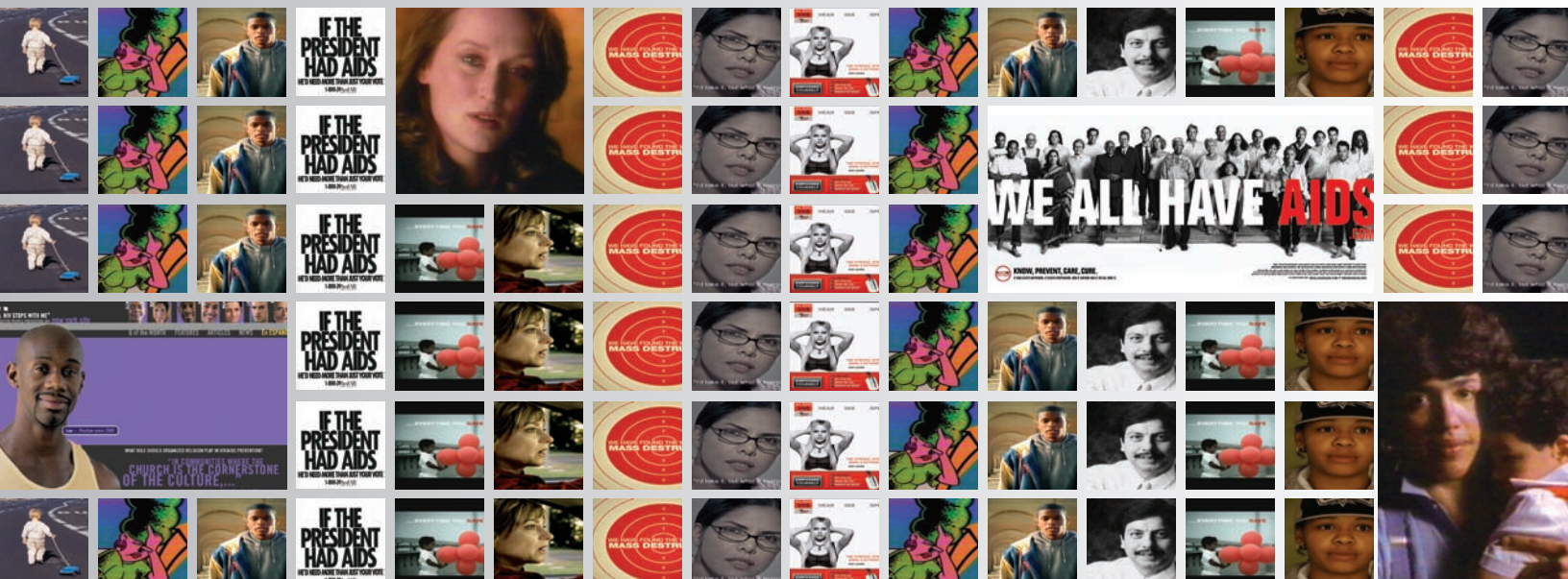


EVOLUTION OF AN EPIDEMIC: 25 YEARS OF HIV/AIDS MEDIA CAMPAIGNS IN THE U.S.

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TABLE OF CONTENTS

1981
1982
1983
1984
1985
1986
1987
1988
1989
1990
1991
1992
1993
1994
1995
1996
1997
1998
1999
2000
2001
2002
2003
2004
2005
2006

INTRODUCTION / 5

1981 — 1985: A NEW THREAT AND ACTIVIST RESPONSE / 7

1986 — 1989: THE HIV/AIDS PSA IS BORN / 9

1990 — 1995: REACHING COMMUNITIES AT RISK / 13

1996 — 2000: HAART BRINGS HOPE. BUT IS AIDS OVER? / 17

2001 — 2006: GLOBAL AIDS / 21

APPENDIX: SELECT HIV/AIDS CAMPAIGN SUMMARIES / 27

INTRODUCTION

1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006

A quarter century after the first documented case of what became known as HIV/AIDS, the world has changed. What seemed to many in 1981 to be a virus affecting primarily gay men in the United States is now a pandemic affecting tens of millions of men, women, and children worldwide. Today, more than a million people in the U.S. are living with HIV/AIDS, and it is estimated another 40,000 will become infected this year — a rate that has not decreased in 15 years. Globally, an estimated 40 million people are living with HIV/AIDS, and more than 25 million have died.¹

Today, most Americans know the basics about AIDS — that HIV can be transmitted through unprotected intercourse and sharing needles for injection drug use, and that there are drugs that can extend the lives of those living with HIV — yet stigma, discrimination, and fear still endure. As of 2006, one in five Americans (21%) say they would be “very” or “somewhat” uncomfortable working with someone with HIV/AIDS, and more than a third (39%) would be uncomfortable living with someone with HIV/AIDS.²

When it comes to where Americans get information about HIV/AIDS, the media is a frequently named resource. Six in ten people (61%) in a national survey conducted by the Kaiser Family Foundation in 2006 report that the media — including television, radio, newspapers, and the Internet — is their primary source of information about HIV/AIDS.³ While news coverage is certainly a major resource, public education campaigns on HIV/AIDS emerged in the early years of the epidemic, and increasingly entertainment media is playing a more significant role informing Americans about a range of health and social issues, including HIV/AIDS. This report focuses primarily on how national media campaigns about HIV/AIDS have evolved over the last 25 years in the U.S. reflecting the changing nature of the disease as awareness and treatment have progressed. The campaigns operate alongside the work of activists, health care providers, policy makers, and others who are involved in addressing HIV/AIDS.

A review of national media campaigns over time, in fact, yields several important observations about the changing nature of the epidemic in the U.S. During the early years of the epidemic, people were fearful and there was limited information about HIV/AIDS. There were also no widespread, coordinated public education efforts. The first national campaigns using television and print advertising emerged in the late 1980s after the U.S. Surgeon General had outlined a set of HIV prevention guide-

lines and the Food and Drug Administration (FDA) had approved the first treatment for people with AIDS. These early advertising campaigns debuted after widely covered press stories, including the death of Rock Hudson and the story of Ryan White, a 13-year old hemophiliac who was barred from school in 1985 and became a public symbol of AIDS-related stigma. During the 1990s, the shock of Earvin “Magic” Johnson’s announcement that he was HIV-positive defied the public’s sense at the time of who was at risk.

