

# **RAIL SAFETY AWARENESS CAMPAIGN**

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2024

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**BRIEF**

## **The clients - TransitGraphics, CMET, and the ACT Government Directorate of Transport Canberra - are appointing students in colleges located near the light rail alignment to create a safety campaign concerning Canberra's light rail vehicles (LRV).**

The clients - TransitGraphics, CMET, and the ACT Government Directorate of Transport Canberra - are appointing students in colleges located near the light rail alignment to create a safety campaign concerning Canberra's light rail vehicles (LRV). These students must design a poster and a mock-up for an LRV wrap that informs themselves and the public about safety around or inside the light rail, its crossings, and/or its tracks.

While there are no explicit guidelines on who it should appeal to, they prefer that the artwork engage young Canberran students. More specifically, it should capture the attention of students aged 13-18 since they use public transport frequently and are more likely to act impulsively. They highly recommend that the final artworks are eye-catching and that their texts are legible enough to be read in two seconds and from at least two metres away. To achieve this, they suggest focusing on simplicity and creating an informative design.

The poster component should be designed on an A1 template (594 x 841 mm portrait) with a 5 mm bleed on all edges. It will also need to be created through Adobe Illustrator or InDesign. As for the LRV wrap, an Adobe Illustrator template scaled down to 10% of the actual wrap size will be provided. That template must be used as it offers accurate guidelines on where the design should and should not be placed. Along with a design, your full name and school (e.g. Dickson College) must be integrated into the final wrap. Both of the components mentioned should be created within a CMYK colour space and include the premade graphic with the ACT Government, CMET, and Transport Canberra logos. The solid bar included in this graphic can be removed, but all logos must maintain legibility and visibility. It is recommended that it be placed behind a solid background.

Submissions into the competition include a high-resolution PDF file of the poster and LRV wrap. Final files must be packaged to include all fonts and links, and any fonts used are preferred to be converted to outlines. All of these files must also be saved and labelled with your full name and school. To avoid limiting the chances of winning, rasterised elements must be used minimally or avoided altogether. Additionally, all fonts must be licensed and all images must be self-taken or have come from a licensed source.

**2**

**RESEARCH**

# AWARENESS CAMPAIGNS

Awareness campaigns encourage discussion and education on a topic, increase prevention against danger or harm, provide resources for further support or education, or even garner support for a cause (Virginia Alcohol and Beverage Control Authority, n.d.). Topics such as drug and alcohol addiction, workplace safety, and road safety have been discussed in campaigns to achieve a certain goal (e.g., reducing drug use and road and workplace incidents) (Ismail, n.d.). They are usually brought up at set times (could be weekly, monthly, or yearly intervals) and can be set to last for over a day or longer. They are also often run by organisations that create a specific symbol to represent their cause. For example, pink ribbons are associated with support for further research on breast cancer and general support for those who have been affected by it (Virginia Alcohol and Beverage Control Authority, n.d.).

With social media allowing awareness campaigns to spread much further, it feels a lot like a modern phenomenon, however, they have been around since the early 20th century - particularly as posters in industrial workplaces (9 Steps to help Create a Successful Awareness Campaign, n.d.). These workplace safety campaigns, just like other campaigns, were made with memorable slogans, themes, and/or mottos, but they always addressed a specific issue within the space (see Fig. 1)

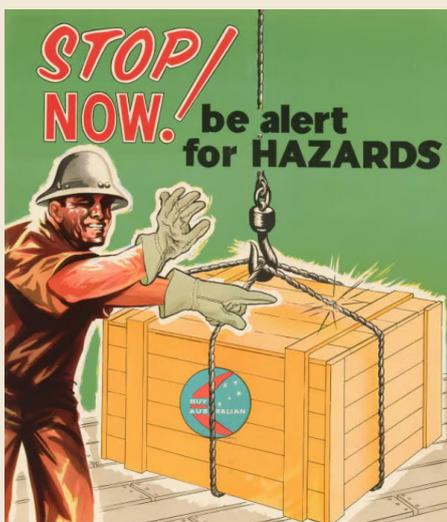


Figure 1: Old workplace safety posters

Nowadays, safety campaigns can be spread across a wider audience thanks to social media and television. They now go beyond printed works, often taking on video formats or even video games. In fact - some of the biggest campaigns from Australia were spread through digital platforms.

## “Slip, Slop, Slap, Seek, Slide”



Figure 2: Sid the Seagull on TV



Figure 3: Sid the Seagull Poster

“Slip, slop, slap, seek, slide” was launched in 1981 by the Cancer Council and reached people through their television. These advertisements came with a catchy jingle and a figure called Sid the Seagull who was the face of the campaign (see Fig. 2 and Fig. 3). Slip, slop, slap, seek, and slide discussed the ways one can prevent skin cancer - clothing, sunscreen, hats, shade, and sunnies (Cancer Council, n.d.). As a result of the campaign, incidences of melanoma were reduced among people born after its release (Clifford, 2023).

