

1. **Title Slide.** Hello. I'm Sian and I'm a graphic designer and lecturer. I have also been involved in the design of HIV/AIDS materials for a long time as a volunteer, especially for GMFA, the gay men's health charity of which I am currently a Director. So I also have to declare a personal interest as I will be showing a couple of examples of my own work.
2. **Website still (or live link).** I am also in the middle of a personal research project, originally started in the mid 90s, when I collected a large amount of HIV/AIDS graphic ephemera and I am now in the process of making my archive available online.  
WARNING: there will be explicit language and images.
3. **1987: Birmingham Health Education Dept 'Socks' / THT 'Fucking is dangerous':** I have such a lot of material, it was difficult editing it down for a talk, but today I want to focus on some examples where the imagery or design used might tell us something about the time, the context and the audiences for these messages. I am especially interested in comparing the messages that come from official & unofficial sources and how these have evolved over a 25 year period. Of course this is partly subjective and done with the help of hindsight, but I hope it will prove interesting as a another way of approaching this material..... (discuss at images)
4. **"People are entitled to clear, unambiguous information, which takes them and their lives seriously".** I want to look at 2 audiences in particular; gay men & drug users in relation to this statement. Not so much has been written about HIV health promotion from a graphic design point of view, but this article by Simon Watney in Eye, a leading graphic design journal, in 1992, set out some basic guidelines which I think are still useful to consider.
5. **Gay Men title slide:** Sex & Condoms, Identity & Community, Relationships, Testing,
6. **Late 80s THT Sex leaflet:** THT began as sex-positive organisation (out of LGBT Switchboard) as this late 80s leaflet cover shows. But then, partly due to funding issues and internal politics, its activity for gay men stalled in the early 90s. Contrast this image with...
7. **HEA Gay Men leaflet '90:** an early 'official' HEA leaflet for gay men, where the message is very coy. The use of torn paper is stylistically of the time, but also helps obscure the depiction of any specific activity. The male symbols are a code to be deciphered. At this point, The HEA was still accountable to Dept of Health, who vetoed stronger language, so this rather strange terminology is the result: .....Evaluation recorded hilarity amongst gay men as a response.
8. **circa 1992 AIDS Can Affect Anyone HEA.** By the early 90s, the prevailing 'official' message was this. A well meaning attempt to combat media hysteria and stigma, but a message that, by trying to include everyone ends up saying nothing in particular to no one in particular, and cultural communities become interchangeable.
9. **1994: Condoms 'Which one?' HEA.** The HEA was OK at the basic provision of facts. But these ads (aimed at gay men) made no attempt to engage that particular audience emotionally or actively promote a message. The need for a Re-gaying of AIDS, had been gathering ground. In it's attempt to be all things to all people THT had alienated many gay volunteers, especially those activists who had also been frustrated by the HEA's reluctance to listen to their advice concerning materials for gay men.
10. **1992 GMFA Rubber Up.** This climate led to the birth of GMFA, originally Gay Men Fighting AIDS, in London in 1992. GMFA was important in reviving the spirit of gay activism which had initially helped form THT but which had become unfocused and required new impetus. GMFA's launch was accompanied by a confrontational set of postcards that helped to set the agenda in a visually distinctive manner that was also important in establishing its image as an 'alternative' organisation early on. These postcards used explicit imagery not just because it would appeal to gay men but as an intrinsic part of the activism. By being provocative, GMFA were both celebrating gay sex and deliberately moving away from the visual euphemisms that AIDS health promotion had used in the past. This was a very different way of portraying condoms. As Edward King said at the time, "...work is volunteer-led: GMFA considers that participants have an expertise derived from their own everyday experiences as gay men and their knowledge of how gay men conduct their social and sexual lives." (Edward King 'Each one teach one' AIDS Dialogue 21 Autumn 1993, p.7). And all of this was helped by GMFA having professional photographers and designers volunteering from the outset to bring a professionalism to their design output, this did not look like the photocopied amateur graphics of a grassroots organisation.