In the mid 1990s, the rate of new HIV infections slowed in the U.S., and national government-sponsored campaigns were ending. As treatment became more effective, new complexities emerged around prevention and testing messages. Public education campaigns faced the challenge of balancing the success of the new treatments without implying a cure or inadvertently leading to increased risk-taking. Pharmaceutical companies faced controversy for portraying HIV/AIDS as a treatable, chronic condition in ads for anti-retroviral therapies. Some in the AIDS community were concerned that this misrepresented the reality that treatment is not a cure.⁴

More recently, the global epidemic has gained a higher profile, with public education campaigns to raise awareness, raise money and motivate political interests becoming prominent. Popular culture icons, such as Bono and Angelina Jolie, have taken up the cause.

This report offers a snapshot of some of the public education campaigns in the U.S. over the last 25 years and brings together insights on their approaches, historical context, and impact. It also documents some of the shifting organizations and interests behind advertising related to HIV/AIDS, from government-sponsored efforts to campaigns developed by non-profit and non-governmental groups to messages developed by or through partnerships with the media industry itself. This is not an exhaustive inventory of all the public education efforts since 1981, but rather a collection of some of the largest and most prominent national campaigns that employed public service advertising directed primarily at U.S. audiences between 1981 through to date. It is organized by chronological eras representing fluid periods in the history of the epidemic defined by epidemiology, government policy, and public opinion. Where available, this document outlines assessment and evaluation results, and short summaries of each campaign profile can be found in the report’s appendix.

1981 — 1985 / A NEW THREAT AND THE ACTIVIST RESPONSE

1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006

On June 5, 1981, the U.S. Centers for Disease Control and Prevention (CDC) introduced the world to the disease that eventually became known as AIDS. On that date, the CDC's *Morbidity and Mortality Weekly Report* (MMWR) reported on five cases of young homosexual men who had developed *Pneumocystis carinii* pneumonia, a type of pneumonia that was "almost exclusively limited to severely immuno-suppressed patients" such as those receiving cancer chemotherapy. Although the report noted that the "patients did not know each other and had no known common contacts or knowledge of sexual partners who had had similar illnesses," it stated, "the fact that these patients were all homosexuals suggests an association between some aspect of a homosexual lifestyle or disease acquired through sexual contact . . . in this population."⁵ Whereas the disease had most certainly been present earlier in the U.S. and elsewhere, the CDC's report marked a defining moment in public recognition and response to the emerging epidemic.

Labeled initially a "gay disease," the new illness seemed to be a concern for scientists and the gay community, but not for "mainstream" America. In 1982, the CDC formally established the term "Acquired Immune Deficiency Syndrome (AIDS)." The dominant form of public communication about the disease was in news reporting. During these early years, activists took the lead in responding to AIDS, especially in major urban areas like New York City and San Francisco, through community education projects and local campaigns that employed informational materials and advertising including billboards, broadsides, buttons and leaflets. New organizations emerged to fill the gap in information and services for communities impacted by AIDS. The Gay Men's Health Crisis, the first community-based AIDS service provider in the U.S., was established in New York City in 1982. In 1983, the National Association of People with AIDS was founded. That same year, a group of HIV-positive activists disrupted a U.S. public health conference to issue a statement, referred to as *The Denver Principles*, on the rights of people living with AIDS.

Americans — and indeed the world — saw some of the earliest images of AIDS in 1985 with the very public death of film star Rock Hudson. That same year, designer Kenneth Cole allocated his company's entire advertising budget to a campaign featuring an Annie Leibowitz photo of eight well-known models posing barefoot with a group of children. The message was "For the future of our children . . . support the American Foundation for AIDS Research." It was Kenneth Cole's first ad for the organization known more commonly as amFAR, kicking off a two-decade long and ongoing collaboration.

By mid-decade, it was clear that the public was listening. Some of the earliest public opinion data from the Gallup Organization in June 1985 found that 95 percent of the U.S. population had heard of AIDS.⁶

1986 — 1989 / THE HIV/AIDS PSA IS BORN

1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006

On October 22, 1986, U.S. Surgeon General C. Everett Koop issued the *Surgeon General's Report on Acquired Immune Deficiency Syndrome*. Within a year of its release twelve million copies had been distributed by members of Congress to their constituents.⁷ The same year, the American Red Cross partnered with the Ad Council to launch the first national campaign to address AIDS-related stigma and misinformation about the disease. Public opinion data from 1985 revealed that many Americans were afraid of people living with HIV/AIDS. Nearly half (47%) said they would “avoid” someone who had tested positive.⁸ Many Americans were concerned and often confused about how the disease was transmitted. A series of television public service announcements (PSAs) were created using celebrities and other personalities, including Meryl Streep and Robert De Niro, to deliver messages debunking some of these commonly held myths. The tagline of the campaign was: “Rumors are spreading faster than AIDS.”

The 1986-1987 *Rumors* television campaign directly challenged beliefs held by many Americans and encouraged viewers to seek out the facts by writing to the Red Cross for more information. The spots were developed by the J. Walter Thompson agency and placed by the Ad Council with network-level and local television affiliates.

RUMORS CAMPAIGN \ MERYL STREEP



Select Rumors Television PSAs

Robert De Niro is incredulous that people still believe you can get AIDS from shaking hands or sharing telephones. He says, wagging his finger, that there has never been a single documented case of AIDS being spread through casual contact.

Meryl Streep talks about how rumors are almost always not true, such as the rumors about AIDS. She says many people think you can get the disease from swimming pools or a mosquito bite. They are wrong.

Elizabeth McGovern stresses that AIDS is sexually transmitted, so you have be aware and selective when it comes to sex. She says you're sleeping with every person your partner has been with for the last 10 years.

Ahmad Rashad stresses that you can't get AIDS from donating blood. When you give blood it is the first and the last time that needle was used, he says.

RUMORS CAMPAIGN \ ROBERT DE NIRO



In 1987, President Ronald Reagan gave his first speech about AIDS, establishing the Presidential Commission on the Human Immunodeficiency Virus (HIV) Epidemic. Later it was renamed the Watkins Commission, after its chairperson James D. Watkins. The same year, the CDC launched *America Responds to AIDS*, the first government-sponsored, national public education campaign to address HIV/AIDS. Mandated initially by Congress in 1985, the campaign was an initiative of the CDC, developed by a team at the Ogilvy & Mather Public Relations Group. It ran until 1996, rolling out waves of advertising throughout those years. Around this same time, advocacy groups, such as ACT UP (AIDS Coalition to Unleash Power), were using provocative images and bold slogans to raise awareness, reduce stigma, and expand access to the newly FDA-approved treatment — Azidothymidine (AZT). Perhaps the most iconic image from ACT UP was the pink triangle with the words “SILENCE=DEATH” below it, which became a defining symbol of activism in the U.S.