## “Dumb Ways To Die”

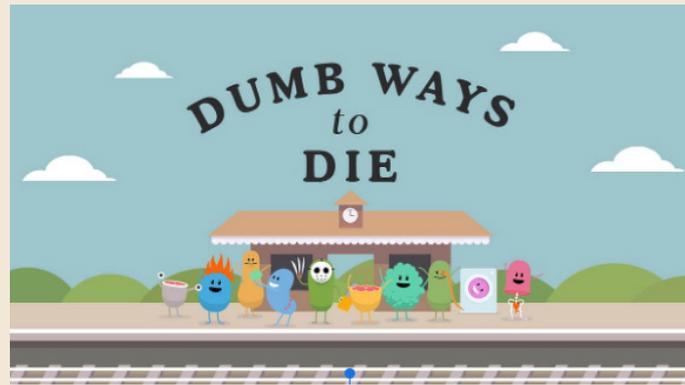
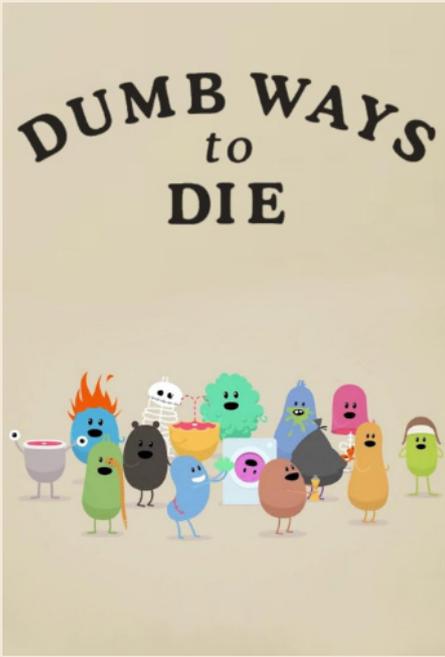


Figure 4: Dumb Ways To Die

“Dumb Ways To Die” by Metro Trains, Melbourne, is considered the most successful campaign of the 21st century (Cray, 2022). Its success can be attributed to the video game and its catchy jingle spreading the campaign internationally (Exploring the Impact of Dumb Ways to Die, 2023). In saying that, they are not the only reason the campaign became so popular. “Dumb Ways To Die” was so well-loved because it went against the fear-mongering nature of traditional safety campaigns and instead focused on how the younger generation sees themselves as invincible. That careful consideration of who they wanted their message to impact the most, resulted in a 10-20% decrease in rail-related incidents by February of the year after its release (Cray, 2022).

# DESIGN ANALYSIS

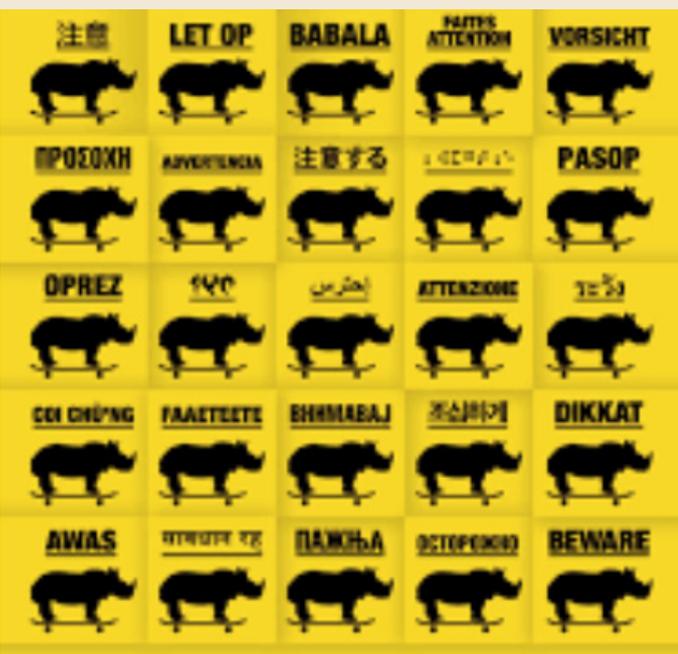
## “Beware of the Rhino”



This campaign was rolled out by Yarra Trams in Victoria to encourage pedestrians' safety around the vehicle. From its colour scheme alone, it is evident that it was inspired by caution signs typically found around construction sites or the ones that warn people of wet floors. The yellow hue they employ for the background alongside the black elements creates a contrast that gives the design a sense of urgency. It also makes their message readable and understandable from fairly large distances. Furthermore, the style is a wise design choice as people naturally associate it with caution, so they do not necessarily need to read the text to understand that they must take care when they are around the trams.



As for the visual elements, the design can be considered minimalistic and straightforward, especially with its one recurring visual (the rhino on a skateboard). Because trams and rhinos are usually not directly connected, the design is likely to stir up intrigue, and the humorous nature of this unlikely connection helps reach a younger audience. In saying that, the rhino is not just used as a funny figure of the design, but rather to educate the audience on how dangerous trams can be.



In addition to that, sans-serif fonts are used for texts, making the entire design easier to digest in a short amount of time. With it, emphasis is created by varying text size and weight. “BEWARE” is the first text people are most likely to read due to its boldness, size, and the fact that it is typed out fully in capital letters. Furthermore, its thick lines evoke a sense of loudness and therefore support an alert mood. By summarising the main message (be weary around trams) into one word and typing it in with a sans serif font, people can easily understand the purpose of the design without needing to do much reading or research regarding the rhino.

# “Drive, so others survive”



These designs were created for an awareness campaign for National Road Safety Week; a campaign organised by the Queensland Government and police. This design mainly evokes a friendly tone which can be attributed to the typeface and the common shapes present. Overall, the designs utilise rounded shapes - something that is evident in the typeface. This gives the texts a handwritten look, reminiscent of a child’s writing. Not only does it make this safety campaign feel encouraging and warm, but it also elicits an emotional response from people, reminding them of the kinds of people they may put in danger if they drive recklessly.



Similar to the previous design analysed, this employs a simplistic style. Instead of adding detail to the characters and the background, silhouettes are instead used to not overwhelm the eye and maintain focus on the main message. However, the car is designed with more detail to also draw attention to it. This shows people that the message is related to cars or driving.



