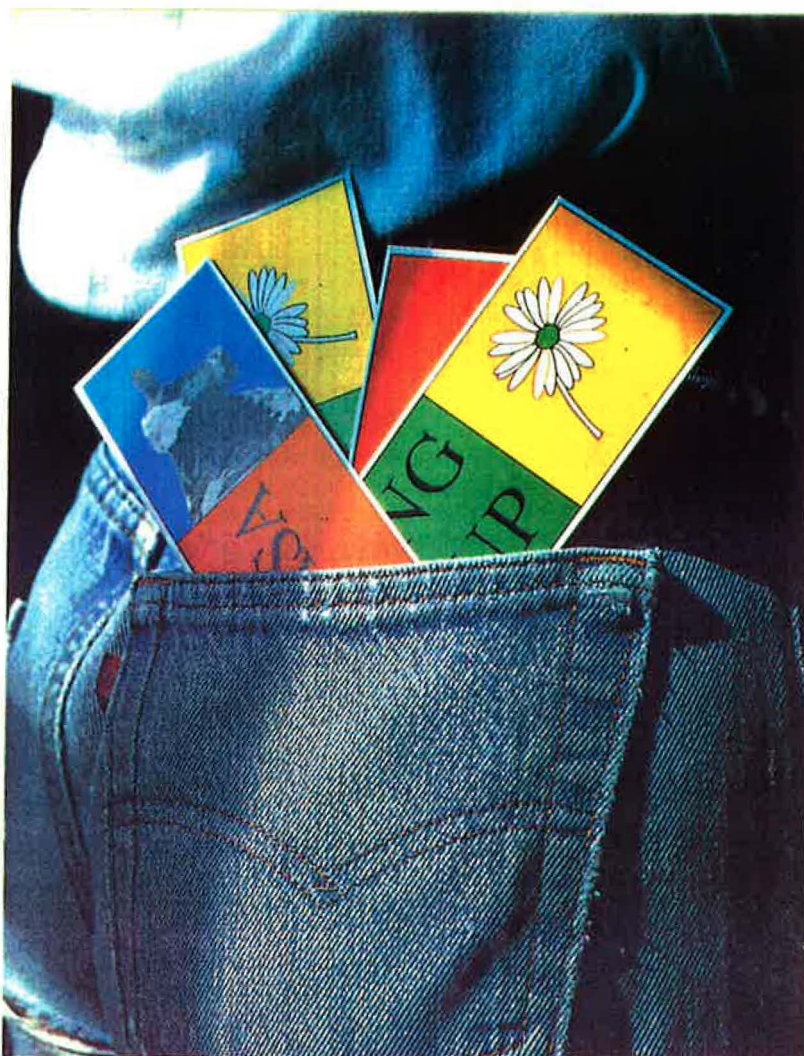




Convenience Advertising

DAISY: An Evaluation of a Drug Information Campaign in Liverpool



Sheila Henderson
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for

Mersey Drug Training and Information Centre
9 Slater Street
Liverpool
L1 4BW

Tel: 051 709 3511

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Preface

This report documents the process and outcomes of an innovative (pilot) drug information campaign conducted by the Mersey Drug Training and Information Centre between June and August 1993 and funded by the Mersey Regional Health Authority. Aimed at young people involved in the 'dance' club 'scene' in Liverpool, it employed consumer outlets and forms of communication within the culture to convey harm reduction messages concerning the use of 'dance' drugs. The campaign was highly effective in reaching a range of club-goers and drug-users, received a high level of target audience approval and succeeded not only in improving and reinforcing drug knowledge among the target group but also a certain degree of behaviour change. It provides an important basis for developing consumer culture-based models of health promotion.

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Background

Ecstasy use in Britain: a popular youth culture

The use of Ecstasy (MDMA) among a small group of people in the fashion, media and music industries in this country was reported in a magazine called 'The Face' in 1985 (Nasmyth, 1985). Seizures of the drug by police steadily increased from this time and 1987 saw the first evidence that MDMA was being manufactured in Britain and the first widespread use of the drug in major cities (Redhead, 1993). Mainstream media coverage of the 'Evil of Ecstasy' made its public debut in 1988 (The Sun, 1988). The context of its use was at the root of public concern: the illicit nature, nuisance value and potentially subversive nature of large numbers of young people gathering together to dance to 'house' music for long periods under the influence of stimulant and psychedelic drugs at 'Acid house' parties held in warehouses, fields and clubs soon led to official surveillance and legislation. However, instead of curbing the phenomenon, the Licensing Act, 1988 and the Entertainments (Increased Penalties Act), 1990, simply changed its scale and structure. In the context of legal club as well as the more usual illicit venues, what came to be known as the 'rave' scene thrived. The effects of Ecstasy, dubbed the 'hug' or 'love' drug, had been central to defining the initial culture. A general feeling of well-being, confidence, heightened sensations, love towards one's fellow human beings and the ability to dance energetically not only played an important role in determining the kind of social interaction associated with this phenomenon but also in making it an attractive leisure option. Widespread media coverage, although much of it was alarmist, made a considerable contribution to phenomenon's high profile. Popular youth culture - from nightclubs and fashion retail outlets, to youth TV, style magazines and even the football terraces - was flooded and 'rave' became big business. By 1992, even magazines for young teenagers bore the signs of its popularity. While obviously eager to avoid appearing to condone drug use in any way, 'SMASH HITS' magazine advertised "8 pages of Rave stuff inside" on an October cover ('SMASH HITS', 1992). Entitled "Get Sorted", this piece employed the language associated with a now mainstream popular youth culture. Language, however, with obvious drug connotations.

Despite perennial warnings of its 'short-lived phase' nature, the summer of 1993 saw little sign of decline in what was now the 'dance drug' phenomenon. The music, the dress styles, the associated cultures and the groups of young people involved have diversified as the popularisation process has continued. Anecdotal reports and a scan of the associated magazines (1) suggest that the range of psychedelic and stimulant drugs used in this context

(1) 'Mixmag', 'The Face', 'iD', 'Select' and a growing number of others.

has also expanded. Dilated eye pupils and a locked or grinding jaw, the obvious visible effects of Ecstasy, have reputedly become less evident in the wide range of venues playing ever-changing varieties of 'House' and associated music. This can partly be explained by the decrease in the MDMA content of tablets sold as Ecstasy which accompanied the increase in demand, but also underlines the diversification of drug markets in this context - to include more powerful psychedelic drugs, barbiturates and rock cocaine.

Despite a number of deaths ascribed to Ecstasy use (Henry, 1992), an increasing awareness of the lack of knowledge of its long term effects, evidence of acute and chronic effects of sustained heavy use, the popularity of the experience once associated with its use in this youth leisure setting would appear to have survived. While it is impossible to demonstrate in quantitative terms, it is undeniable that the phenomenon appears to have functioned as a promoter of the association between illegal drug use and leisure and/or fashion in the minds of young people. Supply would appear to be keeping abreast of this demand, the use of illegal drugs among young people is once more cause for public concern in this country .

The profusion of everyday messages connecting young people with the use of illegal drugs contrasts sharply with the dearth of large scale national quantitative data, however. The precise nature and scale of the phenomenon remains largely at the level of guesstimate. The task of gaining an overall picture of drug use has been described as "piecing together a jigsaw with most of the pieces missing" (ISDD, 1992). The recently published results of a household survey on illegal drug use in four cities conducted in Glasgow, Bradford, Nottingham and the London Borough of Lewisham (a rare study of its kind), found that, in a main sample of 4,000 people over the age of 16 years, between 13-19% admitted ever having taken illegal drugs (Leitner et al, 1993). However, a booster sample of 1,000 young people 16-25 years showed a much higher rate: from 32% in Bradford to 52% in Glasgow. The study's conclusion that Ecstasy is "clearly a young person's drug" was based on figures which demonstrated that 6-10% of the booster sample had used non-opiates, notably amphetamine, LSD and ecstasy, compared with only 2-5% of the main sample. Main findings from the 1992 British Crime Survey (Mott and Mirrlees-Black, 1993) suggested that 28% of young people 16-29 years old had tried an illegal drug, hallucinogenic mushrooms or glue. Roughly one in ten 16-19 year olds had tried Ecstasy or amphetamines and 8% LSD, roughly double the figures found in national surveys of similar age groups conducted ten years ago (ISDD 1986).

Responses from drug services

The 'dance drug' phenomenon emerged in a post-AIDS era. Much of drug policy and service provision in the late 1980s had developed in response to the threat to public health posed by the discovery that injecting drug users had contracted the virus and that not only the sharing of injecting equipment but also heterosexual intercourse were transmission routes. The resulting predominantly funding-led response of drug services to HIV/AIDS has been described elsewhere (Donoghoe et al, 1992; Ettore, 1990; MacGregor et al, 1991; O'Hare et al, 1992; Stimson, 1990). In summary, key developments involved an emphasis upon 'userfriendliness', multi-agency work and making contact with drug users through the use of outreach and detached work, needle and syringe exchanges and the 'flexible prescribing' of maintenance drugs such as methadone (a heroin substitute). A shift towards community based services begun by the Central Funding Initiative - a government funding initiative responsible for a major growth in drug services during the late 1980's - was also consolidated. Safer and/or controlled drug use received official acceptance as an appropriate treatment goal.

The increased acceptability of harm reduction responses to drug use had both adverse and beneficial consequences for responding to the 'dance drug' phenomenon. Adverse in the sense that it was part and parcel of drug service provision geared primarily to the needs of injecting opiate users. Services were therefore ill-equipped to respond to the potential needs of a whole new generation of 'recreational' drug users (Gilman, 1992). Beneficial in that those agencies which did respond actively were able to do so from a harm reduction perspective.

A key development among some of the more innovative approaches to HIV prevention was a re-evaluation of the business of communication. Communication techniques which had long enjoyed widespread use in the commercial world, such as the need to target specific groups of people with messages characteristic of and appropriate to their specific lifestyle, gained wider (if limited) acceptance (Mugford, 1992; Gilman, 1989; Linnell, 1993). The idea that, in a complex modern society involving many 'lifestyles', not only will different messages not be appropriate to different groups but that some messages will be well received by one group but poorly received by others, has been further developed in the context of reducing the harms of Ecstasy and other 'dance drug' use.

Harm reduction and the use of Ecstasy and other 'dance drugs'

The North West of England has been widely recognised, in empirical terms and academic accounts (Redhead, op.cit.), as one of the key early centres of the 'dance drug' phenomenon. Perhaps not surprisingly, the most prominent responses from drug agencies also came from that area. During the early 1990s, the Mersey Drug Training and Information Centre (MDTIC) in Liverpool and the Lifeline Project in Manchester conducted high profile harm reduction campaigns. Both, in different ways, developed innovative and successful approaches to communicating with their target group of drug users. Familiarity with the cultural codes, key personnel and sites of the 'dance drug' scenes in these locations formed an essential basis to both the production and distribution of 'Chill Out' and 'Keep Chillin' in Liverpool and the 'Peanut Pete' series of cartoon-style leaflets and a range of other related materials in Manchester. In the (initially total) absence of pharmacological research on the use of Ecstasy in this setting, this observation of what was essentially a mass experiment also provided an important basis for identifying the potential harms arising from the form of drug use in question.

Early research documentation of the 'dance drug' phenomenon within the established drugs field came from The Mersey region (Newcombe, 1991). It suggested that large numbers of young people within the region were involved. A survey of drug use among 1,000 drug offenders and drug agency clients conducted in 1989/90 had already concluded that use of 'dance drugs' in the region was growing (Newcombe and O'Connell, 1991) and a study conducted more recently in Wirral (Foley and Todhunter, 1992) confirmed that many young teenagers were involved in the 'dance drug' scene.

