real again. It focused on the remains of different types of food (pizza, noodle, Leberkäse, spicy food) – thus, different cultures were represented (the Mediterranean, Asian, Austrian, ... culture).

All the ads present scenes of a crime (criminal investigation series are in fashion): food is “the body of the crime” (the ban on eating in the metro was already in force). The text is very brief (two words in each advertisement: one referring to food, the other referring to a crime). The characters are printed in white. Phrases and compound words are used. Language is formal (because it refers to a rule).

A summary of the main aspects of this analysis is offered in Table 2.

[6] Many comments about these campaigns were published on mass media and social networks.

[7] According to Croatia Week (2018).

Table 2 Summary of the analysis

	Campaign 1	Campaign 2	Campaign 3	Campaign 4
<b>Ads</b>	5	4	6	4
<b>Topics</b>	5 · Pets · Food · Alcohol beverages · Litter · Mobile phones	4 · Pets · Food · Alcohol beverages · Mobile phones	3 · Food (4) · Alcohol beverages · Music	1 · Food
<b>Image</b>	Foreground: the face of a person (who looks straight ahead)	A person grabbing something (a dog, hamburger, beer, or mobile phone)	Cartoons (sheep - “the black sheep”) Racism! Xenophobia!	Food (“crime”)
<b>Target public</b>	All metro users (young users, foreigners)	Youngsters & Adults (males)	All metro users	Youngsters & Adults
<b>Linguistic text</b>	White characters (different size) Special use of the full stop Main+subordinate clauses 3 <sup>rd</sup> person sing. + 2 <sup>nd</sup> person sing.	White characters (same size) Simple sentences or phrases Play on words Antonyms Foreign words Paradoxes	Black characters (same size) Special use of the full stop Main+subordinate clauses Contractions Foreign words Personification	White characters Phrases Compound words
<b>Type of language</b>	Informal	Formal	Informal	Formal
<b>Text length</b>	Short (9-11 words)	Short (4-8 words)	Short (6-12 words)	Very short (2 words)

Source: Galan-Ladero, 2019

### 3. RESULTS

Among the main results obtained after this analysis, the following ones stand out:

- The message is addressed to the users of the Vienna metro in general, but to the young / adult male or foreign public, in particular.
- The message is constituted by the rules of civic behaviour that Wiener-Linien intends to promote. The message focuses on the habit of eating smelly food, which can be annoying to other travellers. First, the focus was placed on it being annoying, then on banning it.
- German was used, but some foreign words were included, mainly Anglicisms. Technical terms, typical of criminal jargon, were also used.

- Four advertising campaigns have been launched (each campaign has between four to six ads). Although initially the topics were varied (e.g. five different topics in campaign 1), the number has been reduced in the following campaigns (e.g. the fourth campaign focused on just one: the habit of eating on the underground).
- The first three campaigns drew attention to the nuisance eating on the underground caused to other travellers, and encouraged its elimination or “exclusion”. In contrast, the last campaign aimed at drawing attention to the fact that eating on the underground had already been prohibited, and therefore, it is an offence against the law.
- In all the advertisements, the advertising message had an image (real or not) and a linguistic text, with characteristics of advertising language: at an orthographic level (special use of the period) at a phonic level (alliteration, rhyme), at lexical – semantic level (foreign words – mainly Anglicisms, but also words from Turkish or Italian -, technical terms, compounds – some of them were made up -, adjectives in the comparative degree, idioms, puns, double entendre, etc.), and at syntactic level (sentence brevity, and use of phrases instead of sentences).

Table 3 summarizes the results obtained comparing the texts of each campaign according to the general resources of the advertising language (mentioned in Table 1).



Table 3 Summary of the main results

Level	Type	Examples
<b>Orthographic level</b>	Punctuation (special use of the full stop)	· “Alle Fahrgäste machen die U-Bahn schöner. Nur nicht Rudi, der isst Döner.” · “Sie hat die Schnauze voll. Von Hunden ohne Beißkorb.”
	Alliteration	· “Dass du neben ihm deine Pizza isst.”
<b>Phonic level</b>	Rhyme	· “Alle Fahrgäste tragen kurze Hose. Nur nicht Markus, der trägt eine Dose.”
	Foreign words	· “Rudi” (remind of an English word: “rude”) · Pizza (Italian word) · Döner (Turkish word)
<b>Lexical-semantic level</b>	Technicism (criminology jargon)	· (Nudel)fall ungelöst · Tatort
	Compound words	· Fahrfair (German+English: made up words) · Nudelfall, Scharftat (German+German: made up words) · Tatort (German+German: real)
	Proper names	· Markus · Lukas
	Comparative adjectives	· schöner · feiner
	Idioms	· Sie hat die Schnauze voll
	Symbol	· Black sheep
	Play on words	· Ihm stinkt’s
	Equivocal (double entendre)	· Drinnen essen ist out”
	Litote	· Bitte essen Sie geruchsintensive Speisen nur draußen.
	Paradox	· Drinnen essen ist out”
	Personification	· Sheep called by proper nouns (Rainer)
	<b>Syntactic level</b>	Brevity
Syntagmas		· Klare Scharftat
Simple sentences		· Drinnen essen ist out.
Complex sentences		· Ihm stinkt’s. Dass du neben ihm deine Pizza isst. (noun clause) · Alle Fahrgäste finden’s wohlriechend feiner, Nur nicht Lukas, der isst Käsekrainer. (relative clause) · Ihm geht’s dreckig. Weil du deinen Mist liegen lässt. (adverbial clause)

Source: Galan-Ladero, 2019

## 4. CONCLUSIONS

The aim of this study is to analyse the advertising language of the printed advertisements that the public company Wiener Linien used in its four campaigns between October 2016 and September 2018 to promote good manners.