The public education challenge facing *America Responds to AIDS* was Herculean. At the time, only seven percent of Americans reported “personally” knowing someone with HIV/AIDS, and many supported efforts to segregate and punish infected people.⁹ More than half (54%) thought that “people with the AIDS virus should be made to carry a card to this effect,” and a similar percentage considered it “people’s own fault if they get AIDS.” A quarter of the U.S. public approved of employers dismissing workers with AIDS.¹⁰ The *America Responds to AIDS* campaign took a long-view approach to the issue and relied on a combination of communications strategies, including media relations, organizational relationship development, and direct-to consumer materials, as well as traditional advertising to get out information about HIV/AIDS. The goal was to initiate a public dialogue about HIV/AIDS to reduce fear and dispel myths.



The first phase of *America Responds to AIDS*, titled “General Awareness: Humanizing AIDS,” targeted the general population. The advertising focused on real people affected by the disease. The ads included a multi-racial cast of AIDS counselors and volunteers, people living with HIV/AIDS, and those who had a family member affected by the disease. They spoke from everyday settings: the park, their homes and offices. The call to action was “Know the facts about AIDS. Know how to protect yourself and your family. Tell others.” The campaign promoted the CDC’s national AIDS Hotline, stating “For answers to your questions, call 1-800-342-AIDS.”

“Minneapolis”

A white woman, Elizabeth O'Brien, who is introduced as an “AIDS Volunteer,” says she learned about AIDS when her brother was diagnosed. She says she had to learn a lot very quickly and it was a harsh reality. A young white man, Bill Travis, who the screen says “has AIDS” tells viewers, “If I, the son of a Baptist minister, from basically a rural area can acquire AIDS, anybody can.” A Latina, Carole LaFavor, who also has AIDS, says, “Obviously, women can get AIDS. I’m certainly here a witness to that. It’s not a ‘we / they’ disease. It’s an ‘us’ disease.” The narrator concludes with the statement, “AIDS is not a problem that affects other people. AIDS affects us all.”



In 1989, *America Responds to AIDS* began rolling out a series of more targeted ads directed at some of those at higher risk: minorities, sexually active young, adults, and injection drug users. Additional waves of advertising followed over the next seven years.

“Five People”

Five different African Americans discuss HIV/AIDS and their community. A minister walks out of his church, speaking about how they have been trying to do something about AIDS. “A solution isn’t going to turn up tomorrow,” he says. An elderly male doctor talks about injection drug use, which he says is responsible for many of the AIDS cases in his community. “Sharing drug implements can be lethal,” he says. A middle-aged male doctor speaking from his lab says, “It’s important that everyone find out the facts about AIDS.” A male barber tells viewers, “AIDS has had its effect on the community. You’ve got to learn how to deal with it. Tell your friends and neighbors to get the facts. It’s important.” A female doctor says there is no cure for AIDS, but “It’s everyone’s job to work out prevention.” The ad ends with the minister, who says, “AIDS is calling on all of us to help each other. Spread the word and we can stop the spread of AIDS.”

The next year, the campaign complemented its PSA strategy with a direct mailing to millions of Americans. In an unprecedented effort, the Surgeon General’s *Understanding AIDS* pamphlet was sent to every household in the U.S. The guide, developed by then-Surgeon General Dr. C. Everett Koop, provided information about the risks of unprotected sex and injection drug use.

By 1992, the federal government had spent \$7.36 million developing *America Responds to AIDS*. Between the launch of the campaign, in October 1987, and January 1992, the television PSAs aired more than 59,000 times at the network and affiliate levels across broadcast television channels. According to a 1991 report from the U.S. Department of Health and Human Services, the value of commercial airtime for the campaign was estimated at \$67.8 million. The CDC reported that, on average, American adults between the age of 18 and 54 saw campaign television PSAs at least 56 times over that 33-month period.¹¹ All radio, television, and print advertisements were distributed by Ogilvy on a public service basis. No funds were used to purchase advertising time; the campaign relied entirely on airtime donated by broadcasters.¹²

A decade after it had launched, the original message of the CDC's *America Responds to AIDS* — that “anyone can get HIV/AIDS” — was sharply criticized in a Pulitzer Prize-winning *Wall Street Journal* article by some in the AIDS community as having misrepresented the true scope of the epidemic at the time. The article commented on the campaign saying, “While the message was technically true, it was also highly misleading. Everyone certainly faced some danger, but for most heterosexuals, the risk from a single act of sex was smaller than the risk of ever getting hit by lightning.” The emphasis on the “broad reach of the disease,” the reporters argued, failed in connecting with some of those at highest risk: gay men having unprotected sex, injection drug users and their sexual partners.¹³

In 1988, the Ad Council worked with amfAR and the National AIDS Network to develop another public education campaign called *AIDS Prevention*. The advertising agency behind the creative was Scali, McCabe, Sloves, Inc. *AIDS Prevention* television PSAs ran concurrently with *America Responds to AIDS*, and were the first advertisements to use the word ‘condom’ in the U.S. Launched in September of 1988, just months before the first World AIDS Day (December 1st), the campaign received the endorsement of Surgeon General Koop and continued until 1990. The print campaign included multiple ads in both English and Spanish. All of the ads recommended using a latex condom with spermicide during sexual intercourse.

Select AIDS Prevention Print Advertising

Headline: “Everything you didn’t want to know about AIDS. But should.”

The subsequent text reads, “you don’t have to be gay or a drug user to get it,” explaining that the disease simply hit those groups first, before we figured out how to prevent its spread. The ad includes statistics on HIV prevalence and warns about how rapidly the virus is spreading. It explains how the approximate ten-year latency period means that HIV-positive people may not appear sick and can unknowingly pass on the virus. The ad specifies that the virus can be transmitted through needle-sharing and through sexual intercourse from men to men, women to men, or men to women. After acknowledging that abstinence is the best protection, the ad recommends condoms. The ad concludes with the statement: “You can ignore these precautions only if you and your partner have been together for at least 10 years, and both of you have been totally faithful. Otherwise, don’t make any exceptions. Because the one time you do can be the one time he shouldn’t have.”

Headline: “Any woman who wants to have a baby should use them.”

In the middle of the ad is a package with the words “Latex Condoms” printed on top. The surrounding text says that condoms are the best protection against HIV and that women should use them if they plan on having children one day, because there is a 50 percent chance they would pass HIV onto their baby. The text follows, “And babies with AIDS rarely live to see their second birthday.” The ad recommends latex condoms with spermicide until a woman is ready to get pregnant, “Because no matter when you plan on having your baby, you have to start being a good mother right now.”



AIDS PREVENTION CAMPAIGN / VILMA



Headline: "You look like you have AIDS."