A growing number of calls to the MDTIC also indicated the need for information on the effects and hazards associated with the use of Ecstasy and other 'dance drugs'. In response, the Mersey Regional Health Authority commissioned an information campaign aimed at Ecstasy users in September 1991. Those responsible for the campaign (McDermott et al, 1992) began by dividing the potential drug related harms associated with Ecstasy use into three categories - drug specific, situational and social - and setting a number of goals:

- 1 To provide basic information on the effects of the various drugs commonly used on the club scene.
- 2 To enable club-goers to identify potential problems that might arise, and help them to deal with them effectively.
- 3 To alert them to hazards associated with the set and setting in which the drug may be used.

- 4 To establish standards for safer, more responsible drug use within the subculture.
- 5 To give drug users a contact point for further information from a source they can trust should problems arise.

It was then decided to use the methods and networks used for transmitting information within the culture - flyers, magazine articles and word of mouth.

The leaflet 'Chill Out - A Raver's Guide' contained basic information about the three main drugs then used on the club scene - Ecstasy, LSD and amphetamine. Resembling the flyers used to advertise events and club nights, it was distributed through specialist clothes and record shops, through advertisements in magazines, on radio and in bars, cafes and clubs. An input was also made into 'The Face' magazine - a style magazine popular with the campaign's intended audience - which created a great deal of reader response (McDermott et al, op. cit: 237). Over the following six months, other British magazines aimed at this audience carried similar articles which often made reference to 'Chill Out' and Lifeline's 'Peanut Pete' campaign.

The leaflet also, however, received adverse coverage - first in the local (Liverpool Echo, 1992a) and then the national press (Daily Star, 1992; The Sun, 1992) and condemned as condoning the use of drugs and sex among young people. The controversy, led by the 'Liverpool Echo', was somewhat short-lived and resulted in evoking support for the campaign from Liverpool's sister newspaper, the 'Daily Post', the 'Manchester Evening News', the general public in Liverpool (via letters to the 'Liverpool Echo') and a number of drug and health agencies (McDermott et al, op.cit.).

While reader response to both sympathetic coverage in youth style magazines and adverse tabloid coverage indicated both perceived need and support for the campaign, an evaluation of the campaign (Matthews, 1992) indicated its success in other terms. Out of 53 respondents, 62% initially thought 'Chill Out' was advertising a 'rave' or club, 75% had kept the leaflet, 79% had shown it to another person and 85% felt it would help people avoid drug problems. The 'DAISY' campaign was developed as a means of building on the earlier success of 'Chill Out' at communicating with its intended audience.

The 'DAISY' campaign

Rationale

The importance of being familiar with and utilising the culture of any given form of drug use has most recently been recognised as an important component of efficient harm reduction campaigns in the context of the 'Chill Out' campaign in Merseyside (McDermott et al op.cit) and the evaluation of a highly successful comic for drug users produced by the Lifeline agency in Manchester (Gilman, op.cit., Linnell, op. cit.) . In the latter context, the term 'source credibility' was used to describe the importance of communicating health messages in a way which is credible to the target audience and indicates obvious knowledge of the 'scene' in question. In the former, it was felt that:

"The best method of affecting a positive influence upon this group of recreational or non-dependent drug users would be to seek to facilitate the emergence of a set of subcultural rituals and norms aimed at minimising the potential for drug-related harm" (McDermott et al, op. cit: 233).

However, although the campaigns in the Mersey and North West regions placed a similar emphasis upon the importance of targeting drug cultures, they differed in the way in which they achieved 'source credibility' and effective 'culturally-specific communication.'

'Peanut Pete' materials produced by Lifeline proved a highly effective way of communicating harm reduction messages to the target audience of 'dance drug' users. The principal tool of success was that of humour created visually and verbally in comic form. Both visuals and text graphically illustrated to the reader that the communicators knew a great deal about the components of 'dance drug' culture -from clothes style, the codes of behaviour appropriate to different settings, 'in' phrases and idioms, changes in the 'scene'.

This 'source credibility' was also communicated successfully in the context of the 'Chill Out' campaign. This involved placing emphasis on a wide range of credible distribution sources, the adoption of 'in' phrases and idioms in the text and the visual mimicking of an actual component of the culture itself - the flyer. Flyers are widely collected by club-goers and deemed by some to be an art form. This was borne out by the inclusion of 'Chill Out' in an evaluation of 'dance drug' information materials produced by the Lifeline agency (Henderson, 1993). These approaches represent a different way of addressing a specific target group. It involves speaking to them as consumers, not only of drugs but of clothes, music, leisure activities and identities.

Consumerism plays a major role shaping the everyday social world in the 1990s, forming desires, aspirations, world views and identities. This is particularly true for young people,

surrounded as they are by highly complex media, video, graphics, advertising as well as the transformation of public services, non-working activities and even history - in the shape of the heritage industry into consumer commodities of some kind. In a world in which shopping is a mainstream leisure activity, successfully competing with church for leisure time, young people are especially accustomed to being addressed as consumers. More and more complex advertising techniques fill the everyday landscape of the street, the magazine, the TV screen and invite active viewing by keeping the potential consumer guessing as to which product - cigarettes, coffee, beer - increasingly complex images are selling. The marketing and advertising worlds have been adept at picking up on social change and shifts in popular aspirations and these techniques reflect some confidence in not only the ability of target audiences to understand them but also to want to actively participate in deciphering them (1) (Lannon and Cooper, 1983).

It was decided to build upon the previous work of 'Chill Out' by conducting a credible and effective campaign that was part and parcel of the culture. The campaign would serve as a pilot project for a model of communication which would, entail a range of consumer products readily identifiable with the culture, use venues and outlets which form the basis of consumerism surrounding the culture and employ the techniques of modern-day consumer advertising (Hastings and Haywood, 1991) - techniques which speak to people as consumers with the ability to make choices and as individuals well versed in deciphering and decoding the complex myriad of messages circulating in the 1990's.

Aims

- 1 To provide balanced information about drugs to young club-goers in a collectible and culturally-recognisable way.
- 2 To appraise the efficiency of this method of communicating with the target group.

Objectives

- 1 To communicate drug information to young people 15 - 25 years old involved in a popular youth (drug) culture via the techniques and languages of consumer culture.
- 2 To reach as wide a range of young people within the target group as possible: in terms of age, class and ethnic background, gender, geographical location, non-use of illegal

(1) See for example reports from the Market Research Society, from the Advertising Research Unit, Dept. of Marketing, University of Strathclyde, Publications List and the advertising magazine 'Campaign'

drugs through to regular and heavy use and type of club 'scene'.

- 3 To communicate drug information which will enhance the drug knowledge of young people involved in the 'dance' club 'scene' in Liverpool, either by communicating new facts or functioning as a reminder.
- 4 To document the process of developing and conducting the campaign and evaluate target audience response.

The campaign process

A range of potential harms and concerns have arisen in relation to the use of 'dance' drugs in recent years. The MDTIC team considered, on the basis of informal feedback from workers and participants in the scene, as well as research evidence, that the following should be addressed by any harm reduction campaign targeting this group:

- i The lack of knowledge, among some users, that Ecstasy is a Class A drug
- ii The range of substances currently sold as Ecstasy
- iii The effects of the Ecstasy on the female reproductive system
- iv The disinhibitory effects of drugs and the need for safer sex
- v The adverse effects of heavy drug use
- vi The potential 'heatstroke' effects of Ecstasy and the how to avoid and respond to them
- vii The incidence of adverse effects from drugs in clubs and how to respond
- viii The harmful effects of combined drug use

A design consultant was engaged to work with the MDTIC team to develop the concept into a practical campaign attuned to Liverpool's club culture. This process involved defining an image with a range of already well established meanings which could be utilised to illustrate and give some coherence to the harm reduction messages. Two distinctive logos were devised - a daisy and 'Daisy the Cow' - and a visual style thus established. 'Daisyisms', or meanings and connotations already associated with the word 'Daisy' - such as 'Chain', 'Whoopsa', 'Pushing up', 'Freshsasa', and 'Give me your answer do' - were then used as a means of attracting attention, inviting the viewer to engage with the campaign and illustrating the content of specific health messages. In keeping with 1990s advertising techniques, however, the 'DAISY' part of the catchphrase was signified visually (*See Appendix 7 for examples*). Brief and simple health messages were placed on a number of products identifiable with club culture - flyers, swing tickets on clothes, record carrier bags, matches and cassette covers. Posters, stickers and T-shirts were also distributed to promote the campaign. As a further means of sustaining the interest of the target group and inviting their engagement, the first of eight flyers, released on a weekly basis over eight weeks ('DAISY CHAIN') carried no health message at all. Finally, since a range of distribution outlets was also considered an important

element of the campaign's impact, Liverpool's club-related retail outlets, club promoters, bars and entrepreneurs linked with club culture were enlisted to distribute the products (See Appendix 4 for details of campaign content and distribution size and Appendix 5 for list of distribution outlets).

The campaign was launched at a popular club night in the city centre - 'Cream' at 'Nation' nightclub - on Saturday 19 June. This primarily involved a specific 'DAISY' 'zone' inside the club in which 'DAISY' posters adorned the walls, 'DAISY' matches and the initial flyer was available on a stand, it was possible to obtain a painted 'DAISY' tattoo and be photographed in a 'DAISY' landscape (*See Appendix 7*) by a local photographer well known in the 'scene' and a regular contributor to 'The Face' magazine. Bar staff wore 'DAISY' T shirts, daisies were distributed throughout the club and slideshows included daisy motifs. A second promotional club night was held at 'Voodoo' at the 'Mardi Gras' on Saturday 17 July. The campaign ended on Friday August 20 1993. The evaluation questionnaires, 3,000 in total, were distributed in the same outlets over a further 4-week period, commencing a month later. An exhibition of photographs of the campaign was held at the Open Eye Gallery in the city centre from Wednesday 10 and Saturday 27 November. Composed of 32 photographs illustrating the range of 'DAISY' products, it provided a further outlet for drug information materials as well for raising awareness of the campaign and for feedback. Media coverage of the campaign in relevant youth style magazines was actively and successfully courted (*See Appendix 7 for examples*). The inclusion of a freephone advice number on all 'DAISY' products, also contributed an advice element to the campaign.

Aim and objectives of the evaluation

Aim

- 1 To establish the effectiveness of the campaign as a means of communicating with the target group.

Objectives

- 1 To establish the effectivity of distribution outlets in reaching the target group.
- 2 To determine awareness of the campaign among the target group.
- 3 To determine the credibility of the different components of the campaign - design, format, health messages and distribution outlets - among the target group.
- 4 To establish the effectivity of the campaign in improving drug-related health knowledge among the target audience.
- 5 To ascertain the effectivity of the campaign in reinforcing or renewing drug-related knowledge among the target audience.
- 6 To assess the 'collectability' of 'DAISY' products and its possible role as an enhancer of the overall effectivity of the campaign.

Method

The evaluation methodology consciously reflected the campaign's overall emphasis upon the methods, structures and forms of communication of consumer culture. Just as consumer questionnaires are sometimes to be found with consumer products (such as domestic electrical goods), so 'DAISY' questionnaires were to be found where 'DAISY' products had been previously. The questionnaire was brief and to the point, using simple and straightforward language, distinctive and colourful design and the two campaign logos (*See Appendix 1*).

Additionally, just as market research companies employ focus group testing to evaluate consumer opinion of consumer products, so the technique was used to evaluate 'DAISY' products. Three focus groups were conducted at the end of the evaluation period at the offices of MDTIC. Use of these offices was considered suitable not least since they are situated geographically in the heart of Liverpool city centre's youth culture 'enterprise zone'. An original plan to conduct up to ten focus groups comprised of carefully selected cross-sections of the target audience was shelved due to lack of resources. In the event, three focus groups,

with a total of twelve participants (75% female, 25% male), were conducted two months after the end of the campaign. A third responded to an invitation to participate by telephoning MDTIC included in the evaluation questionnaire, the remainder through snowballing from contacts approached in 'DAISY' campaign outlets (*For a breakdown of focus group participants see Appendix 3*).