The main conclusions of this study are:

- Social marketing has played a key role in these campaigns. The legal and informative approaches stand out. The four main strategies in social marketing could be observed in these campaigns:
  - *Reinforcement strategy*: for people who have positive attitudes towards civic norms and develop a correct behaviour (the aim of these campaigns was to remind passengers of the desired civic behaviour).
  - *Induction strategy*: for people who have positive attitudes towards the civic norms but do not carry out the desired behaviour (with the new regulation and these campaigns, they are expected to make the effort and behave properly).
  - *Rationalisation strategy*: for people who have a negative attitude, but carry out the desired behaviour just to avoid fines (in this case, the aim is to change their attitude by means of a lot of information. During that trial period fines were not given).
  - *Confrontation strategy*: for people who have a negative attitude towards civic norms and do not carry out the desired behaviour (with the new rule in force, and the threat of sanctions, they can be pushed into changing their behaviour; ads remind about the new regulation).
- Ethical aspects should be taken into consideration in any case, to avoid campaigns becoming controversial (as it happened in campaign 3).
- All elements involved in the communication model are present:
  - Sender: Wiener Linien.
  - Receiver: the message is addressed to the users of the Vienna metro in general, and to male young / adult users, or foreigners, in particular.
  - Message: the rules of civic behaviour that Wiener-Linien intends to promote. Among them, the message focuses on the habit of eating smelly food, what can be a nuisance to other travellers. First, the focus was placed on its annoying character, to proceed to ban it later on.
  - Code: German was used, specifically German advertising language. Some foreign words were included (mainly, Anglicisms), and technicisms (typical of criminal jargon) were also used.
  - Channel: the message has been transmitted through four campaigns, using advertising media. Some of them (e.g. billboards, posters, stickers, etc.) have used written language (these are the ones that have been analysed in this study) and others (e.g. songs, performances on the underground, or the spot for Viennese cinemas) have used spoken language.

- Context: the context in which this act of communication takes place is the city of Vienna, specifically the metro, between October 2016 and September 2018. Vienna is a cosmopolitan city with a population of nearly two million inhabitants, of which about a third are foreigners. To this figure, we must add the high number of people who visit the city every year.
- Although at first the topics in the campaigns were varied, they were reduced campaign for campaign. Finally, ads focused only on one topic: the habit of eating on the underground. The first three campaigns aimed at drawing attention on how annoying smelly food is for travellers and at encouraging its elimination or “exclusion”. In contrast, the last campaign aimed at drawing attention to the fact that eating on the underground is already forbidden and it is therefore an offence against the law.
- Regarding layout, the advertising message included an image (real or not) and a linguistic text in all the ads. Images of people were used in campaigns 1 and 2, images of animals in campaign 3, and of things in campaign 4. Although the campaigns were addressed to the general public, they focused on a male young / adult audience (especially campaigns 2 and 3).
- Regarding the linguistic text, after analysing the four campaigns, the presence of many advertising language features was noticed: at orthographic level (special use of the period), phonic level (alliteration, rhyme), lexical-semantic level (foreign words - especially Anglicisms, but also words from Turkish or Italian -, technicalisms, compound words - some were made up -, adjectives in the comparative degree, idioms, puns, double entendre, etc.) and at syntactic level (short sentences, use of phrases instead of sentences).
- It has also been noticed that the ten characteristics of German advertising language are present in these campaigns.

To sum up, this case study is an example of the key role of social marketing in general, and advertising language in particular, when promoting civic education.

Anyway, some limitations should be considered in this study. For example, although a qualitative content analysis is appropriate to this paper, other qualitative research methods, such as focus groups and/or interviews, or concept tests, could have completed this study.

Consequently, as further research, it could be interesting:

- to use focus group method and interviews to complement this study (e.g. focus groups made up of users of the Vienna Metro, to find out what their opinions about the campaigns; or interviews to some members of the Communications Department of the Vienna Metro, to discover their opinions about the campaigns, and the results obtained);
- to check the post tests, to know what Vienna citizens (or the target groups, in particular) think about the campaigns, how they “understood the messages”, and what the responses to the campaigns were (e.g. in local, national or indeed international mass media, in social media, etc.).

- to link a qualitative and quantitative research to the effectiveness of these campaigns (both qualitative and quantitative research would complement each other, and the study would be very complete).
- It could be also interesting to compare these campaigns with others developed in other cities (e.g. London, Madrid, New York, Paris, Toronto, Washington, etc.) and study their effects and consequences.

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