In addition to the simplistic visual style, the designs largely consist of different shades of yellows and blues. Any element coloured blue falls into the background, emphasising any yellow visuals like the cars and the diverse set of people. Furthermore, these colours represent calmness and happiness - contributing to the encouraging tone of the campaign while depicting the kind of world people will live in while safe driving is prevalent.

# “It’s not worth it - STAY OFF THE TRACKS”



Now, unlike the previous two designs, this train safety campaign by TransPerth is darker in the tone and mood it evokes, particularly due to its colour palette of black, grey, and white. Black is the most predominant colour in the design, and because of its association with death, it can be inferred that this design warns people of the fatal consequences that come with walking or crossing the train tracks. The other colours (like grey and white) are used to create contrast for readability, but because of their cool-neutral nature, they contribute to the design’s bleak nature.



This design also focuses largely on typography with little to no supporting visual elements in many of its designs. However, to maintain visual interest and create emphasis, the designers have added texture to their main texts. More specifically, they utilise a grungy texture that emulates concrete or stone. This gives the design a distressed look to further its moodiness and it references the appearance of headstones, adding to its morbid mood. Finally, some words are scaled larger than others to create emphasis. While it is not as obvious as the difference is minuscule and it does not take on a different design, it takes the keywords within the message that intend to elicit strong reactions from people (Kill, You, Wait, etc.). This also reduces the look of rigidity within the design, giving it some emotionality.



# APPEALING TO GEN-Z THROUGH DESIGN

## Trending aesthetics

Any person born between the mid-90s to the early 2010s is categorised as a part of Generation Z. They are a demographic group that prefers authenticity and honesty in any form of communication (Kontra Agency, 2023). This could mean showing emotion, especially humour which helps them feel like they are interacting with a human behind a design instead of just the design by itself (Muavia, 2023). Apart from that, they have also been magnetised by certain design elements and aesthetics.

In recent years, there has been a re-emergence of retro styles in advertising and branding (particularly 90s-inspired styles) as more companies started trying to reach a new audience. These designs typically employ bright, vibrant hues like hot yellows and oranges, and teal blues (Kontra Agency, 2023). In saying that, it has been found that this generation looks toward minimalist artworks. This could include an emphasis on typography with sans-serif typefaces (Muavia, 2023), uncluttered layouts, small colour palettes, and more (DESIGN TRENDS AND AESTHETICS AIMED AT GEN Z, 2023). Additionally, a specific design trend for Gen-Z is neo-brutalism, a good place to start when looking for inspiration (Kontra Agency, 2023).

# WOODBOARD



**PROXIMA**  
NOVA

The five boxing wizards jump quickly.  
The five boxing wizards jump quickly.

**FRANKLIN  
GOTHIC  
GOES ON  
FOREVER.**

Monday  
October 24  
2022  
18:30 EDT

Live in person at  
The Cooper Union,  
41 Cooper Square,  
New York, NY, and  
streaming online.

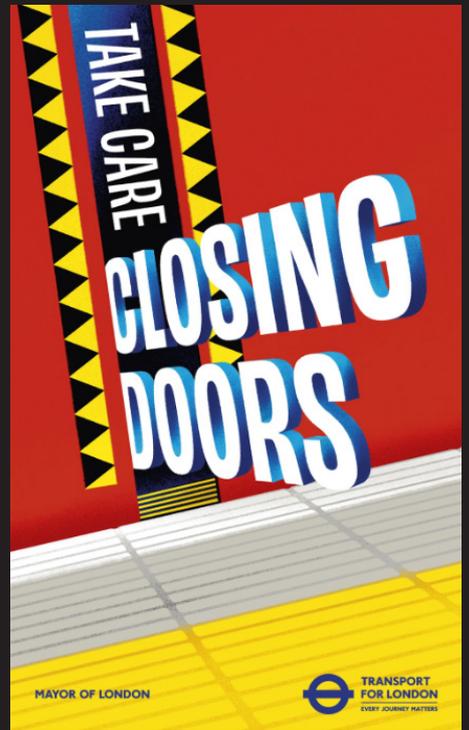
RSVP for free at  
[coopertype.org](http://coopertype.org)

A free talk by typographer Nick Sherman  
about the design and lasting influence of a  
quintessential American typeface.

Since its debut at the beginning of the 20th century from the American Type Founders Company, the Franklin Gothic family of typefaces has

This talk by Nick Sherman will cover historical info about Franklin Gothic and its relatives, a thorough examination of its design and usage.