Sample

A total of 105 young people (59 young men, 38 young women) participated, 12 in the focus groups, 93 via questionnaire.

The questionnaire

93 questionnaires were returned. This 3% return rate was slightly higher than the 1-2% more usual in comparable consumer consultation exercises. 29 (31%) were from young women and 56 (60%) were from young men. A further eight (9%) did not specify their sex. Age ranged from 13-37 years, with a mean age of 21.5 years. (*See Figure 1*). Respondents lived in a wide range of locations in the Mersey region. 47% demonstrated drug taking, music and clothing tastes and frequented city centre nightclubs which placed them, with obvious variations, within the main target group of recreational drug users. A further 21% were clearly involved in the drug, music and club scenes popular with younger teenagers, a prominent venue for which is located in Wirral. 8% indicated their involvement in the gay club/drug scene, especially in Manchester, a further 8% were clearly more diverse in the range of drugs and music scenes they were involved in, and 15% did not complete this section of the questionnaire coherently.

87% were users of Class A drugs including Ecstasy, eight respondents (9%) reported using only alcohol, and a further four (4%) reported using only alcohol and cannabis. Seven of these 12 respondents (58%) were between the ages of 15 and 17 years and female. Cannabis was the most widely and frequently used illegal drug among the sample, with 45% reporting using the drug on a daily basis. Occasional use of LSD was the next highest percentage at 42%, followed by weekly use of alcohol (34%). Occasional use of amphetamine sulphate was reported by 29% of the sample, leaving Ecstasy at the bottom of the league with 26% reporting occasional use and 25% weekly use. 15% also reported occasional use of cocaine. Other drug use reported by a minority included heroin, 'ice', 'magic mushrooms' and 'poppers'/'rush' (amyl nitrate) (*See Figure 2*). Drug use profiles differed according to sex, with daily cannabis use and occasional LSD use the most prevalent form of drug use among young men (both 50%), followed by weekly alcohol use (39%) and weekly Ecstasy use (32%) (*See Figure 5*). Occasional LSD use was also the most widely reported form of drug use among young women (38%), followed by weekly alcohol use and occasional amphetamine use (both 34%). However, frequent alcohol use was reported by a further 31% of young women, followed by frequent Ecstasy use (21%) (*See Figure 6*).

Figure 1

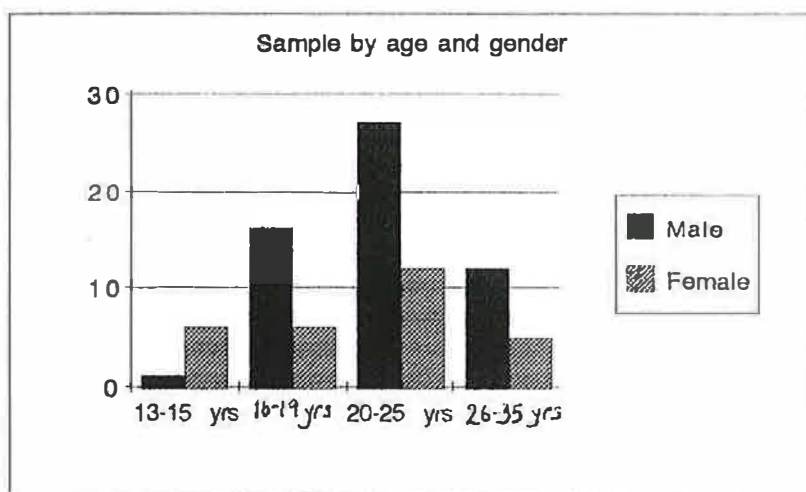


Figure 2

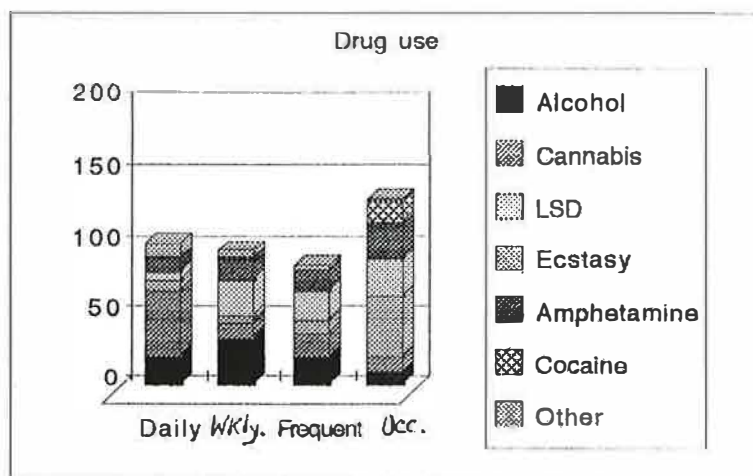


Figure 3

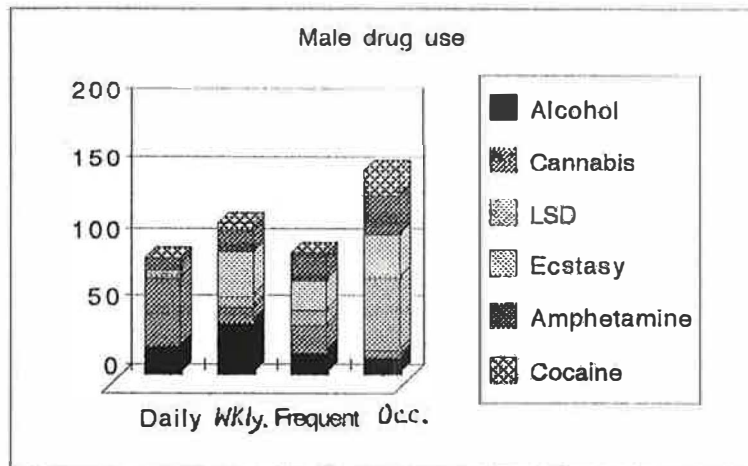


Figure 4

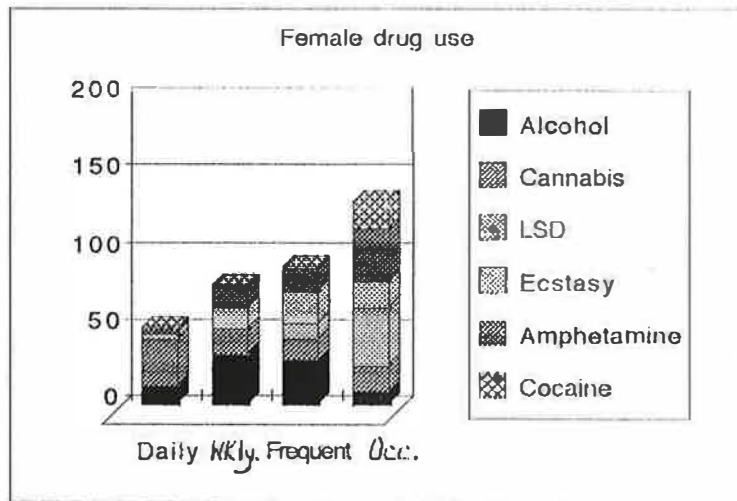


Figure 5

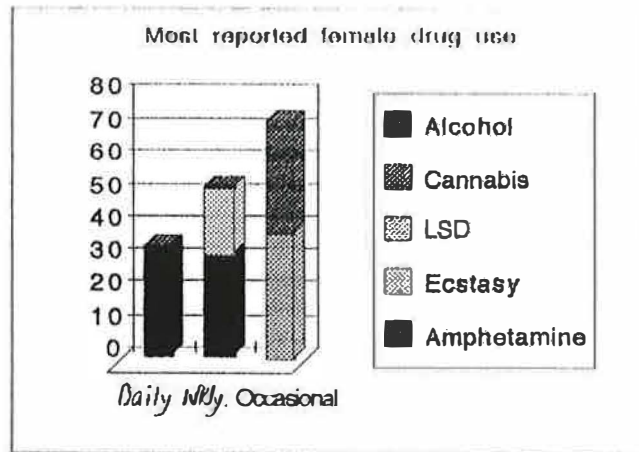
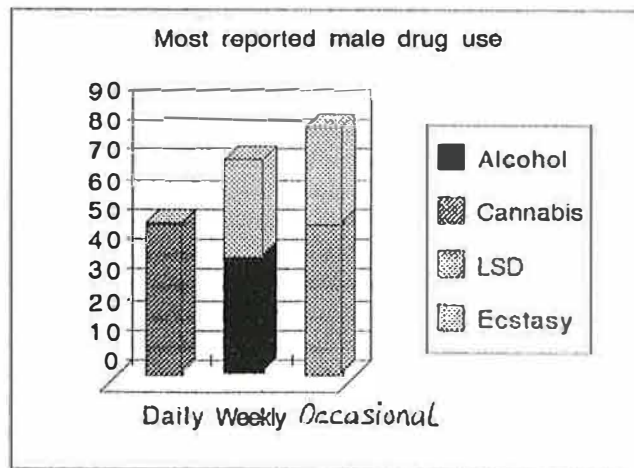


Figure 6



Main findings

A. The questionnaire

(1) Effectivity of 'DAISY' distribution

NUMBER OF MESSAGES SEEN BY SAMPLE

58% of the sample reported having seen seven or more of the fifteen messages which comprised the DAISY campaign. 32% had seen ten messages or more and 3% had seen them all. 18% had seen three messages or less.

82% 'CHAIN' FLYER	53% MATCHES
69% 'WHOOPSA' FLYER	50% POSTERS
66% 'FRESHASA' FLYER	49% STICKERS
61% 'WEDNES' FLYER	43% T SHIRTS
58% 'PUSHING UP' FLYER	43% 'GIVE ME YOUR ANSWER' FLYER
57% 'BAD' FLYER	30% RECORD CARRIER BAGS
56% 'IN A' FLYER	20% TAPES

NUMBER OF OUTLETS IN WHICH 'DAISY' PRODUCTS WERE SEEN BY SAMPLE

Eight main types of distribution outlets were employed: relevant clothes shops, records shops, nightclubs, cafes, bars, newspapers, radio/TV and magazines. 31% of the sample reported seeing DAISY products in five or more outlets, 33% in less than three outlets.

No. of outlets	% of sample
1	11%
2	22%
3	19%
4	17%
5	15%
6	9%
7	6%
8	1%

MOST REPORTED DISTRIBUTION SOURCES

The following represents the percentage of respondents who reported seeing 'DAISY' products in specific outlets:

Clothes shop	74%	Magazines	30%
Record shop	74%	Newspaper	10%
Bar	48%	Radio/TV	5%
Nightclub	47%	Other	2%
Cafe	38%		

Of respondents who specified a magazine as a 'DAISY' campaign information source, 31% referenced 'MIXMAG', 27% 'THE FACE', 19% 'DJ', 8% 'LScene' and 4% 'Just 17'. 'Other' sources were friends in all cases. Interestingly, the January 1994 issue of 'MIXMAG' magazine, in its revue list of interesting events/outcomes of 1993 listed the 'DAISY' campaign as number 73.