11. **circa 92 GMFA Fuck Him. 1994 Norwich Gay Men's Health Project, Fucking\***. The designer Robin Forster recalled, "When GMFA was set up, we did a very explicit photo of a dick, with a condom on, in an arse for the simple reason that there hadn't been that direct photography shown before in health promotion material in the UK. So it was done to say 'this is it, and this happens'.....and I think that it drew a lot of attention at the time so it had its purpose". Erections were the last taboo and although GMFA have produced a wide range of printed materials since 1992 such was the impact of breaking that taboo, that these explicit images are what many people still associate with the organisation. Other orgs followed suit, such as Norwich Gay Men's Health Project but this postcard had a stamp on the back of this postcard that said "You are not advised to send this card through the post" . The Post Office Act of 1953 forbade sending through the post anything which had: "words, marks or designs which are grossly offensive or of an indecent or obscene character." This law was not repealed until 2001, and could cause problems for small organisations with the distribution of health promotion materials.
12. **95 & 96 Heath Packs. 95-96 Wessex Gay Men's Health Forum, 1996 HGM Condom packaging**  
A lot of organisations designed and produced their own condom packaging. GMFA ran the Heath project with funding from Stop AIDS London, handing out condoms on Hampstead Heath and other popular cottaging sites. Their condom packs were multi-functional: including collectable postcards, cruise cards as well as condoms and lube, with the wraparound envelope forming a sex survey to be mailed back. In most condom packaging of the time, diagrams showing how to put on a condom were mainly highly stylised drawings and it was unusual to see photographs such as these used by Wessex Gay Men's Health Forum & HGM
13. **1996 Wankmag**: Organisations such as GMFA could also make use of alternative distribution methods. This leaflet (which does what it says on the tin) was distributed via sex shops, ensuring that it was not seen by an unintended audience.
14. **2009 Hot Sex. 2010 Better Sex**: This approach of using the promise of porn or sex tips to smuggle in safer sex information, is one that has been quite successful for GMFA, especially when we were able to have free access to the picture library of an Australian porn company that used condoms in their films to produce the Hot Sex booklet (but the official funding that was initially on board for this publication was withdrawn, leaving us free to publish uncensored but self-funded).
15. **1996 HGM Hanky cards 1995 SM Gays Rough sex**: All of these resources acknowledge gay men's actual sexual behaviours and language, and could include sub-cultures within sub-cultures through intimate knowledge of and consultation with, the audience.
16. **"The act of selling..." quote** Audience engagement and belief in the authenticity of the message is important when the product being advertised is safer sex. Approaches that use images of men in various states of undress rely on the models being attractive enough for the viewer to at least stop to look at the advert. Campaigns that use explicit imagery can be particularly effective in 'sugaring the pill' of safer sex information. However, for campaigns that aim to deal with more complex social and emotional issues around negotiating safer sex, the viewer does need to be able to identify more closely with the types of men & the relationship situations being portrayed, or at least accept the depiction of these as being credible.
17. **HEA Mondino poster** Early HEA posters from 1987 bought in images by famous fashion photographers Herb Ritts and here, Jean-Baptiste Mondino (these ads were also placed in lifestyle mags such as The Face, & Arena). This was a dominant art direction style at the time, but out of context and at a casual glance this could be an ad for Calvin Klein aftershave. The aspiration of the message is as unrealistic as the beauty of the models. Not clear how this would help behaviour change to happen and it is unconvincing that the product (safer sex) could live up to the promise of the strapline. Would they really modify their sexual behaviour if it wasn't for HIV?
18. **1997 THT Assume Nothing**. One way of avoiding the issue of whether men identified with (or fancied) the models in pictures was to make the images more difficult to read. The b+w version of this THT campaign maybe makes the men look more shadowy & a little sinister, as if their identities were being deliberately hidden. The lack of background context also serves to anonymise the characters as they float in a Matrix-style world that doesn't really exist.. But these ads would really stand out in the context of the gay press because of their minimalism and use of white space in a busy environment. Colour really helps lift the mood & makes the

model's ethnicity decipherable, but bear in mind at this time, it was often much more expensive to produce ads and resources in full colour.