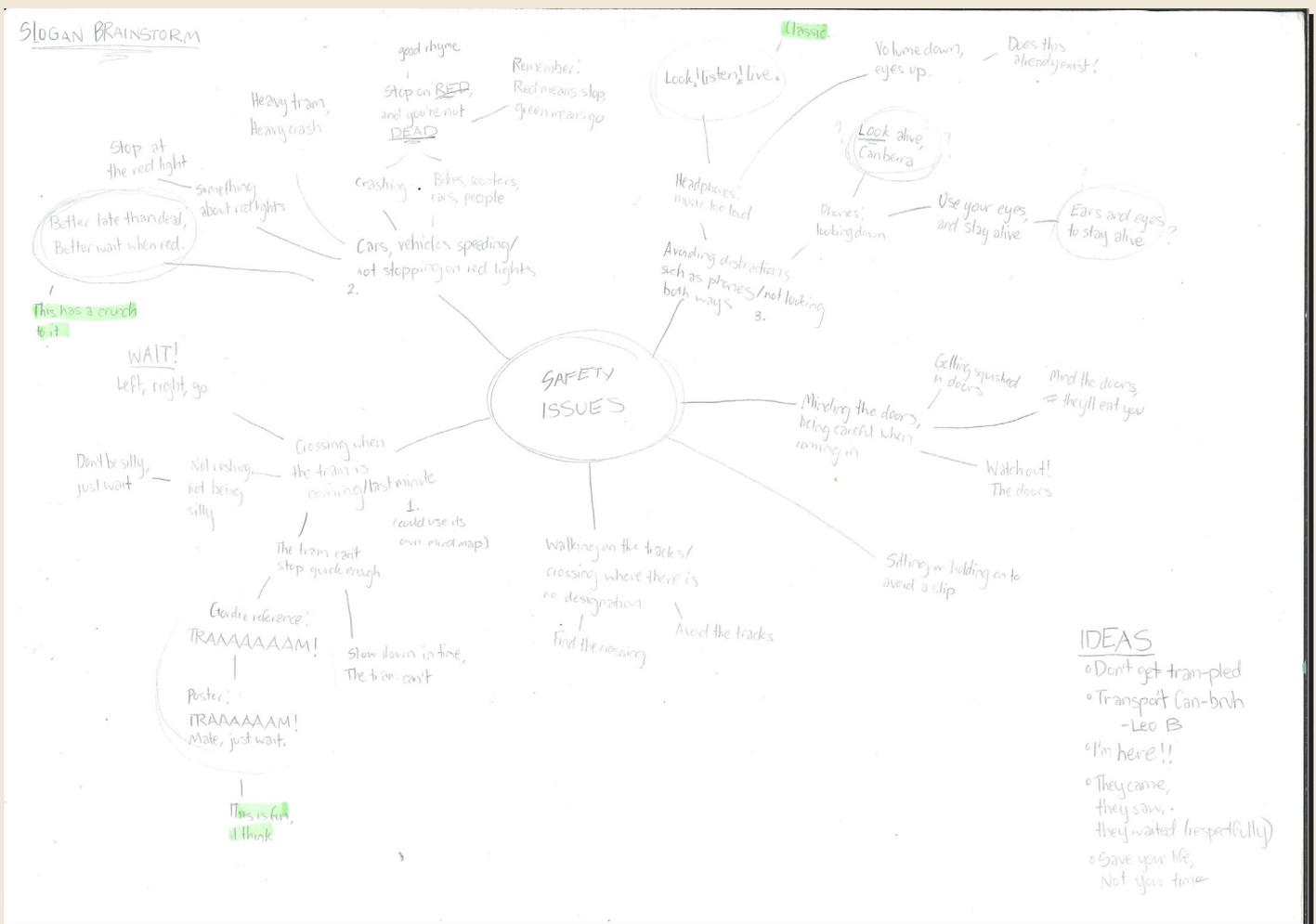
POSTER



**3**

**POSTER**

# CONCEPTS



The design process for the light rail began with a brainstorm of slogans. As seen in the mind map, they are all based on a specific safety issue that often occurs around the light rail vehicle. After the brainstorm was as full as I could get it, I chose four of my favourites:

*"Look! Listen! Live!"*

*"Better late than dead. Better wait when red."*

*"Mate, just wait."*

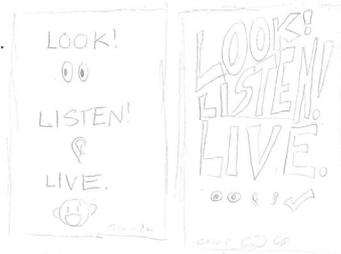
*"Don't get trampled!" - courtesy of Leo Brown*

BASIC IDEAS PER QUOTE:

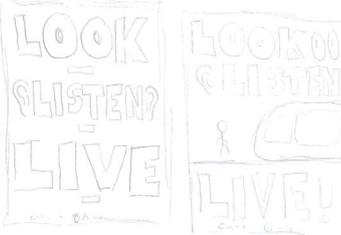
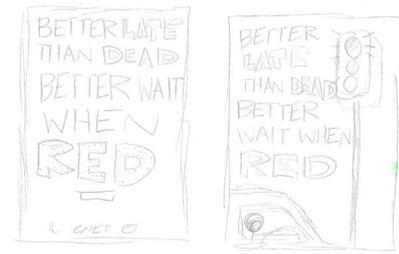
"TRAAAAAAAAAM!"



"LOOK! LISTEN! LIVE."



"BETTER LATE THAN DEAD..."



CHANGES  
 • Late or dead?  
 • Wait when red.

From there, I created at least three rough concepts for each slogan. Initially, there was a focus on typography within most of them, which is especially evident in the "Mate, just wait," concepts. I also wanted to incorporate a sense of movement within them, specifically with diagonal lines, to increase their chances of attracting attention and evoking urgency. However, even if I had a vision for what I wanted to design, what mattered more to me was creating something that the clients were looking for.

After the first meeting with them (John Mikita and Sally Coyle), the slogan, "Don't get trampled," immediately captured their attention. Due to that, I was encouraged to expand on my concepts and develop one of them further.

# "DON'T GET TRAMPLED!"

## Concepts discussion



## 01

The first rough sketch seen in the image plays around mostly with shape typography, with the text taking on the shape of the light rail. It has a clear, easy-to-understand message as it depicts a person crossing the tracks while the tram is incoming. This lets passers-by know that the poster discusses the risks attached to walking on the alignment. In saying that, this concept does not come without its flaws. The largely symmetrical balance could make the design feel stiff. Additionally, the layout of a tram incoming while someone is unjustifiably crossing, is cliché. However, if done correctly, the shape typography can help my design stand out from previous ones that possessed a similar layout and message.