(2) *Target audience approval*

INFORMATION

60% of the sample responded to this question. Of those who responded, 90% were unequivocal in their approval of the information. Approval of the information was often expressed briefly ("Very good", "excellent", "cool" etc). However, longer responses praised the campaign's conciseness and its harm reduction approach. The following were typical responses:

"Informative, necessary and useful" 17 year old male

"Excellent, responsible, probably life-saving" 20 year old male

"Well communicated, doesn't preach" 22 year old male

"Good information, easy to understand" 20 year old male

"Straight to the point, helpful" 15 year old female

"Very organised and userfriendly. Enjoyable to read" 19 year old female

"Clearly stated, simple but positive messages" 24 year old female

The remaining 10% gave responses which either expressed obvious disapproval:

"Designed for the richer type of raver, not the younger, more poorer where the info is more needed" 26 year old male

"Tell people things they don't know already" 22 year old male

"Nothing I didn't know" 16 year old female

or more qualified responses:

"Give more details" 18 year old male

"It's a bit subtle" 22 year old male

"Know it already" 23 year old female

"It makes you more aware but also makes drugs more likely to take" 18 year old male

"Well gay!!!" 18 year old male

DESIGN

70% of the sample responded to this question. The fact that it immediately followed the question on information and was visually grouped with it, suggests a greater willingness or inclination to comment on the design than the information. 95% of those who did, expressed approval largely in terms of its eyecatching quality. The following were typical responses:

"Catchy. Grabs the eyes of those it's marketed at" 20 year old female

"Good idea, fun" 18 year old female

"Original, liked it" 18 year old male

"Very groovy and eyecatching" 17 year old male

"Well done. Like a club's flyer" 20 year old male

Strong disapproval was expressed by only one respondent:

"Was crap. You want to change the design" 22 year old male

DISTRIBUTION

57% responded to this question. Of these 5% felt it was not widely available enough, suggesting, for instance, that more should be available through nightclubs and "all around Merseyside". The remainder indicated that the choice of distribution outlets had been appropriate.

"Easy access" 18 year old male

"Seemingly everywhere" 30 year old male

"All the right places were chosen" 20 year old male

"Most places people consume goods and pleasure" 30 year old male

"Widely available to youth culture" 24 year old female

"Everywhere I went" 22 year old female

"Due to the nature of the flyers, it was wise to be exclusive and only supply to the venues it did" 19 year old female

COLLECTIBILITY

61% of the sample reported keeping 'DAISY' products. 70% of these kept more than two products, 10% kept two and 20% kept only one product. Flyers were kept in 68% of cases but there was no clear indication of a particular favourite. Respondents were not directly asked the question but 9% offered the information that they had put the flyers on their wall.

% of sample	Type of DAISY product kept
68%	flyers
33%	matches
19%	stickers
16%	T shirts
14%	posters
12%	tapes
7%	record bag

(3) Impact of 'DAISY' health messages

IMPROVEMENT IN DRUG KNOWLEDGE

Asked if they had learned anything about drugs which they did not already know, 29% of the sample reported having done so, of whom 54% were female. This higher reporting of improvement in drug knowledge among young women was particularly significant given the gender bias of the sample as a whole. 45% of young women reported improvement in drug knowledge compared with 20% of young men. This could be explained in one of two ways. Either the young women had lower drug knowledge (Henderson, 1993) or were more willing to admit they had more to learn. Young women were also more likely to give a more specific response to the question but where young men also specified, there was little gender difference in responses except that the products used to make Ecstasy and sex were only mentioned by young men.

Area of drug knowledge improvement cited	% sample
General facts	5%
General dangers	2%
Fake products	3%
Drug-related sexual risk	1%
Water yourself	2%
What to do if loss of control	1%
Effects on women's health	1%
Emergency	2%
Law	1%
Products used to manufacture Ecstasy	1%
How to avoid overdose	1%
Unspecified 'DAISY' product	4%
Unspecified learning	5%

REINFORCEMENT/REMINDER OF PREVIOUS KNOWLEDGE

31% reported being reminded of drug information which they had previously known but forgotten. 65% of these were male, which possibly reflects an unwillingness to admit lack of drug knowledge or a greater degree of prior knowledge among young men. There was unfortunately a poor response rate for citing specific knowledge remembered.

Previous knowledge remembered	% of sample
Ecstasy legal status	1
Lower/less frequent dosage	2
Dehydration/overheating	5
Look after during week	1
Fake products	4
Drug-related sexual risk	1
Yes but not specified	10

BEHAVIOUR CHANGE

39% reported having adapted their drug taking behaviour as a result of the campaign, 81% were male. The proportionately higher numbers of young women who used no illegal drugs or only occasionally used cannabis, together with the sample bias, possibly accounts for this high

male figure in part. Once again, types of behaviour change were often not specified. Drinking more fluids and non-alcoholic beverages while under the influence of drugs was the most often cited at 31% of cases and not mixing drugs was next at 19% .

B. The focus groups

Approval of the overall campaign was generally high among all age groups and both young men and young women. It was generally considered well conducted, necessary and effective:

"It was good because it was in always in your face. Because it was really different and the graphics were really strong and bright. It was like different and made you pick it up and read it." 26 year old female fashion designer

"It is almost like a fun campaign because it is not too serious. On the backs of them there is a serious message but it is not put across as a big slab of righteousness. It is put across in a quick way of telling people about it, informing them. The way someone would explain it their mates maybe" 23 year old male unemployed

"A nice mix. A serious message on the back and a buzz on the front." 19 year old male part-time student

"It was young, something that people would go 'What's is this talking about?' A trendy thing." 23 year old female shop assistant/mother

"It was definitely the first campaign I've ever really noticed and read through. You know actually sat and read. Even though it was short, it was full." 24 year old female designer

"It's great. Straight up. Just what we needed to hear." 15 year old female school student

The method of giving information was generally seen as an effective one, appropriate to the target audience. Comments indicated that the concept of brief messages released over time with a coordinating logo and introduced with no identifying text was successful in gaining the attention and active engagement of the target audience:

"When it first appeared it was like, everyone was like 'What's that?' Cos it was like everywhere and when you started reading the information, when it started appearing, it all started connecting up." 24 year old female female designer

"Well I thought that was good, the mystery around it, that makes you go 'God what's that? And you go and have a look and you can read a bit and then you notice it and you'll go 'Have

you seen that poster? It's a dead good isn't it ?' and then you'll like go 'What's it about?'" 22 year old female club promoter

"For weeks I was thinking is it a club night or something. I found a lot of people did that. It was like , 'What is that 'DAISY?'" 19 year old male part-time student

"You can notice the record bags too, you know people walking up the street with them, you can just see this big daisy on the bag and once you knew what it was and what it stood for, you just knew, you know what I mean?" 35 year old male unemployed

"I think it worked because everyone I know knows what it is" 23 year old male unemployed

Again the eye-catching quality of the products, a combination of the bright colours, the logos and catchphrases were mentioned as important factors in bringing the health messages to the respondent's attention. More detailed target group response to the campaign design not only demonstrated a degree of curiosity but active attempts to 'make sense' of it. Some respondents still felt the need to see some literal connection between the 'DAISY' logos and drugs but could see none at the time of interview. This was given as the reason for an ultimate critique of the campaign by one respondent:

'It wasn't immediate enough. I couldn't work it out" 23 year old male unemployed

Like a number of other respondents, this young man associated the logo with nature:

"It did look as though it was to do with summer and natural things. Nature with the cows and flowers and daisy things. I didn't associate it with taking chemicals at all. It did have your name and address on the back so I did gain some information from it (the first one). It wasn't until I'd seen the back I realised what the front must have been about but I was still a bit stunned about it and thought 'That's a bit strange'. I started to think about it, to try and work it out".

This young woman was not alone in distinguishing between the 'DAISY' flower and cow:

'The cow was striking in a very weird way and with the daisy it was just nice and friendly" 24 old female designer

However, the majority of these respondents concluded that literal meanings were unimportant:

"It's just to stick in your mind and stuff like that. The cow stuck in your mind because it was so silly" 26 year old female fashion designer

' I think it made you turn over and read it. Whereas if it had been just like a form with a drugs

message, you know, one-sided, you wouldn't have bothered reading it, you know, because it was a really bleak message" 26 year old female club promoter

This process of deciphering clearly held the interest of some respondents and played an important role in ensuring that the health message was read and re-read:

"Some of them were obvious but others weren't. After reading the back you would look at the front and think 'Oh yeah'. You are constantly flipping it over." 19 year old part-time student

It was also evident from comments that the aim of capitalising on the role of collecting flyers and other objects within the club culture by designing products which resembled them was achieved:

"I've got loads of stickers on my fridge and loads of matches" 22 year old female hotel worker

"I would go for these more because the front is untouched and all the information is on the back. You can use the front to put on the wall" 23 year old male unemployed

One context for this was somewhat unpredictable:

"I sent them to Walton prison - they've got them up on the walls" 31 year old female unemployed

It was notable that all those who singled out the clothes labels for comment were young women:

"The clothes, they (the swing tickets) make the clothes look really good" 15 year old school student

"I like the way the labels were made big as well. It wasn't like a little dingy label you just rip off and once you've got your jumper home you just lash it. It was like really striking" 23 year old female hotel worker

The majority of respondents expressed the opinion that the distribution outlets used in campaign were effective ones for reaching the target audience:

"They are in all the right places. You just pick them up and read them when you get home"
15 year old female school student

"I liked the way that the 'DAISY' labels were in like every clothes shop, not just like a select few like. Because it was in all in the Palace and it was all in the Bold Street shops". 24 year old designer

A number of other suggestions for additional outlets were made, especially, "toilet doors".

Two months after the campaign had finished, respondents were still able to recall the campaign and specific messages:

"I remember seeing them because I was walking through the club and saw Daisies and cows and that and thought 'What is going on here?'" 19 year old male part-time student

Once again, the message concerning the risks of dehydration and heatstroke and the need to drink fluids was the most frequently recalled. The slogan 'Whoopsa' was the most widely recalled. One young woman also recalled:

"The one about sex really stood out because no-one had even attempted that one before. I think that one is a major part of the drug scene"

and

"The one about your periods becoming heavier" 23 year old shop assistant/mother
Some older respondents expressed the view that other groups of drug users should be targeted with drug information, in particular young teenagers, who they felt to be at the most risk from drug use and less likely to have been exposed to the campaign:

"But wouldn't you say people at most danger, like young lads and girls who haven't got a clue and don't come into town and are not really that side of the drug culture whatever, they'll be trying for the first time and they won't know what the word dehydration is?" 35 year old unemployed male

However, the participation of the three younger school students, a quarter of the focus group sample, by responding to the questionnaire suggests that this was not an entirely accurate view. Women concerned were involved in the club scene but clearly not well informed about drugs:

"It (the campaign) was different from stuff we seen at school. Ecstasy was a Class A drug. I didn't realise it was so serious before. We don't do a lot in school. They try to get it over in one lesson, just skip it" 15 year old female school student

The majority of other participants felt that they were older, more experienced drug users and considered the value of the campaign to have been its reinforcement of previous knowledge:

"It is always good to be reminded you always tend to go into bit of a haze and tend to forget. Even though you do know most of the points, it is good to be reminded" 23 year old male unemployed

The campaign was also successful in raising awareness of the existence of MDTIC as a credible source of drugs information and advice. One to be distinguished from the predominant view or image of drug agencies:

"If I need any specific information now that I know you are around then I would come here - but I wouldn't go anywhere else. I wouldn't dare." 24 year old female designer

This reluctance to approach drug agencies was clearly described by this respondent:

"If they get seen walking into a drugs clinic, automatically they're either on smack or whatever, but the likes of what you are doing they can please themselves whether, you know, they realise they're in a bad way, they can go can't they. What you are doing is just right, you're not pushing too much on people...A lot of people are paranoid, like the girl who was coming with me. She wouldn't come because she thought she'd panic to death, thinking, 'Who was going to be there' and 'Will they be looking at me?' and all that...I've got two kids myself and like I hope the likes of you people are still around when they're grown up because it's gonna be ten times worse than the drug thing." 31 year old unemployed woman.