19. **1994 Sheffield leaflet:** There was still a need for that space into which the audience could place themselves in relating to the image and by association, the message. One Sigma report stated "While many men found images of muscular men to be appealing most said that they related most to pictures of men who looked and dressed most like themselves." This leaflet from Sheffield Centre for HIV and Sexual Health, 1994, also adds a real sense of place and community to that mix. This typifies the kind of resource that set out to appeal to a sense of collective gay community in adopting 'responsible' sexual behaviour.
20. **1994 GMFA Fight Back postcards** A different kind of community stance was adopted by GMFA "...some gay men may see protected or non-penetrative sex as a threat to their masculinity. The hardline, upfront 'fighting back' campaign produced by Gay Men Fighting AIDS taps into these representations of masculinity." wrote JE Stockdale & JE Dockrell, in *The AIDS Letter* 1995. The representation of the builder, sailor, boxer and soldiers is a deliberate use of familiar porn /fantasy types but coupled with word-play & humour as well as a trendy typeface.
21. **Norwich + 1997? Gay Men's Task Force.** Other community based organisations such as Norwich Gay Men's Health Project & Gay Men's Task Force (Glasgow) also used military language and imagery, adopting a propaganda style of revolutionary activism. Red, khaki and black dominated these calls to arms, and made it clear that the gay community was in a fighting mood & as people really were dying, there was a lot to fight for and against.
22. **2004 Howard** A different approach to the representation of gay men in mass media, is using a symbol for 'the everyman'. I used this for a 'back to basics' campaign focussing on transmission knowledge. The pictogram, Howard (how...), became the dimwitted, ignorant everyman, *not* the viewer who could smile at his ineptitude whilst hopefully interested enough to access the more detailed information that explained the basic concepts.
23. **mid 90s SAM Action Men + 2009 THT.** Another 'everyman' figure is Action Man, who has learnt himself well to performing acts that would be difficult to stage with models. My favourite remains the mid 90s version designed for SAM by design group Eponym. Again humour is employed to good effect and diffuses the awkwardness around discussing explicit behaviours. **HALF WAY?**
24. **1994 HEA Choose Safer Sex:** But it can be a much more difficult task when portraying gay men's relationships, which is the next subject I want to examine. In this campaign from the HEA, 1994 the image on the left seems very 'posed' & situation is difficult to read (is he eating a sliver of carrot? are they having a picnic?) and whilst the strapline "Choose Safer Sex" helps to anchor the meaning (presumably these two men are in, or about to enter into a sexual relationship), there is nothing about the body language in the photograph to convince the viewer that they are genuinely attracted to each other or form a plausible couple. This 'stock photography' look is also evident in other images from the series. To me, the men on the right look equally unconvincing in their horseplay. Although only clad in swimming trunks, they seem strangely desexualised and positively wholesome, which may fulfil an unwritten agenda to normalise the portrayal of gay relationships in a context for a wider public, but does very little to relate the message to a gay audience's needs and concerns. Even the positioning of the campaign strapline forms a physical barrier between the two couples and an opportunity for opening up a discussion about multiple partners is lost. Indeed, these images seem more appropriate for a caption competition than an attempt to deal with different types of relationships or sexual encounters.
25. **circa 1995 HGM Respect Your Sex:** In contrast, examples from the same period by Healthy Gay Manchester promote a similar message. The depictions of the couples in their underwear show different sides to relationships – one playful and spontaneous and the other more thoughtful and committed – but both photographs represent an intimacy and honesty that is lacking in the HEA campaign. Whether the audience finds these particular types of men attractive, it is not difficult to believe that they might be having a sexual relationship and as a consequence buy into the credibility of the message. The strapline, "Respect your sex, use condoms & lube" also goes one step further in providing more specific advice ("Choose Safer Sex" is inoffensive, but not particularly useful; negotiating condom use is a bit more complicated than choosing

between Pepsi or Coke). Because Health Gay Manchester were a relatively small grass roots organisation producing local resources for gay men, their campaigns could be more accurately targeted and informed by their audiences. Despite limited resources, the quality of the photography, design and reproduction is high enough for these resources to give authority to the source of the message without compromising authenticity, whilst the HEA's possible concern about the public visibility of its messages and its accountability for them may have been one of the reasons why their campaign appears so bland by comparison.