## 02

In the second concept, the typography is simpler, written top to bottom and left to right, but it takes up a considerable amount of space - establishing it as the dominant visual. This is an important component of the concept as the large, sans-serif text makes it highly legible. Alongside that are varying text sizes that give the poster a slightly dynamic look even if the text is simple. To accompany the typography is a simple visual that gets the main point across. However, it is small, and from afar, may not be distinguishable. Also, there is nothing that particularly stands out in this concept, meaning it might not capture people's attention as effectively as the other concepts.

## 03

In the third, the text is accompanied only by simplified illustrations of crossing lights, traffic lights, and the tram, all of which emphasise the colour red. It is simplistic, as it gets the point across with just three visuals. This is good for the target audience because they do not have to absorb much information in a short amount of time. Other than that, it does not offer much else to look at and its symmetrical balance makes it appear formal which does not fit the playful tone of the slogan.

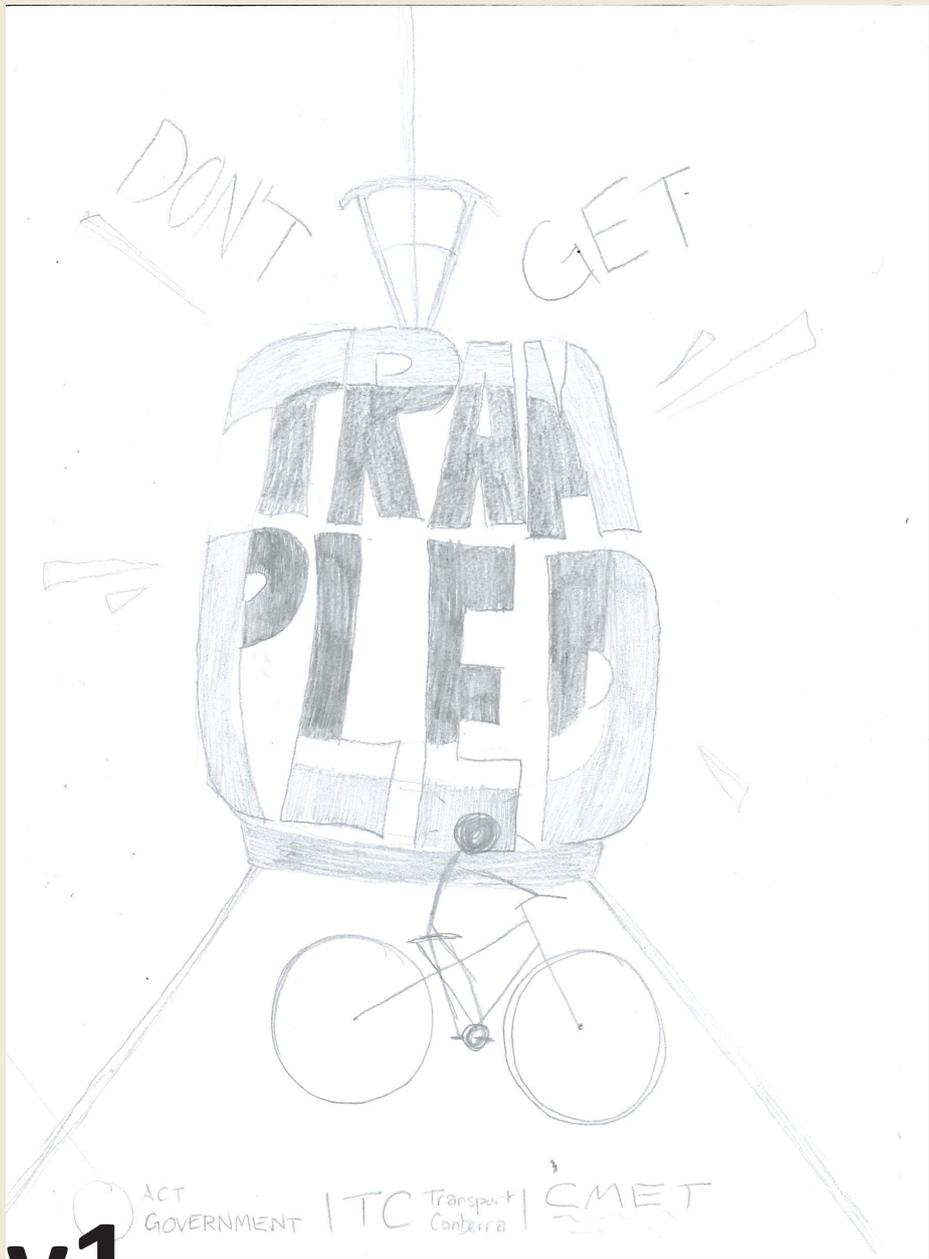
## 05

This final concept is also slightly different from the others because it shows a bird's eye view. It also consists of defined and implied diagonal lines that give it a high-energy feel. However, the most important part of this poster is the cartoon character that represents pedestrians. Its exaggerated features evoke a humorous tone which fits the tone of the slogan, but it also helps convey the design's main message. Something to mind, though, is that there may be too many visual elements, making the concept appear crowded. If this were to be developed the "watch the red" segment on the bottom right would probably be scrapped.