Some respondents expressed the view that, although they approved of the campaign and felt reassured by the existence of MDTIC as an agency, they were cynical about the effectivity of any information campaign with regard to behaviour change:

"We think it's great what you are doing but I don't think it's going to stop anybody, whether you want to stop them or what, I don't know. It's not going to stop people but it's going to make people more aware." 31 year old unemployed woman

Criticisms of the campaign included the following:

"We'd just had a big phone bill and I didn't realise the advice number was a freephone number" 31 year old female unemployed

"I thought some of it was a bit cryptic to be honest" 35 year old male unemployed

"I thought it was bad timing done over the summer because people, students, you know, aren't getting that information and they should be because it's like, how many new students this year and there's like thousands of them and there is just nothing" 19 year old part-time student

"I'd rather see it (drug information) in the newspapers. It's all sensationalised. You don't get much information that you don't already know. It's not targeted at under 25s. It's aimed at parents more than anything giving them a bad impression about drugs. Scaring parents into scaring you." 35 year old male unemployed

C. Other monitoring data

Telephone calls to Healthwise resulting from the campaign

All 'DAISY' products, including the evaluation questionnaire, carried a Freephone telephone number. The number of calls for advice or information resulting from the campaign between June 21 1993 and October 31 1993 were as follows:

TOTAL	28 calls	BY REGIONAL HEALTH AUTHORITY	
Male	17	Mersey	7
Female	10	NE Thames	4
Unknown	1	Yorkshire	2
		S Western	2
AGE		Northern	1
13 - 14	5	Trent	1
19 - 27	7	East Anglia	1
28 - 30	7	NW Thames	1
31- 36	6	SE Thames	1
37 - 42	1	Wessex	1
55 - 60	1	Not specified	7
Not specified	1		
SOURCE			
Leaflet	5		
Select	5		
The Face	2		
Mixmag	2		
Just 17	1		
Not specified	13		

Interviews with shopkeepers

Brief interviews were conducted with five personnel from participating businesses. All were male, four were in clothes shops and one a record shop. They were asked why they took part in the campaign, their opinion of it, what kind of response they received from their customers and whether they would consider participating in a future (similar) campaign.

All five were sympathetic to the aims of the campaign, strongly approved of the concept, the information and design, felt the need for such an initiative, were pleased to be able to participate and were keen to participate in any future campaign. The following reflect their responses as a whole:

"I decided to take part in the campaign because I thought the whole thing was well thought out and jolly good visually. People who have come in and taken the products have said that it's been good to get hold of straightforward, up-to-date information as opposed to misinformation. ..At first, I don't think our customers realised what 'DAISY' represented and there were a few raised eyebrows to begin with. But as the campaign went on I saw people recognising new flyers, picking them up and making positive comments about them."

Men's clothes shop salesperson

"I took part in the campaign because most of our customers are young people who go out clubbing. There are drugs on the club scene today whether you like it or not. People need to know what the drugs are, what they do, how to combat difficult drug situations and basically look after yourself...I really liked the different 'DAISY' products. Because they were bright and had all sorts of catchy logos on them, people picked them up and that's exactly the kind of reaction you want. I think the right type of products were used. They were products that people have and use anyway, like tapes, matches and T-shirts. I think the way the information was presented was very important and our customers seemed very impressed when they read the flyers. I didn't get any negative reactions from people" Men's clothes shop manager

"I took part because I hoped it would provide our customers, especially the younger kids, with accurate information about drugs, instead of all the rubbish printed in the newspapers. I think it's important to make them more aware of what's being sold and the effects of things. Rather than force information on them I thought the approach of the campaign was good. The information was available in the shop and if people wanted to take it, then it was entirely their decision...The flyers were very popular with our customers. They were taken as quickly as the other flyers advertising clubs and events. I think that's because people wanted drug information and also due to the trend for collecting flyers"

Record shop owner.

"I think taking part in it showed the human side to the business market. It showed we feel responsible to inform people, especially young people, about the effects of drugs. I don't think

taking part in the campaign would damage the profile of the shop, it just shows we care about our customers basically...One young lady came into the shop, picked up one of the flyers and said that the campaign reminded her of the Gold Blend series of television advertisements. She said she'd been keeping her eyes open around the shops to spot the latest instalment in the series of flyers...I'd definitely take part in any other similar campaigns because it's hitting the issues in a very non-judgmental, informative and up-to-date way. I know I found out a lot of things from the flyers which I didn't know before. I actually thought I knew quite a lot about drugs..." Clothes shop owner.

Exhibition comments

A cross section:

"Smart and practical - not condescending at all!"

"Brilliant, give us more"

"Don't preach, do it like 'DAISY!'"

"Excellent, informative and fun"

"Original, good design and not patronising!"

"It's like, grab a gaggle of trendy geese, give 'em a throwaway camera and whoopsoutside your head, you have 'The Face' by wankers. A lot of media wank!"

"'DAISY' are ace Chill Out!!!"

"Posers!"

"Cheaper than a £15 weekend. Very encouraging - more please"

"Whoopsaturday! Stinks like shit"

"Fab man!"

"It's sad our culture has come to this - E"

"A marketing exercise that personally I think you only understand if you are 'in' - immersed in the whole 'E' culture and like it. Lost on me mate (nicely printed tho)"

Summary of findings

1. Success at reaching the target group

1.1 The evaluation as a whole suggests that a number of sub-sectors of the target group were reached by the campaign. 47% of those responding by questionnaire reported lifestyles corresponding to the primary target group - participation in the main Liverpool city centre 'dance' club scene. However, a further 37% were involved in 'dance' music, drug and club scenes located predominantly outside the city centre.

1.2 The campaign was successful in reaching a range of club-goers, from young teenagers becoming involved in the scene but not yet reporting use of Class A drugs (12%), through occasional use of 'dance drugs' to weekly use (*See pp.14-17*).

1.3 The campaign was successful in reaching an age range of 13-37 years, with most exposure among the 20-25 years age group. It also succeeded in reaching young club-goers from a range of residential areas of the Mersey region.

2. Degree of target group exposure

2.1 31% of questionnaire respondents reported seeing 'DAISY' products in five or more of seven types of outlet (*See p.18*). This indicator of a high degree of exposure was confirmed both by focus group participants and the fact that only 5% of those who commented further on the distribution process considered that 'DAISY' products were not widely available enough (*See p.20*).

2.2 58% of questionnaire respondents reported seeing seven or more of the fifteen 'DAISY' health messages. 32% reported seeing ten or more. Focus group participants also suggested a high level of target group exposure.

3. The role of 'DAISY' distribution outlets in the overall efficacy of the campaign

3.1 The majority of respondents of all kinds were of the opinion that the selected distribution outlets were effective ones. Personnel from participating businesses confirmed the view of other respondents and, interestingly, felt that their participation in the campaign was in no way detrimental to business - a further indicator of the success of the campaign's overall approach.

3.2 Clothes and record shops were most frequently reported by questionnaire respondents (both 74%) as outlets for accessing 'DAISY' products. This was confirmed by the focus groups. However, the launch of the campaign at an inner city club night also figured highly in focus group discussions and the flyer distributed on this night - 'CHAIN' (*See Appendix 4*) -

was the most-seen 'DAISY' product by questionnaire respondents (82%). Suggesting that the coordinated approach of the nightclub input (*See p.12*) was a highly successful means of raising public awareness of the campaign.

4. Target audience perception of the campaign

4.1 90% of questionnaire respondents, the majority of focus group participants and feedback from participating businesses all suggest a high level of approval of the campaign as a whole - the information given, the style and outlets via which it was communicated and its fulfilment of a perceived information need. High among other suggested outlets for similar messages appropriate to the target group were "*toilet doors*".

4.2 The harm reduction approach was clearly appreciated and contributed to both the campaign's credibility and a perception of MDTIC as a credible source of drug information and an exception from otherwise negative images of drug agencies. A perceived lack of moralising was cited by a majority of respondents in their appraisal of the campaign.

4.3 The form in which the information was communicated also received high target audience approval. The bright colours, logos and catchphrases, as well as the range of products bearing 'DAISY' messages were all seen as an innovative and highly appropriate means of communication. The use of purely promotional elements of the campaign (i.e. 'DAISY' products which lacked a direct health message) played an important role in enhancing the degree of exposure among the target group achieved (eg 43% of the questionnaire sample reported seeing 'DAISY' T shirts and this was the lowest reported level for this type of product.) A high level of integration of the health messages into the target 'dance drug' culture would appear to have been achieved.

4.4 Criticism of the campaign was largely based upon the lack of distribution beyond the city centre, a perceived lack of literal connection between the 'DAISY' logos and drugs and a perceived limitation of its appeal to a '*trendy/posey*' audience. The latter would appear to have been enhanced by an exhibition of photographs of the campaign taken by a local photographer (who contributes regularly to the style magazine 'The Face') at a city centre art gallery.

5. The role of 'consumer participation' in the overall effectivity of the campaign

5.1 The use of modern advertising techniques, whereby logos, catchphrases and the gradual unfolding of a campaign from mysterious beginnings engage the attention of the viewer and require them to decipher, construct and connect meanings, were a clearly successful component of the campaign. Both the focus groups and feedback from participating business personnel indicated obvious signs of this type of active participation.

5.2 The attempt to mimic and utilise a key feature of components of the target culture - their

collectibility - appears to have enjoyed a considerable level of success. 70% of questionnaire respondents had kept more than two 'DAISY' products. Focus groups and feedback from participating business outlets suggested a higher incidence of 'DAISY' collecting and also pointed to the popularity of the matches - to the extent that customers were returning to businesses and asking for more.

5.3 The fact that the 'DAISY' campaign successfully locked into the target culture's 'collecting' ethic and itself became worthy of collecting, clearly contributed to the campaign's success in achieving a considerable degree of exposure and approval among the target group. The degree to which this further enhanced the communication of health messages is more difficult to ascertain in concrete terms. There was some evidence that a combination of the process of deciphering the campaign and continued presence of the messages in a 'DAISY' collection contributed to multiple exposure to each message (*See pp.25*). The fact that the messages were not instantly disposed of but maintained a reasonable shelf life on a wall, on a fridge door, album or match book collection, also indicates a higher possibility of further exposure to those messages. A further indicator is the degree of impact of 'DAISY' messages below.

6. Impact of 'DAISY' messages

6.1 Given that findings are based on data collected one month (the questionnaire) and two months (the focus groups) after the end of the campaign, respondents displayed a high level of awareness and recall of campaign messages.

6.2 The most frequently recalled message related to reducing the 'heatstroke' effects of Ecstasy use. This message was featured on two 'DAISY' products: the matches (seen by 53% of the questionnaire sample) and the 'PUSHING UP' flyer (seen by 58% of the questionnaire sample).

6.3 29% of the questionnaire sample reported improvement in drug knowledge resulting from the campaign. Young women were more likely to report improvement in drug knowledge than young men and improvement was most likely to be described in general terms (*see p.22*).

6.4 31% of the questionnaire sample reported being reminded of drug information they had previously known but forgotten. Young men were more likely to report this than young women.

6.5 Although behaviour change was not among the aims and objectives of the campaign, 39% of the questionnaire sample reported adapting their drug taking behaviour. Drinking more fluids and non-alcoholic beverages while under the influence of drugs was the most frequently reported type of behaviour change

6.6 The campaign was successful in projecting an image of MDTIC as a credible source of drug information among the target group but achieved a low level of response to the freephone advice number included in all 'DAISY' products. The latter, however, was an additional part of the campaign and was not an unexpected result -the 'Chill Out' campaign received a comparable response at this level.