26. **circa 1995 Trade posters:** However, authenticity does not always automatically lead to credibility. 2 posters produced by TRADE (part of Men's Sexual Health Project, Leicester) in 1995 attempt to present alternative relationships in a positive way, a laudable intention at a time when Section 28 of the Local Government Act 1988 was still condemning "homosexuality as a pretended family relationship". In this case it could be argued that poor production values and a rather amateurish photographic style work against the credibility of the posters, and the relationship between the images and the overall message is unclear. There appears to be an attempt to cover several agendas at once (possibly because of financial constraints) but by doing so, the safer sex message gets lost. The 'snapshot' quality of the photography is enhanced by the framing of the images as if they are in a family album, but this only serves to further remove the image from the helpline message. Whilst the authenticity of the characters in the scenarios depicted is not in question, whether the staged photographs do create a space for the audience is more debatable.
27. **1997 & 1999 Bristol Myers Squibb ads:** A subtle but distinct change in the portrayal of HIV positive men's relationships can be detected in the commercial advertising of pharmaceutical company, Bristol Myers-Squibb in the late nineties. These adverts, that regularly appeared on the back cover of Positive Nation magazine, chronicle the success of antiretroviral drug therapy with a shift from quiet resignation to a more social and public engagement, along with the strapline update from "HIV Positive Thinking" to "HIV Positive Living". The first example left, from 1997 uses a moody duotone image of two men in contemplative mode; the figure on the left has his eyes closed in almost serene meditation as if the power of thought alone might defeat the virus, whilst his partner's eyes are downcast in stoic acceptance. Contrast this with an image used two years later [right]; although the colour palette and layout are similar, the expressions and interaction of the two men represented are very different. They are shirtless, probably in a club, dancing and laughing. This time one of the men has his eyes closed through sheer enjoyment of the moment; their laughter appears 'real' and the image is less formally composed. This photograph effectively illustrates the revised caption of "HIV Positive Living", only a one-word change, but a big difference in long-term prognosis for their relationship.
28. **2006 GMFA Relationtips:** In 2006, GMFA published a series of adverts dealing specifically with issues in different types of relationships and negotiated safety. Whilst the intention for this campaign was not to create realistic documentary images, it was important that the men featured could conceivably be 'real' couples (some of the men were actually in relationships, this example). The whole premise of the campaign is that the men in the image are talking to the reader through the first person text. It has to feel to the viewer as though this voice is credible and the body language of the couple needs to support this authenticity even though the scenario they are in is obviously staged. Although controversial for its use of language, this campaign recorded the second highest recognition of HIV health promotion campaigns evaluated over a three year period by Sigma. Whilst this does not necessarily endorse any particular aspect of the advertising's visual look and feel, a positive response does suggest that the audience was engaged enough by the visuals to give them a certain amount of attention that would not have occurred if the images used had felt irrelevant.
29. **2010 THT** The issue of HIV prevention in relationships was revisited by THT in a 2010 campaign. This time, the relationship is symbolised by two toothbrushes in a glass. Whilst this image signifies a universally recognisable state of permanence in a relationship and one that could apply to any couple, not just a gay one, the style of photography sanitises the situation. The minimalistic isolation of the objects against a clinical white background (not set in a real bathroom) suggests an advert for toothpaste, whilst the positioning of the toothbrushes rather coyly hints at an intimacy that is otherwise absent. This advert is very clean and functional in approach but lacks the warmth and emotional engagement that may have made it more memorable. In extending the normalisation of gay relationships to its limit, (which in one way seems totally appropriate, especially since the



introduction of civil partnerships), there is always the risk that 'normal' becomes bland and forgettable.