## 04

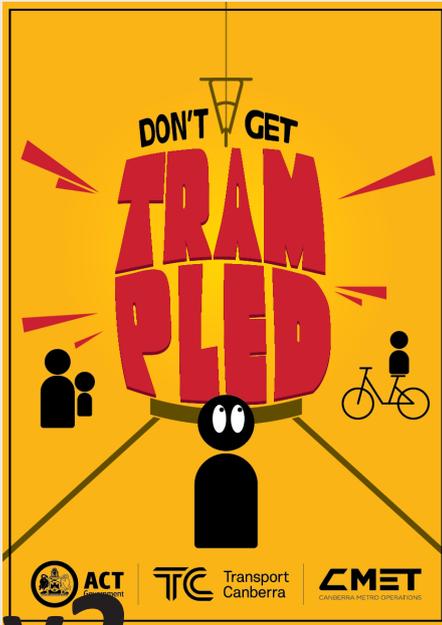
The fourth concept is a little different from the rest as it focuses on drivers as opposed to pedestrians. It's also much more inspired by cartoons as seen with the collision explosion. The text is slightly tilted to create diagonal lines, emphasising the action-packed nature of this concept, but I intend for it to be lighter in weight to make the visuals stand out. While designing it, though, I found that it looks too similar to the "Be Your Own Hero" design from last year and the "Drive With Care" design from 2022. Anyway, focusing on pedestrians rather than cars makes more sense with the slogan as light-rail and car collisions are associated with verbs like crash and hit. "Trample" - not so much.

# DEVELOPMENT

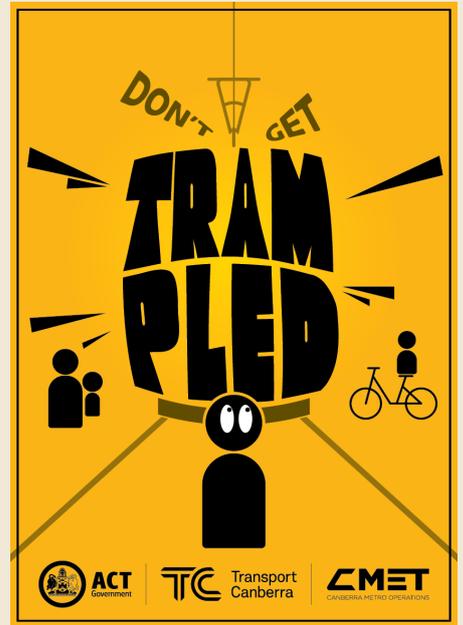
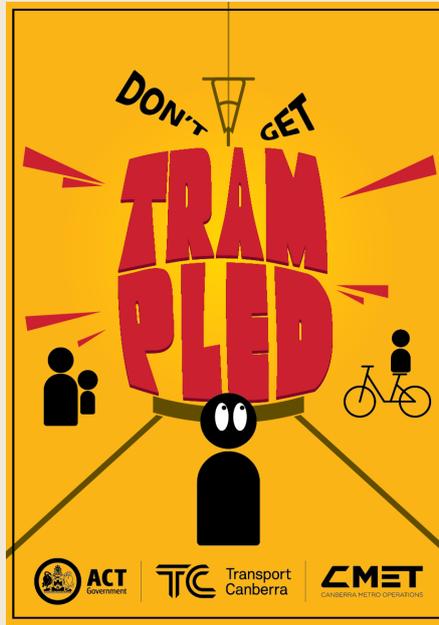


v1

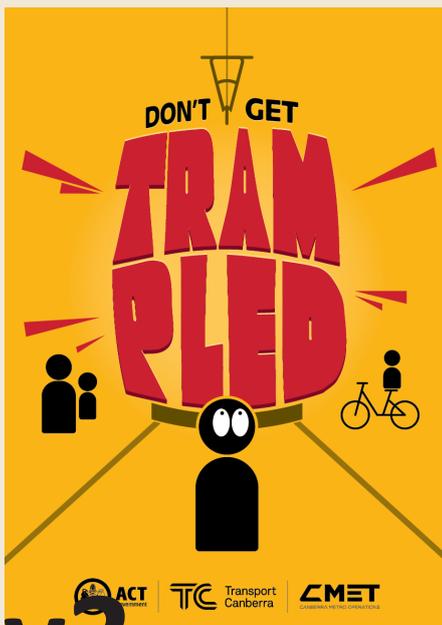
As I wanted to sketch something closer to what I'd make using Illustrator, I rearranged the text to emphasise the word "trampled." To do this, I took the "Don't get" part out of the tram section and turned them into their own entities while using their implied lines to draw the eye toward the centre. Furthermore "trampled" is coloured to imitate the appearance of the light rail as much as possible. Other than that and the addition of lines that also lead the eye to the centre, this polished sketch stays faithful to the original sketch.