Conclusions

1. Given both that most existing evidence suggests a greater participation by young women in the culture in question than previous accounts of drug scenes have led us to expect (Henderson, op. cit.) and that an underlying expectation of the 'DAISY' approach was that it would have popular appeal regardless of gender, class, ethnic etc. considerations, the greater response from young men via questionnaires was somewhat surprising. This was perhaps due to the fact that the two most effective distribution outlets - the clothes and record shops - were on the whole more likely, on reflection, to attract male customers. However, it was also true that young women were both almost exclusively appreciative of the clothes swing tickets and their overall effectiveness in situ in clothes shops and that they were more likely to respond to an invitation to be interviewed face-to-face. It would therefore be important to consider both factors in the planning of any future campaigns of this kind.
2. The collectibility of both certain components of the culture in question and 'DAISY' products clearly played an important role in the overall effectivity of the campaign. However, given that there were eight types of flyer and only one type of match product, the fact that 33% of the questionnaire sample had kept 'DAISY' matches as compared to 68% who had retained 'DAISY' flyers also suggests that simple functionality of the product also had a role to play. Again, this is an important consideration for future campaigns.
3. The fact that the highest number of the questionnaire sample to report seeing a 'DAISY' product reported seeing the 'CHAIN' flyer - the introductory 'DAISY' flyer distributed at the campaign's launch in a city centre club, with no health message - suggests two things. Firstly, that the broad range of methods employed for integrating the campaign into the club night succeeded in making the nightclub a highly effective means of achieving a high degree of awareness of the campaign among the target group. Secondly, that the curiosity arising from the high profile of the 'DAISY' logo on the night but lack of immediate information as to the aim of the campaign was a highly effective means of gaining the engagement of the target audience and laying the foundation upon which to build the successful future communication of health messages.
4. Criticism of the campaign on the basis of its '*trendy/posey*' nature suggests a need to consider the future targeting of club/music/drug scenes but also actually confirms the success of the campaign - in that this is precisely the kind of criticism sometimes levelled at the target culture. Some adverse comments - eg "*Whoopsoutside my head*" and "*Whoopsaturdy*" - at least indicate the level of success achieved by the catchphrases and logos in effectively lodging the campaign in viewers' minds.
5. A 25% weekly and 26% occasional use of Ecstasy rate among the questionnaire sample was indicative of the fact that this drug now jostles with a range of drugs available for use in

the context in question. A fact underscored by the reporting of 'Don't mix drugs' as a message which improved drug knowledge.

6. The fact that businesses which participated in the campaign by providing distribution outlets approved highly of the campaign and saw no detrimental effects on their business was encouraging and bodes well for future campaigns. The degree to which this would also be true of larger, mainstream chains is less certain.

7. Considerable sympathetic media coverage formed an important part of target group awareness of the campaign. Adverse coverage, of the kind received by the 'Chill Out' campaign, was notably absent.

8. The campaign achieved considerable success in fulfilling its aims and objectives. Its success in integrating health messages within the culture played an important role in achieving a considerable level of exposure and approval among the target group. Perception of the information as balanced, practical and necessary and of the style of communication as fun, collectible and culturally recognisable would appear to have contributed to the achievement of (the secondary goals of) improvement in or reinforcement of drug knowledge and of (the unexpected outcome of) behaviour change among the target group. As a pilot, the campaign and its evaluation provides a useful basis for developing consumer culture-based models of health promotion among young people which are both credible, specifically-targeted and credible to their audience.

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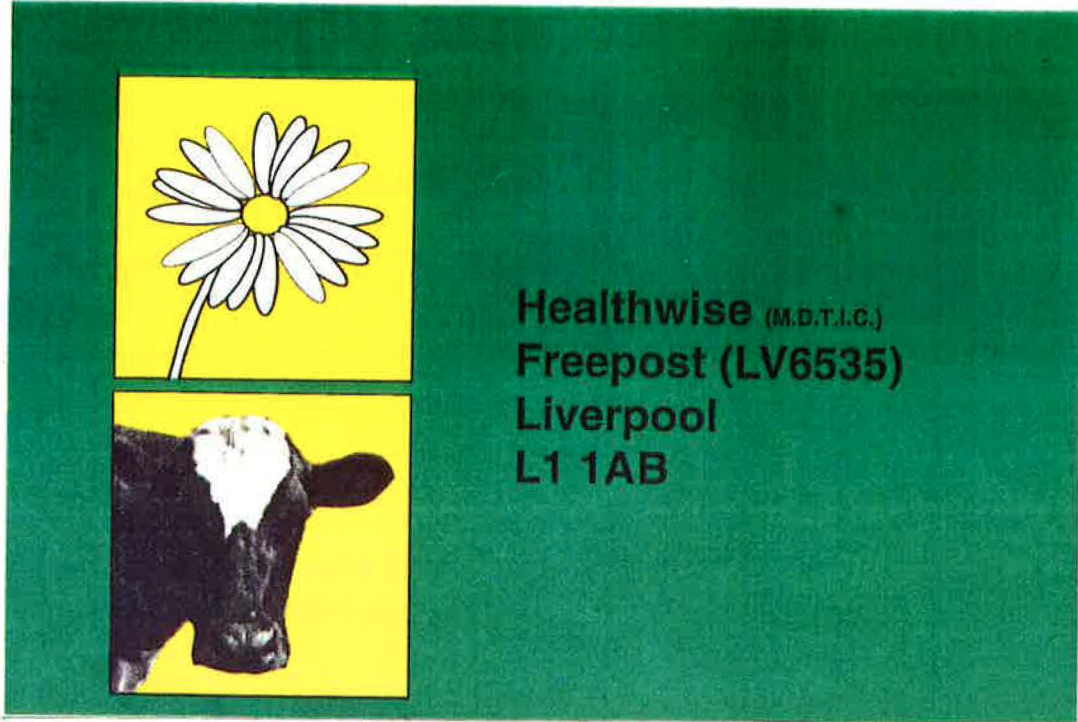
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APPENDIX 1

THE EVALUATION QUESTIONNAIRE - FRONT AND BACK



To help us produce other drug information materials, please tell us what you thought of DASY.

1) Have you seen any of the following products in the DASY drug information range? Tick the ones that you have seen.

1. DASY	<input type="checkbox"/>	ALVER	<input type="checkbox"/>
2. WOODS	<input type="checkbox"/>	PLAVER	<input type="checkbox"/>
3. WESSEX	<input type="checkbox"/>	ALVERN	<input type="checkbox"/>
4. PULPING UP	<input type="checkbox"/>	ALVERN	<input type="checkbox"/>
5. BEEHIVE	<input type="checkbox"/>	ALVERN	<input type="checkbox"/>
6. GIVE US YOUR ANSWER	<input type="checkbox"/>	ALVERN	<input type="checkbox"/>
7. MIA	<input type="checkbox"/>	ALVERN	<input type="checkbox"/>
8. BAW	<input type="checkbox"/>	PLAVER	<input type="checkbox"/>

2) Where have you come across DASY products? Tick those that apply.

Chemist shop	<input type="checkbox"/>
Health shop	<input type="checkbox"/>
Drug store	<input type="checkbox"/>
Other	<input type="checkbox"/>
Where?	
Other - please specify	

3) Have you kept any DASY products? NO YES

If so, which ones?

4) Did any DASY products tell you anything you didn't know about drugs? NO YES

If so, which ones?

What do you like?

5) Did any DASY messages remind you of drug facts that you had forgotten? NO YES

If so, which ones?

What did they tell you?

6) Did any DASY messages encourage you to change your drug taking behaviour? NO YES

If so, which ones?

Any further comments on DASY?

The information

The design

Where it was available

8) Have you seen any other drug information material in libraries? NO YES

If so, which ones?

9) What area of libraries do you like it?

10) What check(s) do you go to regularly?

11) What check(s) do you go to regularly?

12) What music do you listen to mainly?

13) What drugs do you use? Tick those that apply

14) Your age

years

Your sex

Aspirin	<input type="checkbox"/>	Daily	<input type="checkbox"/>	Weekly	<input type="checkbox"/>	Often	<input type="checkbox"/>	Occasionally	<input type="checkbox"/>
Codeine	<input type="checkbox"/>	Aspirin	<input type="checkbox"/>	Codeine	<input type="checkbox"/>	Paracetamol	<input type="checkbox"/>	Other	<input type="checkbox"/>
Other	<input type="checkbox"/>	Please specify							

15) Would you be willing to give us more of your views on DASY? If so, please ring MDTIC on (051) 709 251 for details.

THANKS FOR TAKING TIME OUT TO FILL IN THIS QUESTIONNAIRE. PLEASE RETURN TO M.D.T.I.C. (No stamp needed)

APPENDIX 2

FOCUS GROUP TOPIC GUIDE

INTRODUCTION

Brief aims of the discussion. Each member of the group identifies themselves for voice check on tape. (NB Accompanying check-sheet giving age, gender, area of Mersey region resident, occupation and drug use to be completed).

GENERAL RESPONSE TO 'DAISY'

Probe on: The whole concept in general: appropriateness of design, formats, distribution, messages. An initial trawl, note themes for further discussion.

'DAISY': VIEWED AS A WHOLE

Probe on: If this was the case, at what point realised. Extent of penetration of and identification with the campaign.

'DAISY': THE DESIGN

Probe on: The campaign as a whole - attracted attention? Credible? Colours? Minimal messages? Collectibility? Anything else?

'DAISY': THE DISTRIBUTION

Probe on: In the right places?

'DAISY': THE CONTENT

Probe on: Appropriate? Right amounts?

'DAISY': THE MESSAGES

Probe on: Views of favourite/most appropriate/ most memorable and reasons determining this.
What remembered, learned anything? Reminded of previous knowledge?
Any messages which are needed but were omitted?
Behaviour change?

APPENDIX 3

BREAKDOWN OF FOCUS GROUPS

GROUP ONE

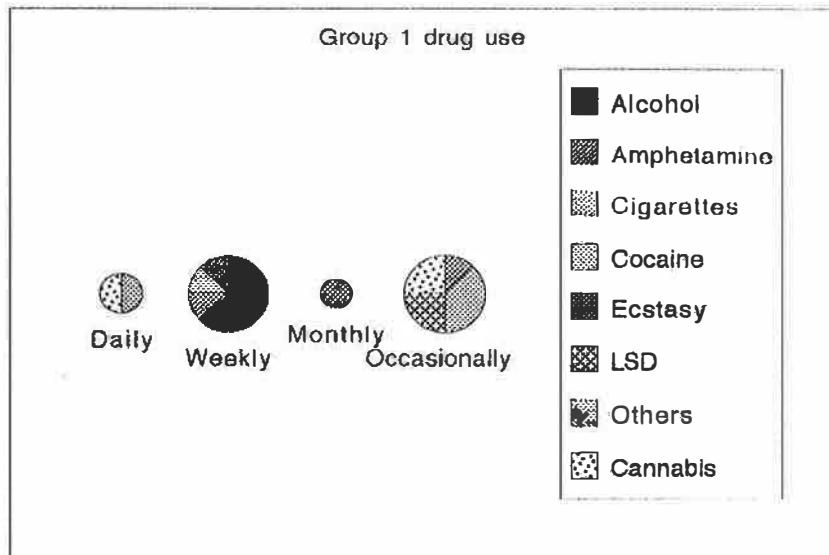
All female:
15 year old x 3 school students
31 year old unemployed
22 year old hotel worker

GROUP TWO

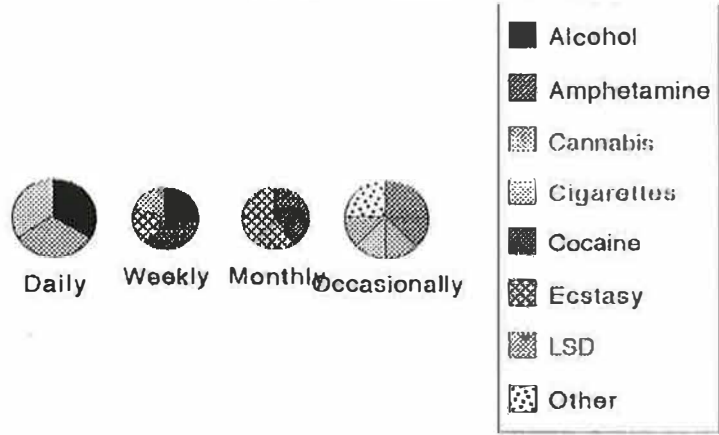
24 year old female designer
26 year old female fashion designer
26 year old male club promoter
35 year old male unemployed