The text says, "You have all the signs. You look perfectly healthy. You feel fine." It goes on to explain how the 10-year latency period can prevent people from knowing they are infected. Thus, without knowing, people may be practicing unsafe sex and spreading the virus. The ad says you can prevent transmission of the AIDS virus and recommends using a condom "no matter how good someone looks. Because while the AIDS virus isn't something you can see, it's something you can get."

The television spots employed a similar hard-hitting strategy with a call to action promoting prevention — "Help stop AIDS. Use a condom."

"Macho"

A visibly sad teenage Latino stands in the rain. He recounts how he told his brother that if he had sex, he should use condoms so he wouldn't get AIDS. But his brother had laughed at him, saying, "Condoms aren't macho." Then the teen kneels down, and the camera follows to reveal he is sitting in a cemetery. Looking down over his brother's grave, he reflects gloomily, "My brother, he was so macho."

By 1989, the CDC's National AIDS Hotline had received more than one million calls. In addition to serving as the call-to-action for various public service advertising efforts, the number was promoted through a variety of sources, including by Madonna and the rock band Kiss, who printed it on their album jackets. By the end of the decade, one in 10 Americans personally knew someone with AIDS.¹⁴

1990 — 1995 / REACHING COMMUNITIES AT RISK

1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006

Perhaps no other moment in the history of the epidemic has so influenced American public awareness as when Magic Johnson announced he was HIV-positive in 1991. The nation took unprecedented notice, flooding the CDC's National AIDS Hotline with calls. In the 24-hour period following Johnson's announcement, 119,434 people called the hotline. Approximately 30,000 calls per day were made over the following two months.¹⁵ In 1992, AIDS became the leading cause of death among men ages 25 to 44, and the fourth leading cause of death among women in the same age group.¹⁶

Heading into the mid 1990s, Americans were becoming more knowledgeable about HIV/AIDS. According to a 1991 National Health Interview Study, 95 percent of respondents accurately identified sexual intercourse as a mode of transmission and 94 percent understood that pregnant women could pass the virus along to their babies.¹⁷ The same study documented that the media was an important resource, with 72 percent of Americans reporting getting information about AIDS from television in the last month.

The major campaigns during this period began to hone their messages. In 1990, *America Responds to AIDS* reached out to "adult influencers," in particular parents, encouraging them to talk with their children about AIDS. The next year, the campaign focused on testing and treatment. The campaign's first ad about condom use did not air until 1993, along with messaging around abstinence and monogamy.

In the 1990s, the campaign focused on audiences disproportionately affected by HIV/AIDS, including African Americans and Latinos, employing similar strategies as it had with the general population, using "real people" delivering messages about the increased risk among communities of color. Data from the CDC indicated that AIDS case rates were six times higher for African Americans and three times higher for Latinos, than for whites.¹⁸ The campaign targeting African Americans included messages about stigma and prevention. Sex and injection drug use were discussed and viewers were encouraged to learn more. One television PSA developed for Latinos called "Peter" used the voice of a young AIDS activist named Peter (Pedro) Zamora, warning young adults that they are vulnerable to HIV/AIDS. Zamora had appeared on MTV's popular television show *The Real World* the previous year, becoming one of the most recognizable faces of AIDS. His death on November 11, 1994 — the day after the final episode of *The Real World: San Francisco* aired — was for a generation of young people as defining a moment as Rock Hudson's death had been nearly a decade earlier.

While it had been clear since the earliest days of the epidemic that needle-sharing was a major risk factor for HIV transmission, more recent research focused on the way drugs and alcohol contributed to the spread of the virus by lowering inhibitions and increasing the likelihood of risky sexual behaviors. In 1990, the National Institute on Drug Abuse (NIDA), a division of the Department of Health and Human Services (HHS), teamed with the Ad Council to create the *Drug Abuse and AIDS Prevention* campaign. The campaign's tagline slogan didn't tread lightly, proclaiming, "AIDS, another way that drugs can kill you." The spots were narrated by Spike Lee and directed by Martin Scorsese to resemble "slasher" films and focus on the negative consequences of drug use, especially crack cocaine. The series of four television PSAs were also released in movie theaters as a trailer. According to the Ad Council and HHS, the advertising for this campaign garnered \$64 million worth of donated media.

ARTIA CAMPAIGN / PARENT CHILD



ARTIA CAMPAIGN / CONDOMS AND TREATMENT





"Ocean"

Waves lap against the beach at night. A young woman's ankles seem to be surrounded by blood. The narrator, Spike Lee, says, "Tonight Delores had a few drinks, did some crack and ended up another tragic story. Only she doesn't know it yet. Drugs make you forget." A young man pulls himself on top of her and they begin kissing. The narration continues, "And if you forget how risky sex can be, you could catch the AIDS virus, and not know for months, even years." The camera reveals that the ominous red was just lighting falling over the beach. The ad concludes with the statement, "AIDS, another way that drugs can kill you."



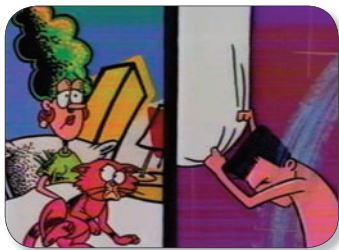
"Horror Film"

Clips from the movies "Halloween" and "Nightmare on Elm Street" are pieced together showing evil men brandishing knives stalking unsuspecting women. "If this doesn't scare you, just wait," says the narrator. The camera closes in on a doorknob lit by red light, then rushes in on a terrified young African American woman. She gasps in fear as she looks at the door. A nurse steps through the door; blue lighting from below makes her look threatening. The door creaks and we hear her footsteps echoing. The music stops and the lighting returns to ordinary indoor lighting. The nurse smiles and says, "The doctor will see you now." The camera reveals that the young woman is really in a clinic waiting room. She makes the long walk into the doctor's office. Spike Lee tells us, "One night a year ago, Vanessa got high with some guy. She forgot everything that she learned about preventing AIDS. Now her life is the horror show. AIDS, another way that drugs can kill you."

Two years later, the campaign issued another series of PSAs with the slogan, "Get High. Get Stupid. Get AIDS." One ad featured cartoon characters "Jeanine and Barry" experiencing "morning-after" anxiety. The PSAs included a toll-free number, 1-800-662-HELP, which provides more information on drug and alcohol abuse prevention. The PSAs were distributed nationwide, including on network, cable and local television stations, as well as in newspapers, magazines, shopping malls, movie theaters, on radio and college campuses. The campaign ran until 1997.¹⁹ More recently, NIDA has again returned to HIV/AIDS messaging with a campaign launched in 2005 aimed at reaching younger people again about the risks associated with substance use.