30. **1997 Barnett Testing ad. 1995 Health First ad:** The subject of Testing has gone through a complete turnaround in attitude. In the early days of the epidemic, with few treatment options, an AIDS diagnosis could result in dealing with stigma, legal and financial problems as well as emotional pressures. Weighing up the value of testing was a therefore a big issue and question marks often dominated the graphics. In the ad on the left, the ? is out of proportion to the rest of the headline. When combination therapy finally became widely available, public messaging still took some time to move from a position of advocating caution and reflection to one of actively promoting testing. Communications about testing increased in 1995 & these tried to address the complexity of the issues involved as the breakthrough in treatment options was emerging. This could sometimes result in very wordy executions such as this 'testimonial' style advert by Health First which attempts to anticipate ALL possible potential questions, resulting in an off-putting ad.
31. **97-98 THT Time to Test?:** THT's 'Think. Talk. Time to Test?' campaign still retained a question mark and utilised moody, atmospheric, treated photography and calligraphic type style to reflect the voice of the person making the decision to seek counselling before testing. This typified a much more sophisticated visual treatment that referenced contemporary music graphics.
32. **99-2000 THT, 2003 GMFA, 2004 Big Up.** By early 2000, adverts were listing more positive reasons for testing and to reflect this change in mood, the colour palettes used also became brighter and more upbeat. The handwritten, casual typeface used by THT here on the left has similarities to the one use in the last 2 ads, but is much more playful and jaunty – casual rather than angst-ridden and the question mark is taking a minor role, but is still present at the end of "Better Off Knowing?". For the ads on the right, 'Taking control' had become a key message, with no doubtful questions.
33. **2010 Get Tested. 2011 GMP Testing flyer:** These ads and others like them emphasised the promotion of HIV treatment and health benefits for the person testing positive. The pan-organisation leaflet 'Get Tested!' (2010) clearly signalled the new approach by replacing the question mark with an exclamation mark and a directive to gay men to test annually. The last decade has also seen the promotion of the increased speed and ease of testing with clinics and testing services referencing the visual language of club flyers. As the promotion of testing as a form of HIV prevention becomes standard, and organisations distribute home sampling kits, the accompanying advertisements are becoming more like those selling a product or service than the text-heavy, uncertainty-laden approaches of twenty years before.
34. **Drugs title slide**
35. **1985 Heroin Screws You Up (Yellowhammer)** In 1985, the UK government ran an intensive anti-drug campaign which set the tone for the visual representations of drug users and their lifestyles with the public.
36. **1987 DHSS Don't Die of Ignorance** With the emergence of AIDS, the first public information campaigns followed on from this legacy with a strong focus on abstinence; "No-one should misuse and inject drugs" Messages about HIV transmission and injecting were not really aimed at mainstream audiences except to demonstrate official disapproval of illegal drug use. Useful and practical advice for drug users about HIV transmission was therefore mainly delivered at a local level through existing drug agencies.
37. **1987? DHSS Don't AID AIDS. Fife: Drugs** Clean injecting equipment had first been provided in the late 1960s in the UK for some drug users who were given prescriptions for heroin or methadone. But needle and syringe exchange services officially began in the UK in 1987, after the DHSS commissioned a pilot study to evaluate their effectiveness following reports of a high prevalence of HIV among injecting drug users, especially in Edinburgh. 1st government campaign aimed specifically at this audience appeared in Sept 1987 as more needle exchanges were being established. Because the main risk for drug users was passing on HIV intravenously, advertising from 80s & 90s tended to focus visually on syringes and needles. These images were often quite dramatic – showing syringes in use. Both images served to 'warn off' most viewers from having to read any further. References to 'dirty' needles or 'works' also implied a 'dirty' lifestyle with its own terminology, making it clear that drug user were 'other' and not part of a general audience. This message was reinforced by imagery such as the screwed up grubby paper that acts as the background image in the poster on the right which was designed as a crackback sticker for display in toilets, again situating drug users in an

unsavoury context.

38. **early 90s Barnsley Needle Exchange. 92 THT Works. 93 Lifeline Thomas:** There was also a kind of visual 'sharpness' to the style of other imagery. The use of visual metaphors for 'sharps' appears from the Barnsley hedgehog to the jagged edges of the illustration used by The Terrence Higgins Trust, and more subtly in the scratchy pen and ink comic book style of Manchester Lifeline's leaflets.
39. **1994 Manchester AIDS Forum Needle Exchanges (logo):** Although awareness about HIV/AIDS and transmission methods could be publicised via mass media advertising campaigns, it was less likely that abstinence messages would result in significant behaviour change for injecting drug users who were already engaging in high risk, illegal behaviour. Consequently, there were very few posters aimed at this particular audience and the design of small media tended to be more restrained and locally focused than for safer sex messages. Needle exchanges provided the means for many to reduce their HIV risk behavior and promoting these facilities and their location was a more successful strategy. The most prevalent needle exchange logo, red and green arrows on a yellow background, is still in use in the UK today to denote places such as chemists shops where the service is available. Whilst the style of arrow is quite pointed, this symbol does not directly depict syringes or incorporate any text. It is a fairly anonymous piece of information graphics that would probably not be familiar to most people, unless they required the service it signifies. Needle exchanges are not just used by illegal drug users, but the iconography remains discreet and visually anonymous, allowing the injecting drug audience to also remain invisible.
40. **1992 THT Sex Drugs Drink. 1994 Liverpool:** By the mid 90s, messages started to emerge from HIV organisations about other types of drug use, along with alcohol, and the influence of these on sexual behaviour. THT reworked its earlier leaflet illustration for a postcard format using fluorescent colours against a black background, suggestive of rave culture flyers. On the reverse side, the viewer is prompted by a series of questions to think about potentially reckless party behaviour and the potential for unsafe sex. Throughout the nineties, Liverpool Health Promotion Unit produced a series of posters for its 'Alter Attitudes to AIDS' campaign based around colourful illustrations by Andrew Dineley. This 1994 poster lists a number of recreational drugs, including alcohol, which may make it "harder to think clearly and take the safer options". Although the image includes a syringe, it is very much in the background and not as noticeable as the pills, wine bottle and glass that are heavily outlined in black. These types of campaigns were not concerned with the risks of injecting HIV, but with the unsafe sex that could result from impaired judgement whilst taking drugs or being intoxicated.
41. **Phace West Poppers. circa 95 Fighting AIDS Brighton E-zee:** There was no 'official' government messages about drug use and HIV specifically aimed at gay men. But gay men's organisations recognised that among the complex lifestyle issues around risk behaviour and HIV, alcohol and drug use often played a role. Graphic ephemera for this audience visually echoed the dominant club culture of the time, but it was not always clear if there was a direct link between the drugs themselves and HIV or just the probability of unsafe sex as the result of a drug-fuelled night. The Phace West Gay Men's Project (Glasgow) produced a die-cut flyer about poppers that suggested their use may weaken the immune system and make anal bleeding more probable, thereby increasing the risk of HIV transmission. In the mid nineties, the Brighton-based Drug Advice and Information Service (DAIS) with Fighting AIDS Brighton (FAB) published a postcard targeting gay men who took ecstasy, illustrated by the well-known graphic artist, TradeMark. The messages on the back of the card varied, but mainly consisted of advice about using the drug, such as how to avoid dehydration, followed by a reminder to use condoms for sex. The image became a popular pin-up and was reproduced in poster form by Lothian Gay Men's Health and also used by Gay Men's Health Scotland and Hackney Drugs Prevention Team. It was more common for charities to share successful imagery at this time. Small regional organisations often had difficulty commissioning photography and illustrations on a low budget and their services were not seen to be in direct competition with each other, but united by a common cause.
42. **1997 GMFA Out of It. 2002 LGMHPP Set the Scene:** After the widespread introduction of antiretroviral therapies as treatment for HIV in the mid 90s, there was some concern about the effects of illicit recreational drugs taken by HIV positive gay men on combination therapy. Some agencies used the subject of treatment as a way of directly engaging HIV positive men to discuss all aspects of drug use (including steroids) through workshops and advice sessions. This followed an increasing trend in health promotion of addressing complex