GROUP THREE

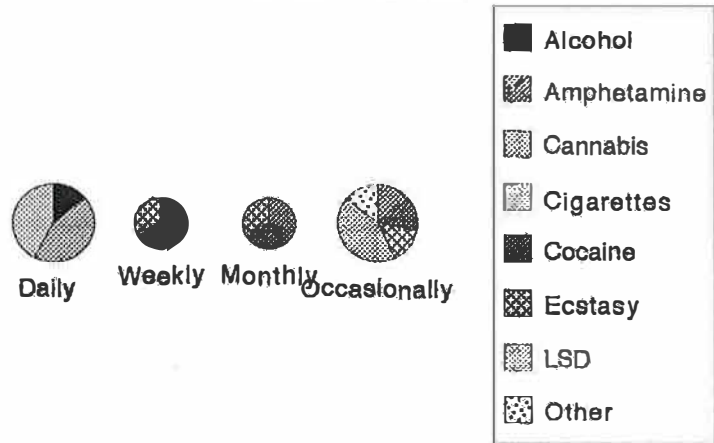
23 year old shop assistant/mother
23 year old male unemployed
19 year old part-time student/part-time club artist



Group 2 drug use



Group 3 drug use



APPENDIX 4

CAMPAIGN PRODUCTS, MESSAGES AND QUANTITY DISTRIBUTED

All products carried a freephone advice number: MDTIC '93 TEL: 0800 838909

1 FLYERS (3,000 of each distributed)

'CHAIN'

No message (other than advice number)

'IN A'

Taking drugs can make some people feel panicky. You can help them by doing the following things:

- take them to a quiet place, where they feel comfortable
- reassure them that they are experiencing the effects of a drug that will wear off in a short time
- tell them to try to relax as much as possible (deep breathing may help)
- if the situation worsens and they become uncontrollable or hysterical, call a doctor or take them to hospital and tell the medics what the person has taken.

Remember though, hospitals can make people more anxious and panicky, so use this as a last resort.

'BAD'

Ecstasy is a class A drug, the same as Heroin. In the eyes of the law, they carry the same penalties. It is illegal to possess or supply to another person. Selling or giving small amounts of drugs for no profit to a friend is also classed as supply.

'WHOOPSA'

Ketamine, barbiturate, dog worming tablets, LSD, aspirin, MDA, fish tank tablets, speed, cold capsules, MDMA. All sold As E's. Do you know what you are buying?

'WEDNES'

Too many drugs, too often, can lead to problems. These may include tiredness, depression, weight loss, mood swings and occasionally paranoia. During the week it is important to recharge your body and mind. Eat regularly, drink non-alcoholic fluids to flush out your system, sleep and look after yourself. Get the most out of your weekend.

'PUSHING UP'

Ecstasy has been associated with a number of deaths. Experts believe Ecstasy induced heatstroke may have been the cause. Whilst using Ecstasy, you should take regular rests, wear lightweight clothes and drink water regularly. If someone is taken ill, get help from a person who knows first aid. In an emergency, call an ambulance and tell the medics what the person has taken. This could save their life!

'FRESHASA'

Drugs can sometimes make you feel horny. The contraceptive pill is effective in preventing unplanned pregnancy. To protect against HIV and other transmitted diseases, use a condom correctly every time you have sex. Protect yourself. Don't rely on your partner - they may be relying on you.

'GIVE ME YOUR ANSWER'

Ecstasy may cause your periods to become heavier, irregular or even stop. This may be caused by the drug or by other factors like lack of food or sleep or because of increased exercise. There is little evidence to suggest that Ecstasy interferes with the working of the contraceptive pill. However, Ecstasy bought on the street may contain other substances that may decrease the effectiveness of the pill, so use condoms for added protection. There is little information about how Ecstasy affects the unborn child. Many women who use Ecstasy have had trouble-free pregnancies. However, using any drug increases the chance of problems arising, either during your pregnancy or with the development of your baby.

2 CLOTHING SWING TICKETS (2,000 distributed)

Ketamine, barbiturate, dog worming tablets, LSD, aspirin, MDA, fish tank tablets, speed, cold capsules, MDMA. All sold as E's.

3 MATCHES (2,000 distributed)

Drugs and dancing. Water yourself. Avoid heatstroke.

4 SPECIAL 'DAISY MIX' TAPE CASES (1,000 distributed)

'DAISY CHAIN' mix: Drugs and dancing. Water yourself. Avoid heatstroke.

'FRESHASA' mix: DJs mix, drugs don't

5 RECORD BAGS (5,000 distributed)

Don't mix drugs. Leave the mixing to the DJ.

6 PRODUCTS PROMOTING THE CAMPAIGN

T SHIRTS (100 distributed)

POSTERS (500 distributed)

STICKERS (2,000 distributed)

No message (other than advice number)

APPENDIX 5

DISTRIBUTION OUTLETS

1 SHOPS

3-Beat, Groover, West Side, Grin, Smith & Westwood, McKenzies, Outrageous, Carwash, Stompin'', Roupa, Dred, Icon, The Liverpool Palace and Quiggins (the latter two involve a range of businesses serving young consumers).

2 CAFES/BARS

Baa Bar, Cafe Bar, Cafe Tabac, Doorsteps.

3 CLUBS

'Cream' at 'Nation' and 'Voodoo' at the 'Mardi Gras'.

APPENDIX 6

DAISY - MEDIA COVERAGE

Liverpool Echo	25 June	Article and picture. Headline - <i>'Stay Safe-Take a Tip From Daisy'</i>
Mersey mart	1 July	Article and picture. Headline - <i>'Daisy the Cow Heads City Drug Campaign'</i>
DJ Magazine	15-28 July	Article and colour pictures - <i>'Eye catching art work'</i>
Radio City	17 July	Feature on Pez Tellet show. Two minute interview and competition - <i>'whoopsa' t-shirts as prizes</i>
Liverpool Echo	19 July	Article. Headline - <i>'Campaign to fight drugs menace in clubs'</i>
The Face	August (Pub 21 July)	Article and pictures - <i>'Full marks for innovative marketing to the MDTIC'</i>
Mixmag	August (Pub 20 July)	Article and pictures - <i>'A drug information campaign that's clever? Can it be? Not 'arf'.</i>
Select	September (Pub 2 Aug)	Article and pictures - <i>'Do have a cow, man!' ...party-pooing drug advice needn't turn up wearing a white coat and wagging a finger in your face'</i>
Just Seventeen	18 August	Article and colour pictures - <i>'The Mersey Drug Training and Information Centre have come up with a dead cool way of getting out reliable information..'</i>
Mixmag	January (Pub 20 Dec)	Brief comment and picture - <i>'Smart! Genius!'</i>

APPENDIX 7

MEDIA COVERAGE

?

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what's up

News

Clubs have never been known as the healthiest places to hang out. But this summer the Mersey Drug Training and Information Centre aim to change all that with their new drug information campaign. Launched last month at Liverpool's Cream club the campaign uses 'Daisy The Cow' logos splashed over club flyers, record carrier bags, matches and cassette covers to catch the attention of clubbers. As well as eye catching art work the products, which also include posters, stickers and T-shirts, come with health warnings and information about drugs. Liverpool's shop owners, club promoters and bar managers have been enlisted to distribute the products. Says MDTIC spokesman Andrew



Mersey Drug Training and Information Centre campaign art by Mers McNulty

?

BAD



WHOOPSA






GIVE ME
YOUR
ANSWER

Bennett: "drug information should be collectable, easy to obtain and culturally recognisable. You don't have to be a marketing expert to see that more people go to clubs and hang around shops than visit drug services.".....Another new project to watch out for is **The Jack**, America's first and only all house fax newsletter. Published every two weeks the newsletter will include news on all things house, plus charts and reviews of the best new releases. For just \$30 (roughly £10) a month subscribers will receive the newsletter and a monthly tape of exclusive interviews with house music personalities such as **DJ Pierre**. The first issue can be obtained by faxing your fax number and details to **The Jack** (fax 0101-916-922-4084). The first issue is free to DJ Magazine readers.....Closer to home **Islington Arts Factory** is hosting a 2 day House Music course on August 2 and 3, to be run by **Phil Durrant** of 'I Do Believe' fame from 10 - 4.30. Anyone interested in attending can ring the Islington Arts Factory on 071-807-0561. Prices £35 (waged) and £25 UB40. Minimum age 16.....For those already embroiled in the industry the just launched **Association Of Disc Jockeys** may be worth investigating. The body aims to provide assistance to professional DJs through a series of workshops and regular newsletters. A career line will also be available to all members and general information will be provided to members looking for work and tips about new equipment. The annual membership fee will be £25.00. For further details phone 071-434-2000.....Other news - watch out for **Go Go Dance Distribution**, a newly formed independent distributor run by former **Cowboy** employees.....**Soul II Soul's** Funki Dred label are also going for the independent option. Having parted company with Motown the label is back with 'You Can Depend On Me' by **Rick Clarke**. Expect further product shortly..... And keep them peeled for a white label now doing the rounds on **Go Discs**, which features **Paul Weller** in drums and bass meets jazz breaks setting.....Meanwhile **Pressure Drop's** hard to find 'Upset' LP will finally be released in the UK on **Logic Records** on August 2.....Last but by no means least the winner of the exclusive and expensive **Nervous** jacket comp is **Shaun Jordan** from Oxford.

?



Leonie Clark and Michael Wiske (president of Nervous Records) drawing the lucky Shaun Jordan prize winner of our Nervous jacket competition

of the month the trend for club nights on the Thames continues, but what do you call the funky version? **Bontee Gontool** On Wednesdays at Night Club, Temple Pier • Andrew Weatherall has opened a weekly club of his own **Babro Sonic** Happy Jax, Crucifix Lane, London SE1 every 7 £5 in, and no guest list • The **pyjama party** ed for London earlier this year and cancelled after tragic death of DJ Ali Cooke is now rescheduled at a ry house in the Midlands on Aug 15. Details on 449474 • Nottingham's **Venus** has opened a member's bar at 19 Stoney St, operating as a bar early evening and club assembly point till mid-Meanwhile, **Happy House** in Lang Row West is a new 24: cafe for party people who refuse to call it a day (or night) • wing on from last month's report on London swingbeat **Bounced Back!** sees DJ Digger and friends back at Legends every Wednesday • **Club wars:** we all push for clubland's bouncers to treat us with more respect, so why two CS tear gas attacks at London's Saul Kitchen on consecutive weeks? Serious stupidity - no wonder security get heavy!