Another issue that began to emerge in the 1990s was the epidemic's growing impact outside of urban communities. Where there were prevention programs and health care services in rural communities, they were often lacking, and cultural barriers inhibited open discussion. *Country Music AIDS Awareness* was one of the first efforts that specifically targeted the American heartland, making use of a huge cast of country music stars to deliver messages about HIV/AIDS. Featuring country music artists Mary Chapin Carpenter and Mark Chesnutt, the 1993-1994 campaign was designed by advertising executives in Nashville, led by Bill Johnson, design director of Sony Music, and distributed by the Ad Council. MCA Records paid to distribute the radio spots to 3,000 country music stations. Dozens of artists appeared in print, radio, and television ads delivering messages about stigma, prevention, condom use, communicating with teen-aged children, and testing. The campaign's tagline was "Break the Silence" and promoted the CDC's hotline: "For more information: 1-800-342-AIDS, CDC National AIDS Hotline."



Select Country Music AIDS Awareness Television Advertisements

A montage of various country music stars standing in a studio, explaining that you're just not sleeping with your partner, you are sleeping with "your partner's past." The ad says that it is estimated that "one out of 250 Americans has HIV." It concludes with the statement, "Commitment, faithfulness, love and prevention. Break the Silence. For more information: 1-800-342-AIDS, the CDC's National AIDS Hotline."

A mix of country music stars tell viewers that “you can’t get AIDS from mosquitoes or toilet seats.” The ad continues to say that the number of people living with HIV in the United States is equal to the “population of Atlanta, Cincinnati, and Oakland combined.” It calls on viewers to band together to fight the disease and to learn about the HIV test from your local AIDS agency. The final statement reads, “Break the Silence. For more information: 1-800-342-AIDS, the CDC’s National AIDS Hotline.”

Many of the artists who appeared in the campaign performed as part of *Red Hot + Country*, a benefit concert and album raising funds for HIV/AIDS in the U.S. The project was coordinated by The Red Hot Organization, which began producing records, television programs and media events with the music industry in 1989. In 1992 LIFEbeat was created as the music industry’s charitable organization dedicated to reaching America’s youth with the message of HIV/AIDS prevention. Working with artists and the industry, LIFEbeat produces PSA campaigns, fundraising events, and education outreach projects in 42 states across the country.

In addition to the music industry, cable television joined ranks in the fight against HIV/AIDS in a coordinated way in 1992 when Jeffrey Bernstein of Request Television, Brad Wojcoski of HBO, and June Winters founded Cable Positive. In 1994, Cable Positive launched its first volunteer chapter in Denver and as of 2006 maintained chapters in New York, Southern California, Philadelphia, and Atlanta. In addition to television PSA campaigns that it has distributed since its founding, the organization encourages local employee involvement and coordination with AIDS service organizations. The cosmetics industry was close behind. Established in 1994 by M·A·C Cosmetics, the M·A·C AIDS Fund raised money for organizations serving people affected by HIV/AIDS through celebrity-based PSA campaigns that raised awareness and promoted the VIVA GLAM lipstick. An ongoing effort, the Fund had raised over \$64 million as of 2006.

By 1994, AIDS had become the leading cause of death among all people aged 25 to 44 in the U.S. A landmark study that same year showed that a course of the drug AZT could help prevent mother-to-child transmission of HIV, prompting the Pediatric AIDS Foundation to team up with the Ad Council to educate the public about the importance of prenatal HIV screening for pregnant women and treatment in a 1995 television campaign.

“Chance”

The camera drifts across a white picket fence as autumn leaves blow past; passing a house, it moves under a children’s swing. The narrator says that thousands of women will lose children to AIDS because they didn’t get tested. But now there is hope because there are drugs that can help prevent mother-to-child transmission. The film turns from black-and-white to color as we see a mother walking her baby out onto the porch. The baby laughs audibly. The narrator says that the baby will have “a chance.” “If you’re pregnant, please get an HIV test. Call the National AIDS Hotline for confidential testing information.”

“Heartbeat”

White letters appear across a black background: “There is now treatment that can help to stop the spread of AIDS. Unfortunately, those who need it have a hard time asking for it.” An image of a sonogram comes into focus and the sound of a heart beat comes up. “If you’re pregnant, please get an HIV test. Call the National AIDS Hotline for confidential testing information.”



PEDIATRIC AIDS CAMPAIGN / CHANCE



PEDIATRIC AIDS CAMPAIGN / HEARTBEAT

WWW.HIVTEST.ORG



Ten years after Rock Hudson's death and Ryan White's dismissal from school, nearly four in 10 Americans personally knew someone with HIV/AIDS.²⁰ Many national campaigns had shifted from general awareness and information to communicating about prevention, testing and treatment. In 1995 the National Association of People with AIDS created the first National HIV Testing Day (June 27th), an annual campaign produced with the CDC to encourage voluntary HIV counseling and testing. Successive years of the effort over the last decade have included community outreach, local social marketing targeting women, adolescents and gay, bisexual, and transgendered men, as well as cable television PSA placement. The same year, the FDA approved the first round of protease inhibitors, a critical component of the emerging and effective new standard of care — highly active antiretroviral therapy (HAART).

1996 – 2000 / HAART BRINGS HOPE. BUT IS AIDS OVER?

1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006

By the mid-1990s, health care providers were astonished by the results being yielded by a new combination HIV treatment regimen — commonly called a “cocktail” therapy. Known as “highly active antiretroviral therapy” (HAART), the drugs contributed to a plummeting AIDS death rate in the U.S. in the late 1990s and there was renewed hope for those living with HIV/AIDS. Many even hoped HAART might lead to an end of the epidemic; unfortunately, reality would be much more complicated.