behaviours and harm reduction through peer-to-peer and group work.

43. **2001 GMFA Think About being HIV+:** In the adverts promoting such events, it is not always clear whether the illustrations represent the medical drug regime or the recreational one. In the GMFA advert, 'Yet Another Drug Fucked Weekend' (2001) this ambiguity is used deliberately to convey the message that combination therapy comes with its own set of side effects.
44. **Antidote Party Proud.** So where we are now with gay men as drug users? With the increase in popularity of drugs such as GHB, mephedrone and especially crystal meth among gay men in the UK throughout the last decade, there is a concern about how these so-called 'chemsex' drugs are being used to fuel sexual sessions that can include a number of risk-taking behaviours. Although intravenous use has been relatively low, there is evidence of an increase in injecting crystal meth as well as the extended sex sessions with multiple partners adding to an increased risk of HIV transmission. Little targeted communication has yet been produced to address these problems directly. Antidote, the LGBT drug and alcohol service, provide advice as well as promote their services to 'partying' gay men. Antidote's approach demonstrates a concern about drug use in terms of general health and wellbeing, of which HIV risk may be just one factor. Their leaflet design is upbeat and friendly in tone, in keeping with the 'party' description, with this resource aimed at reducing occasional reckless behaviour rather than more systematic chemsex habits.
45. **2004 Life or Meth image (NHS SWAGNET 2014):** materials targeting men who have already decided that they want to address or reduce their drug use is likely to be sited within the services themselves and may rely on recycling imagery. For example, this current NHS SWAGNET poster uses an image from 2004, distributed via the Life Or Meth website. This type of imagery seems to indicate a return to the attitudes of the eighties towards heroin users. A naked man crouches in a foetal position surrounded by red tinged smoke and lights. He is a 'victim' of drugs – remorseful, isolated and in pain. The real challenge for the future will be to address men who do not necessarily think that they have a chemsex 'problem' but who may benefit from strategies to make their drug use and sexual encounters safer.
46. **Simon Watney 5 Principles:** As well as stating that people are entitled to clear unambiguous information which takes them and their lives seriously, SW proposed this should be one of 5 principles for the design of HIV/AIDS health promotion back in 1992. The others stated that:

Few people will identify with something overly general

Ads should be widely accessible – we know that 30% of UK adults have a reading age of 11 or lower

Campaigns to frighten people into changing their behaviours have been largely ineffective.

And that we should combat those things which make prevention unnecessarily difficult

Even with new challenges, I think that these should still form the basis of a guide to good practice, and we can learn from looking at examples from the past, finding new strategies to combat reduced funding, adapting to new media and a changing epidemic.

Thank You