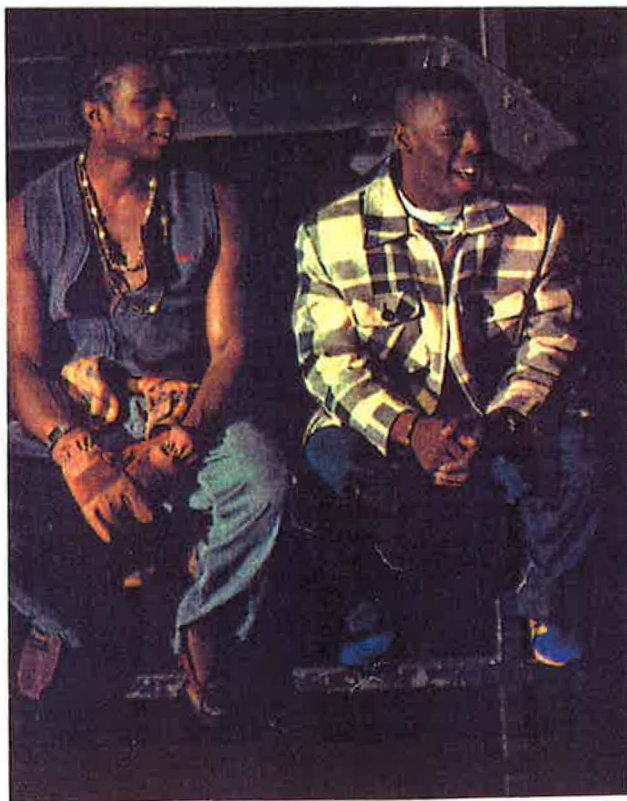


Full marks for innovative marketing to the Mersey Drug Training and Information Centre. Convinced there were better ways to get drug safety messages across, they have presented the usual info - how to help someone having a bad trip, warnings about fake Es like fish tank capsules - on a daisy chain of flyers, record carrier bags (above), stickers, T-shirts and swing labels on the merchandise in clothes shops (above left). If this pilot scheme works, they hope to present safe sex info in a similar way around the North-west. Watch out for an autumn exhibition. Their drugs freephone info line is on 0800 838909



smith's and mighty

A new sight in our clubs this summer... or perhaps not. Anyone who was suffering from sleepless nights worrying whether to continue pursuing either the workwear thing or reinvented Seventies style (or to drop them both) could dream away once Smith's hit the shops. Providing the perfect compromise between the two, Smith's is the brand of classic American workwear (founded in Brooklyn by the Bonhack family in 1906) that any London Seventies soul boy will testify was the label that fortified the return of the straight-legged trouser. When the 1975 mainstream was still clomping around on platforms, with their trouser legs, collars and lapels flapping uncontrollably in the breeze, others began to adopt plastic sandals and Hawaiian beach shirts matched with either pegged strides or a fine pair of Smith's carpenter jeans (strictly black, green or burgundy drill with the distinctive heavy white stitching). It was guaranteed to turn heads - the ensemble caused nearly as much public walking into lamp-posts as punk would do a couple of years later, and in fact many punks borrowed from this soul boy look. Not only that, but the actual obtaining of genuine Smith's was an adventure in itself, involving a trip to the far end of the King's Road to about the only stockist, Joanna's Tent. A return for the Smith's label was scented last summer when limited numbers of the original carpenters began surfacing in Kensington Market. Although this batch quickly ran dry, good news has come this year in the form of the label's revival by a Greek company which has bought the rights to the name (from the founder's great-grandson) and is introducing a whole range of new styles bearing the fabled logo. At the Duffer of St George (a new-school Smith's stockist), old-time soul patroller Barrie Sharpe comments: "I remember Smith's in London's clubs the first time round - we had to have it. It's popular again because its giving a good, modern twist to workwear which I don't think the others have bothered with." People, watch out for the plastic sandals revival. *Mark Webster*



Photograph: Steve Harris, credit: Ian Cohen

THE FACE / 125

THE FACE AUGUST 1993

FACT!

Phoenix Festival: the nasty bits Merseyside drug info campaign goes for the 'jolly' option Reeves and Mortimer's triumphant TV return Get into Senser

Helpful Phoenix security chap removes severed leg from alleged frappa



ANTHONY MEELEY

RISING FROM THE CLASHES

The Phoenix... Well, it wouldn't be a proper festival without a spot of bother would it?

Organisers of the Phoenix Festival have been swift to quash rumours of a full-scale riot on the Saturday night of the three-day music bash on Long Marston Airfield, Stratford-on-Avon. Speculation was hazy and sensational the morning after the alleged uprising before, with talk of murder, travellers and police. In an official statement from the Mean Fiddler Organisation prepared on the Sunday, an "incident" was described thus: "About 30 non-ticket-holding troublemakers broke into the site and tried to incite a number of festival-goers to disobey the noise requirements laid down in the licensing agreement. The security staff attended the incident."

Local police did not intervene, leaving the festival security staff to

"police" the disturbance themselves. One security guard, Richard Carr, 27, was stabbed in the ribs, and 21 people required hospital treatment. Of these 21, it is not made clear how or why they were injured, but one anonymous caller to Select claimed that an innocent (ticket-holding) friend was hit by a guard with a baseball bat or truncheon, and needed nine stitches. She also claims that her friends were standing 20 metres away from the actual scuffle itself, and were not involved in it.

The Phoenix statement is proud to say that: "The incident was brought under control internally, a reflection of the professional nature in which the event has been organised", boasting that "traffic congestion was kept at a minimum, the average length of queue

at the main entrance rarely exceeded ten cars in either direction."

With this, no one has any argument, and their assurance that 25,000 "music loving young people" had a great time is under no doubt either, but two questions arise from the fog of speculation: Why weren't local police involved - was it their aim to leave the Phoenix organisers to it? And why were incident reports resolved in the times?

If the Phoenix is to go ahead next year, it needs to be made clear that this is not a festival in the Canterbury sense of the word, but a three-day open-air gig with complete standards. Maybe this could go some way to allaying confusion about organisers' "rights" when the music has stopped and the iron doors of the main site have been closed.

Vic is there!

And so is Bob. For *The Smell Of Reeves And Mortimer*, a brand new series of laughter, pathos and rambles, finally elevates Vic Reeves' smaller sidekick to co-star status. *The Smell Of...* hits our screens on Tuesday September 21, the first time either Vic or Bob have been seen since their one-off *Weekenders* dummy run in '92. Insiders are already hailing the new series as "the best thing Vic and Bob have done. Ever."

Nothing like *Weekenders* or *Big Night Out*, it will be on BBC2, as if to hammer the point home.

(Channel 4 failed to "pick up the option" on *Weekenders*, but are merely repeating *Big Night Out* on Tour on August 21 at 9pm, as if to lament their butter-fingered loss of the new Morecambe & Wise...)



Do have a cow, man!

"Ketamine, carburetors, dog worming tablets, LSD, fish bank tablets, speed, cold capsules...all sold as Ecstasy. Do you know what you are buying?" Heavy shit. But party-pooing drug advice doesn't turn up wearing a white coat and waggling a finger in your face. The Mersey Drug Training And Information Centre is currently

attempting to cheer up your "false time" with a campaign based on daisies and cows! Bright and

colorful flash cards are turning up in shops, clubs and bars with info about the drugs/hominess problem, E first aid, *MegaCity* and the aforementioned dog worming mix-up on the back. Carrier bags, ecovent masks, swing labels on clothes, stickers, posters and cassette covers complete the multi-media package. Telephone 0800 838809 for more gen, nab some daisies if you're in the area and avoid pissing them up.



4 SELECT



WHOOPSA

Don't Mix Drugs. Leave The Mixing To The DJ

A DRUG info campaign that's clever? Can it be? Not 'ari. A new info drive in the North East is most clever and not a little mad. You won't find any Drugs Kif preaching here. No, the Merseyside Drug Training And Information Centre's attack comes armed with a Dnygle Daisy and a cow. Floating around on flyers, labels, record carrier bags, matches and cassette covers the colourful imagery goes hand in hand with some hard facts and useful advice about drugs and safer sex. 'Don't Mix Drugs. Leave The Mixing To The DJ' declares the slogan on one carrier bag. 'Water Yourself. Avoid Heatstroke' runs the line next to a daisy on a book of matches. All straightforward, matter of fact and reassuring. And their telephone helpline number is 0800 638909.



The Sweetest Pfl

OLD school trainers may be creeping back into popularity but it's always nice to have something a little bit different. Pfl, of Neal Street, Covent Garden, are now stocking a cool alternative to the ordinary trainer, especially for summer. Designed by Reece, who make innovative designs like the rubber-soled boot, the pfls are called 'orthopaedic', because not only are they nice to look at but are coincidentally extremely comfortable. These pfls and other original designs are available exclusively from Pfl from August.

Phillips Gart
Enquiries on: 071 221 8014 or 071 240 4600



UNITED KINGDOM

QUITE how Sean McLusky keeps on top of all his ventures is anyone's guess. This month Sean, along with Bernd & Chris from Kinky



Overdone, opens his latest venue Club United Kingdom: situated in Wandsworth, South London, the former warehouse already has a bar license until 2.30am and a dance license until 6am that Sean expects to be extended until 10am. As well as the quality DJ lineups we've come to expect from the trio, the venue has three distinct areas: the 'pop art', 'soft porn' and 'dark' rooms. The 'pop art' room features large sound murals, the 'soft porn' room has beds, drapes and snuggling platforms whilst the 'dark' room is cavernous and den-like just waiting to be explored.

"The idea is to set up a new quality club and inevitably the idea is also to take on The Ministry and the big London one offs," says Sean. Already installed on Fridays is the ex-Ministry night Best of British with the likes of Jon Of The Pleased Woman and Nic Lover whilst Saturdays see people like Justin Robertson and Andy Weatherall deliver. It should be loads fun.

Dan Prince
Club UK, Buxfield Road, Wandsworth, SW18
Tel 081 877 0110

101 siren

REMEMBER the gliding, impassioned and, quite frankly, German singer with Electric 101? What happened to her? Well, Billie Ray Martin is back, teamed up with Spooky for a startlingly meaty track called 'Persuasion', originally recorded by Throbbing Gristle, that she has wanted to record for a good ten years.

"I wanted to do this track from when I was living in Berlin," she says. "I wanted to combine my voice, which is soul, with this weird song with these strange lyrics."

Billie Ray demoed the track a year ago with Electric 101 just before they split up due to, yup you guessed it, "personal differences." There followed a couple of lean months for Billie Ray spent "waiting for majors to get off their lazy asses and get into my music." When nothing happened Billie Ray got on the phone herself.

"I called A&S, Guerilla, The Grid, I rang so many people. A lot of people all wanted to do something and I thought 'this is better than working for major labels, people who don't like my music.'"

After hooking up with Guerilla records, she heard the Spooky album, adored it and the rest is history - one excellent version of 'Persuasion'. So what's next?

"I should be releasing an ambient EP produced by The Grid in September on A&S," she says excitedly. "I have so many songs waiting to be recorded, so I'm looking for a label for them. I have got some major label interest in the US. I may or may not sign with a major, I don't know. Things are going so well now." Great.

Andy Pemberton
'Persuasion' is released August 10th on Guerilla



73.



whoopsa

Smart! Whoopsa Daisy Merseyside drugs campaign that was daft and effective. Cows on the frontline. Genius!

74.



zammo

He's big, he's tall, he's the DJ at the Rhumba Club!

75.



stars at clubs

David Baddiel was backstage at Fantazia, Sunday Times editor Andrew Neil appeared at the Ministry Of Sound and Betty Boo was caught (above) posing with Dava Bear at Dance Europe.

76.



the warp ips

Warp's 'Artificial Intelligence' series was techno for the living room. And no one did it better than Speedy J.

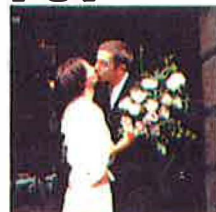
77.



mixmag live

You can call it shameless self-promotion if you must but the Mixmag DJ Tapes are up to Volume 12 and no one else can boast a series that includes everyone from Moby to Carl Cox to Sasha to Masters At Work.

79.



dorrell's wedding

A sneaky one it was too with Mr BPM sneaking off to Paris to make an honourable woman of the beautiful Claudia.

78.



michael jackson

Oh dear. But Michael still gave us one of the best videos of the year with his shameless covorting with Naomi Campbell for 'In The Closet'. Star!

80.



tartan army

Mad bastards! The Limbo mafia in Glasgow led the way and Michael Kilkie took the hard party ethic to Toronto to spectacular effect while Soma's Dave Clarke (above) kept up the tradition at Dance Europe.

81. dustbin

Throw it all away! Whistles, white gloves, massive rave flyers and... throw it all away. It's finished.



Photo: Gideon Hart

82.



flesh

Cor bilmey! They're everywhere. Women stripping off, stripping down. It's natural. No one's complaining.