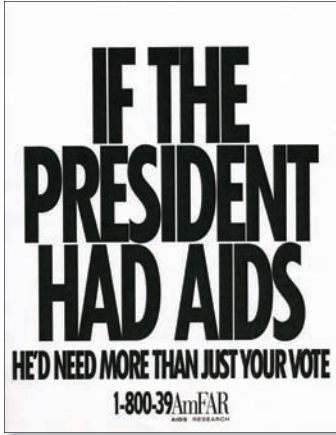
ER / GLORIA REUBEN

In 1996, the immensely popular television medical drama, *ER* (NBC) ended its second season with physician assistant Jeanie Boulet (played by Gloria Reuben) getting tested for HIV. When the third season began that fall, some 40 million viewers watched as Jeanie learned she had contracted HIV from her ex-husband. Over the course of the next three seasons, Jeanie became one of television’s longest-running characters living with HIV/AIDS, depicting the real-life issues facing many people who are positive. By the time Jeanie Boulet exited the show, her character had married and adopted an HIV-positive baby. A 2000 survey of regular *ER* viewers indicated that viewers were more interested in Jeanie’s HIV status (48%) than in any other storyline, including a developing romance between characters played by George Clooney and Julianne Margulies.²¹

For many Americans in the late 1990s, it seemed as if the struggle was over. In some ways, it was. Many of the gains that had been fought for during the painful first 15 years of the epidemic had been won: increased funding for HIV/AIDS prevention, care and treatment; greater public support; less stigma for those infected; better legal protections against discrimination; and, fast-tracked HIV therapies. Perhaps in view of this progress, many Americans began to see AIDS as “under control.” A 1995 Kaiser Family Foundation survey found that more than seven in 10 agreed there had been “some” or “a lot” of progress made in preventing the spread of HIV/AIDS in the U.S.²² So did many of the groups responsible for creating public information campaigns. By late 1996, *America Responds to AIDS* ended its long-running campaign. Some in the public health community debated the need for a national media strategy on HIV/AIDS at all.²³ All funding was redirected into grants for local organizations serving the communities most at-risk. It was hoped that spending at a local level in targeted areas would be more effective than a national campaign.

As pharmaceutical companies marketed HAART drugs directly to consumers, a new face of HIV/AIDS emerged: robust, athletic models depicting people living with HIV/AIDS. Some AIDS activists reacted to these campaigns with indignation—saying they painted an unrealistic portrait of life on HIV therapies, which, especially in their earlier days, were often extremely cumbersome to take and frequently had difficult side effects. They pointed out that the ads contributed to increasingly widespread beliefs that HIV was not a serious disease and not worth avoiding through safer sex practices. The FDA eventually rebuked some pharmaceutical companies for their tactics and ordered them to tone down their messages and show a more realistic portrayal of life on the drugs.²⁴

AMFAR CAMPAIGN / IF THE PRESIDENT



Working with Kenneth Cole, amfAR continued through the 1990s to issue PSAs with thought-provoking slogans to promote awareness and raise funds. The print and outdoor advertising were tagged with amfAR's hotline: "1-800-38-amfAR" and intended to build a sense of hope around research and a possible cure.

Think negative. Act positive.

Latest AIDS statistics: 40,000,000 infected. 00,000,000 cured.

If your dad had AIDS, he would need more from you than a neck tie in June.

If you had AIDS you'd want someone to be researching a cure. amfAR is and we need your help.

In 1997, the Kaiser Family Foundation forged its first public education partnership with a television network with MTV to launch the then-called *BE SAFE* campaign. This partnership approach marked a departure from traditional public service advertising campaigns, combining targeted television PSAs with longer-form special programs under a common brand. The on-air campaign promoted a toll-free hotline that viewers could call to request a free informational guide and be connected with counselors at the CDC to find local services. MTV was a logical partner for the Foundation, both because of the channel's long history of educating and empowering young people about HIV/AIDS, as well as its unique role in youth popular culture.

Soon after MTV went on the air in 1981, the channel reported on the epidemic and its effect on both celebrities and young people, and aired PSAs about how to protect against HIV/AIDS. In 1989, MTV produced *Decade* — a two-hour documentary about music, news, and culture in the 1980s — that included segments about sexual health and HIV/AIDS, and earned the network its first Peabody Award.

In 1992, before a nationally televised audience, a 24-year old man told future President Bill Clinton that he had contracted HIV through unprotected sex in high school. In this forum, part of MTV's *Choose or Lose* voter education and empowerment campaign, he implored Clinton to make condoms available in junior high and high school. Throughout the 1990s, MTV continued to bring information about HIV/AIDS to its viewers through PSAs, news coverage, and music tributes centered on people suffering from the disease, including specials about Queen lead singer Freddie Mercury, basketball star Magic Johnson, and rapper Eazy-E.

MTV TRUE LIFE / IT COULD BE YOU



For many MTV viewers, watching Pedro Zamora on *The Real World: San Francisco* in 1994 provided an up-close look at what life is like for someone living with HIV/AIDS. Four years later, as part of the partnership with Kaiser, MTV produced *True Life: It Could Be You*, which followed two young HIV-positive women, Rebecca Guberman and Jennifer Jako, as they traveled the country talking to other young people living with HIV/AIDS.

Complementing the longer-form programming were targeted television PSAs directed at MTV's youthful audience.

MTV PROFILES A



"Profiles A"

A narrator introduces viewers to several "ordinary" young people, who are not all they appear to be. "This is James. He's into video games, Spanish food and being the rebound king on his high school basketball team." On the screen appear the words: "HIV positive since 1995." Next comes "... Trisha, part-time dance instructor, studying for the bar exam. She just ended a two-year monogamous relationship." From text on the screen the viewer learns what she "doesn't know" that "... her boyfriend had a one-night stand, and infected her with Chlamydia." "Here's Justin. Messenger by day, bouncer by night. Loves giving massages. Voted most likely to enjoy a strip search." On the screen, text reads:

“doesn’t want to have sex until he is married.” Susie is a cosmetologist and is into martial arts films. “She has herpes and doesn’t tell her dates” flashes across the screen. The narrator says “You never know what you’ll find just beneath the surface. Wrap it up every time. For more information on safer sex, call toll-free 1-888-BE-SAFE-1.”

The ongoing partnership — now in its 10th year in 2006 — has won several Emmy Awards and a Peabody. The campaign continues to use a variety of platforms to get out information about HIV/AIDS and related issues, including PSAs, news programming, documentaries, interactive online content, a free sexual health guide, new media initiatives, and a dedicated toll-free hotline. The campaign remains one of MTV’s core pro-social activities, having been re-branded as *Fight For Your Rights: Protect Yourself* in 2002; then *think: Sexual Health* under *think MTV* in 2005 — the network-wide initiative to educate and empower young people on the most important issues they face.

From its launch in September of 1997 through December of 2005, the PSAs ran nearly 10,000 times on MTV, including during peak audience periods such as the annual Video Music Awards and MTV Movie Awards. More than one million young people called the campaign’s dedicated hotline and even more visited the website to learn more. Half a million copies of the campaign’s *It’s Your (Sex) Life* informational guide have been distributed.