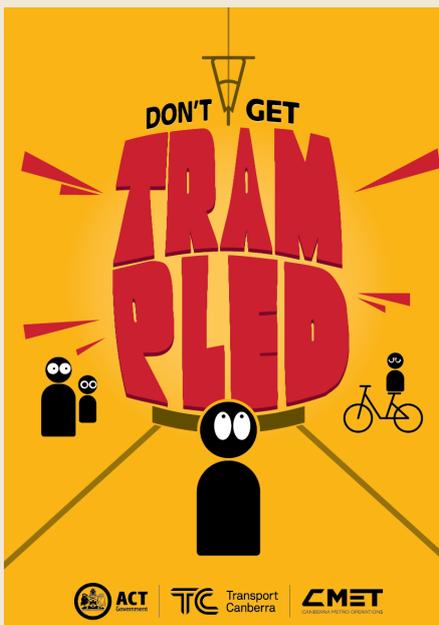
v2



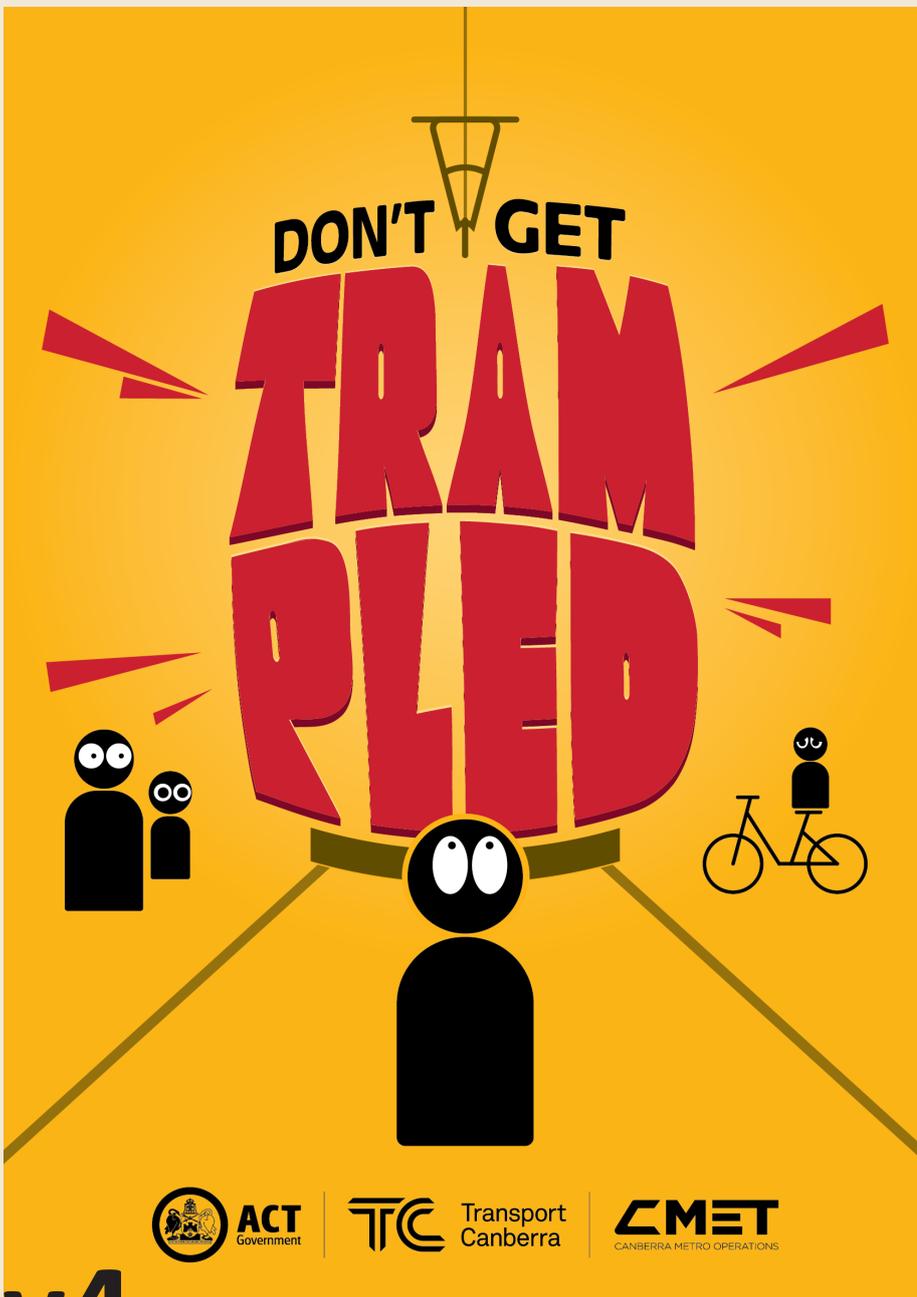
Utilising the polished sketch as a guideline, I created three different versions of the same poster to send to the client. A change to note is the addition of more characters to fill more space and create a richer fictional world behind the design. Another change to note is the use of a singular hue for “trampled” instead of making it look like the tram. This was done to increase legibility and to maintain simplicity. Of the three versions I made, two of them replicated the polished sketch’s arrangement of text the best, but one of them takes on the “caution sign” aesthetic while the other one sticks to my original idea of making “trampled” look like a tram. The third poster places “Don’t get” above “trampled” just to offer more variety for the client to choose from.



v3



After contacting John Mikita, we settled on the third version. He also provided me with some suggestions like adding eyes to the other characters, removing the black border, and scaling the logo lockup down. I followed his feedback and created the two posters above from it - one where the background characters have eyes and the other without. This was to see what most people would prefer as I figured obtaining feedback from people in my target demographic is also important.



v4

After asking around, most people said they preferred the poster where all characters had eyes, but almost as many people preferred to see the poster where the background characters had no eyes. Taking the “data” into consideration, I decided to further develop the poster where all of the characters had eyes. Since the layout was already working, I only made small changes, specifically to “trampled” just to make the space between “tram” and “pled” look more like an arch. There were other changes in scaling, particularly the characters’ scaling, but nothing major enough to make an overall impact on the posters’ aesthetic or messaging.

**4**

**TRAM WRAP**

# CONCEPTS



## 01

The first concept is a simplistic design that communicates the different actions people should take before crossing the alignment and avoiding a “trampling.” To achieve this, all of the characters seen in the poster make a return to show what those actions can look like. The layout of the design is reliable and functional layout as every other “section” contains the slogan while the rest expand on the message or tell a story. However, that layout is commonly seen and may not help my design stand out from others. Apart from that, the rest of the text may be too small and they are not given much space to be scaled up further, so, changes to the graphics’ arrangement may be required if this concept is to be developed.