In the spring of 2003, the Kaiser Family Foundation conducted a survey of 1,100 16-24 year-olds to assess the reach and impact of its campaign with MTV. Forty-two percent of those surveyed had seen at least one of the PSAs. Among these “known viewers,” 63 percent reported personally learning something new about HIV/AIDS and related issues. Among those who had been sexually active, more than two out of three said it made them more likely to take their sexual relationships more seriously (73%); use condoms (73%); talk to their partner about safer sex (69%); and get tested for HIV or other STDs (65%).²⁵

In 1998, MTV International — today a network of more than 40 local MTV channels worldwide — launched *Staying Alive*, a coordinated public education campaign reaching young people around the globe with information about HIV/AIDS. MTV International’s properties around the world commit a minimum of one minute per day per channel for HIV/AIDS PSAs, with MTV Base Africa and MTV Europe committing six minutes per day each. The ongoing campaign includes as partners: Family Health International, the Kaiser Family Foundation, USAID, UNAIDS, UNFPA, The World Bank, DFID, SIDA, and other organizations. The campaign produces a wide range of targeted PSAs, programs, documentaries, and concerts for global audiences, some of which is also distributed in the U.S. All content is provided rights-free and free of charge to other broadcasters, and MTV International actively promotes distribution beyond its properties.

That same year, Kaiser launched a partnership with Black Entertainment Television (BET), focused on reaching African Americans about HIV/AIDS. The *Rap It Up* campaign also includes targeted PSAs, long-form special programming, free print and Web resources as well as an extensive community initiative. The campaign’s early messages drew attention to the growing impact of HIV/AIDS on the African American community:

“Chandler”

A little girl is playing in the grass. She tells us that her name is Chandler and that she is a full-fledged black woman in training. She is full of dreams for her future and looks up to positive role models that came before her, like Rosa Parks, Wilma Rudolph and Sarah Vaughn. But, she tells us that sisters under the age of 25 are one of the fastest growing populations infected with HIV and asks that they protect themselves and not “kill the dream before it starts,” as there is so much more. “Get the facts about safer sex. Call 1-888-BE-SAFE-1.”

More recent PSAs and shows have focused on the importance of early diagnosis and treatment, as well as attitudes about sexuality and other related topics.



MTV GET PERSPECTIVE SERIES



MTV GET PERSPECTIVE SERIES



BET / CHANDLER

BET / NAKED TRUTH



Since its launch in September of 1998 through December of 2005, *Rap It Up* PSAs aired over 16,000 times on the network. More than one million viewers have called the campaign's dedicated hotline and some 300,000 free informational guides have been distributed.

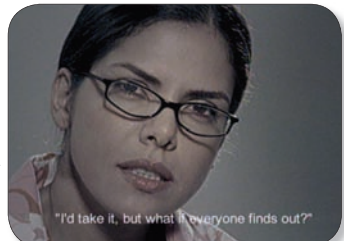
In 2004 Kaiser conducted its first national assessment of coordinated efforts across media campaigns to reach African Americans in the U.S., including *Rap It Up* as well as efforts undertaken with BET's parent company, Viacom. Eight in 10 African Americans aged 18 to 24 (84%) reported having seen some element of the campaign on BET, either a full-length show or one of the PSAs. Higher numbers knew the *Rap It Up* brand.²⁶

UNIVISION PSA / BUT



A third partnership with a major media company followed in 2001, when the Kaiser Family Foundation teamed up with Univision, the leading Spanish-language television network, to launch *¡Entérate!* around World AIDS Day. The campaign provides young Latinos (under 25) with information and resources on HIV/AIDS, sexually transmitted diseases, and related issues. In 2002, the network adopted *¡Entérate!* as the brand for its primary pro-social effort, expanding in scope to include other public health issues, while continuing to address HIV/AIDS. Kaiser remains a lead partner in the effort, focusing on co-producing targeted PSAs for its television and radio properties and developing special public affairs programs, as well as providing free print and Web-based resources in Spanish and English available at univision.com and through the campaign's toll-free telephone number (1-866-TU SALUD).

UNIVISION PSA / BUT



From 1996 through 2000, the National Association of People with AIDS (NAPWA) and the CDC conducted their annual National HIV Testing Day outreach. In 2000, a *Morbidity and Mortality Weekly Report* indicated that the campaign contributed to increased HIV testing from 1994-1998 and supported the idea of a national public health campaign designed to increase people's knowledge of their HIV status.²⁷ Cable Positive, the cable and communications industry's AIDS action organization, worked in collaboration with NAPWA and National HIV Testing Day, as a national sponsor of the campaign, releasing a series of television PSAs annually, including bilingual versions in Spanish and English.

2001 – 2006 / GLOBAL AIDS

1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006

During the latter half of the 1990s, perhaps in part due to the perception that HIV/AIDS in the U.S. was under control, there was a growing focus on the global epidemic, with HIV/AIDS increasingly seen as a problem occurring elsewhere. Dramatic examples of human suffering in developing countries were uncovered and media outlets turned their attention to the global pandemic.

As the epidemic moved past the two-decade mark, its image as a global disaster became increasingly clear. The vast majority of people worldwide with HIV/AIDS live in developing countries, where access to prevention, care, and medications is limited. More than 25 million have died of AIDS worldwide, a growing figure that threatens to eclipse the cumulative tens of millions who died in both the 14th century “Black Death” and the 1918-19 influenza pandemic.

In the U.S. a new message was beginning to gain ground in media campaigns — the impact of HIV/AIDS around the world. Several media efforts addressing the global epidemic emerged. In 2001, the U.N. Foundation and Ad Council created an awareness and fundraising campaign called *Apathy is Lethal*, including a series of television PSAs and outdoor advertising. The strategy was clear: to confront the growing complacency many Americans seemed to be feeling about AIDS, and to link the experience of children in the U.S. with that of millions of AIDS orphans in areas of the world devastated by the disease. The first round of PSAs depicted children struggling to live in an American-style city absent of adults. The call to action was: “AIDS is preventable. Apathy is lethal.”

AD COUNCIL / APATHY IS LETHAL



In December of 2002 the Ad Council worked with Cable Positive to undertake an advertising “roadblock” on World AIDS Day. Cable outlets simultaneously aired “Kids,” a 30-second television PSA from the campaign, featuring the voice of Michael Douglas. Cable Positive estimated that between 35 and 50 million cable television households saw the AIDS message during the roadblock on that Sunday night. A successive round of the campaign launched in March 2004 that linked the number of global AIDS deaths to the number of schoolchildren in major American cities, depicting janitors dismantling empty classrooms.

AD COUNCIL / APATHY IS LETHAL



In 2003, the Kaiser Family Foundation teamed up with Viacom to undertake the company’s first cross-cutting public education campaign on any issue. Individual properties — notably MTV and BET through partnerships with Kaiser — had already made considerable commitments toward addressing HIV/AIDS and related issues. *KNOW HIV/AIDS* marked the first attempt to engage all divisions within Viacom’s vast array of assets in a unified campaign on HIV/AIDS. The partnership continued after the separation of the company into two publicly traded entities: CBS Corporation and “new” Viacom Inc. in 2006.