## 02

The second concept plays with that idea of playing with shape typography by distorting the slogan to appear like the side of the light rail vehicle. In my opinion, this one is the most unique concept I have in how it extracts the main ideas and design choices of the poster. Not only does the shape typography look interesting, but it also allows the slogan to stand out. Its large scale can attract eyes from large distances, especially if it is still coloured the same red colour as the “trampled” text in the poster. Unfortunately, this concept would be the most time-consuming to make. Realistically, the gaps from the real tram may make the text hard to read, but I’d have to check to see how it will most likely appear by using the template.

## 03

This concept imitates the graphics seen in the poster the most, especially with the “Don’t get trampled” seen at the centre of the wrap. Due to that, the connections between my two design components will be very strong, making it clear that the two components are born from the same idea. Furthermore, placing the slogan on the centre of the tram ties all of the panels together and conveys a strong message. Some design weaknesses to point out, though, are that the wrap may be too empty and, yet, the texts are too small. Either some typography work can fill the space, or the other characters from the poster can return to do so.

# DEVELOPMENT

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## v1

After meeting with the clients, they decided the second concept would look the best. So, to develop it further, I first translated the design into Adobe Illustrator. I utilised the same colours, fonts, and graphics from the poster, and arranged them according to the light rail template provided to us by the clients.



## v2

Since I had a starting point for my design finished, I made some additional changes to the design. This included rearranging the text so that individual panels possessed better balance, making the texts heavier and larger for better legibility, and centring the logo lockup above the "tram" text.



# v3

The next meeting with John and Sally finished with a list of changes that would benefit my design. They suggested that I emphasise my slogan as much as possible and connect all of its parts by changing “Don’t get” to look more similar to “trampled.” They also wanted my slogan to resemble the light rail even more and recommended I add a pantograph to it. Aside from that, they told me to scale my texts up further for the sake of readability. To achieve this, they suggested I scrap the “Mind the lights panel,” and swap the placement of my “Look both ways,” “Stay behind the yellow line,” and “Watch the tracks” panels. Finally, John added that I should expand the gaps within the letter “E” in “trampled” because it looked more like the letter “I” from afar.



# v4

After implementing the main suggestions they had, I wanted to add finer details to the design to tie it closer to the appearance of the poster and to enhance its visual appeal. Some ways I achieved this was by rearranging the texts in the “Look both ways” panels to emphasise “Look” and by adding arrows beside the character to simulate the action being done. Then, in the “Watch the tracks” and “Stay behind the yellow line” panels, I recreated the “yellow line” we see beside the light rail tracks to communicate a clearer message to the target audience. I found that my characters stood too close to the tracks in previous versions, and doing this ensures I don’t convey the wrong message. Finally, I added wheels to “Don’t get trampled,” solidifying the idea that the slogan is emulating the light rail vehicle.

**5**

**FINAL DESIGNS**

# **EVALUATIONS**

for the A1 poster and Light Rail Vehicle wrap.



**ACT**  
Government



Transport  
Canberra

**CMET**  
CANBERRA METRO OPERATIONS



“Don’t get trampled,” is the slogan of my poster and tram wrap designs, both of which were visually inspired by caution signs commonly found on construction sites. This was done in order to increase the likelihood of capturing Canberrans’ attention, however, the mood and tone they evoke are largely influenced by the humorous nature of the slogan. The addition of humour was done to appeal to the target demographic as they are known to connect with content that feels like a human was behind it, but it is also short and closely connected to the main subject at hand (the light rail).

The intended message it aims to convey is that pedestrians must be more cautious around the light rail tracks. This is communicated through the characters which were made to look generic so that people can see themselves or people they know in them. They also represent some types of pedestrians present in Canberra. The ones on the left are a parent and child; the one on the right is a cyclist; and the one in the middle is a young adult or teenager. This was done to show that the message applies to all kinds of pedestrians, but especially teenagers because they are more prone to cross spontaneously. Furthermore, the text elements of each design are kept to a minimum to ensure all of the information is understood in a short amount of time, but also to maintain the target demographic’s interest in it if they do read it.

The design palette consists of three colours: yellow, black, and red. Yellow is the main colour, as its inherent warmth and brightness allow it to attract eyes and because of its association with caution signs. Black acts as the secondary shade to provide contrast between the background and other visuals, while the colour red is the accent so that any elements coloured as such will stand out against the whole design. Another reason why red was so important was so my shape typography would appear more like the tram and subsequently connect my design to the rest of any light-rail-related visuals. The reason why “trampled,” specifically, is coloured red is to also attract attention and emphasise it against the other elements of the poster. By emphasising, “trampled” while depicting a pedestrian wrongfully crossing the tracks, anyone looking at the design can almost immediately understand that doing that very action can lead to a “trampling.”

In addition to intentional colour choices, I wanted diagonal lines to play an integral role to my designs. They are made present in the poster with the light rail tracks and with the red triangular lines pointing toward the trampled text. In the tram wrap, the tram alignment and the lines pointing toward the trampled text are utilised again for further visual unity between the two components and to create those diagonal lines. These lines not only draw the eye toward the slogan but also give the poster a dynamic look. Evoking an energetic tone supports the humorous tone of the slogan while increasing its visual interest overall.

If I could fix certain elements of the design, the one I would prioritise would be the text. Looking at my design, they could either be made more dynamic, legible, or both. In the poster, I could create more of a curve in the “arc” shape in between “tram” and “pled” to exaggerate the shape. On the tram wrap, however, I could enlarge the “holes” in the letters “A” and “P” to increase their readability. Overall, the designs satisfy the client’s request to appeal to a younger demographic, possess simplicity, and most importantly, promote safe behaviour near the tram.

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