Working with some of the top creative talent and ad agencies in the U.S., Kaiser and Viacom developed television, radio and outdoor PSAs, reaching out to the general population with information about the epidemic both at home and abroad, as well as targeting those at higher risk, particularly younger people, African Americans, and men who have sex with men, with more direct prevention and testing messages.

KNOW HIV/AIDS / SUV MOM



One television PSA from the first year of the initiative, produced with DDB Bass & Howes, sought to make the global pandemic more relatable to Americans:

“SUV Mom”

A suburban mom drives her SUV through an upscale planned community, where the yards have become overgrown and many houses are for sale. Woman: “That’s Stan and Jill Foster’s place. They were the first to go. Then Carol Pierce. Dan Walton. The Cohens. The Schwab kids lost their mom, their aunt, their sister, all in a month. That was a tough one.” She carries a box of household supplies to a house and delivers it to a child at the front door. “We’ve had no support. We’re losing. People are dying.” Super: Imagine if AIDS hit your world the way it’s hit other parts of the world. Super: By 2020 the AIDS death toll could reach 100 million. HIV is preventable. www.knowHIV/AIDS.org

KNOW HIV/AIDS / SUV MOM



A series of messages intended to promote HIV testing were developed by the *KNOW* partners and the agency Crispin Porter Bogusky in 2004 under the theme *Knowing is Beautiful*. A series followed in 2005 as *The Know is Spreading*, further reinforcing HIV testing as act of empowerment among young people.

*Radio PSA: “Liberation” by Common
It’s liberation & motivation
From generation to generation...
The Know Is Spreading...*

KNOW HIV/AIDS / COMMON - BUS



*You can feel it like soul music
The emotions of the whole movement...
The Know Is Spreading...*

*On a quest for happiness & wealth
It’s fresh to know your Self...
The Know Is Spreading...*

KNOW HIV/AIDS / COMMON - BUS



*Education creates constant elevation
Tell the nation...
The Know Is Spreading...*

Get an HIV test. Learn more at [know H-I-V AIDS dot org](http://know-H-I-V-AIDS.org)

A distinguishing element of the *KNOW HIV/AIDS* initiative has been the integration of campaign themes into popular television programming produced by CBS and UPN. The Kaiser Family Foundation has conducted annual briefings for the writers, producers and executives of the networks’ entertainment programming since 2002. These briefings — which share the real-life stories of people living with or otherwise affected by HIV/AIDS — have resulted in dozens of HIV-themed storylines on top-rated shows, such as *America’s Next Top Model* (UPN), *Cold Case* (CBS), *The District* (CBS), *Eve* (UPN), *Girlfriends* (UPN), *Half & Half* (UPN), *Judging Amy* (CBS), *One on One* (UPN), *Without A Trace* (CBS), and many others.

In 2004, VH1, another Viacom property, teamed up with the Global Fund to Fight AIDS, Tuberculosis and Malaria on a public education campaign to support the rapid scale-up of the global fight against disease. The television PSAs developed by VH1 creative staff focused on improving the general public's understanding of the disease, building a sense of hope for change, and raising money for the Fund. The tagline read: *Stop AIDS Before it Stops the World.*

"WMD"

The ad is entirely animation. First, small coffins line up in rows across the screen, 22 in all. A legend in the corner says that one coffin equals one million. Then a hand with a dispenser of red tape comes and puts two strips of tape across a close-up of one of the coffins. Within the tape is the text, "22 million dead." A flurry of Band-Aids cover the red tape, and reads "40,000,000 infected." A bulls-eye appears, and text runs across the middle: "We have found the weapon of MASS DESTRUCTION." Bullet holes riddle the target, revealing a globe with "Global AIDS" emblazoned across. Several traffic signs come into the frame, each one printed with part of the phrase, "We can stop this epidemic." A map of the world appears, with "The Global Fund" printed above. Two fists thrust into frame; across the knuckles is: "To: Join the fight. Go to: VH1.com/AIDS. The Global Fund & VH1: *Stopping AIDS Before it Stops the World.* VH1.com/AIDS."

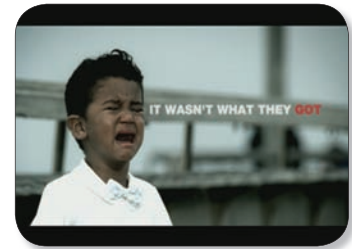
VH1 also produced a documentary in collaboration with the Global Fund featuring musician India.Arie's and actor Ashley Judd's visits to HIV/AIDS programs in Kenya and Madagascar. As of 2006, VH1 estimates the campaign has reached more than 88 million households in the U.S. and 1.5 million unique visitors at VH1.com/AIDS.

Celebrities became an important part of this global messaging. The *YouthAIDS/ALDO Fights AIDS* outdoor and print campaign tapped into the celebrity community to solicit funds for its global education, health care, and communication efforts. In 2005, the campaign raised one million dollars, with images of well-known actors and musicians, including Ashley Judd, Salma Hayek, LL Cool J, and Christina Aguilera.²⁸ A second wave of the campaign rolled out in 2006 featuring more stars with appeal to younger people, including the likes of Avril Lavigne, Ludicris, and the members of the band Good Charlotte.

One of the highest-visibility contemporary campaigns about global AIDS is *ONE*, developed by U2 lead singer and global AIDS activist Bono and his organization, DATA, and featuring a number of high-profile celebrities, including George Clooney and Brad Pitt. Numerous other organizations — including Bread for the World, CARE, International Medical Corps, International Rescue Committee, Mercy Corps, Oxfam America, Plan USA, Save the Children US, World Concern, World Vision, the National Basketball Association, Rock the Vote, the Millennium Campaign, and the Bill and Melinda Gates Foundation — are partners. The *ONE* campaign is about activism and operates internationally, nationally, and locally through an extensive Web-based initiative.



VH1 / BALLOON



VH1 / BALLOON



VH1 / WMD



youthaids-aido.org / AVRIL LAVIGNE AD PAGE



youthaids-aido.org / ZIGGY MARLEY AD PAGE

ONE.ORG



According to its website — www.one.org — the campaign is an effort “to rally Americans — ONE by ONE — to fight the emergency of global AIDS and extreme poverty. ONE is students and ministers, punk rockers and NASCAR moms, Americans of all beliefs and every walk of life, united as ONE to help make poverty history. ONE believes that allocating an additional ONE percent of the U.S. budget toward providing basic needs like health, education, clean water and food would transform the futures and hopes of an entire generation in the world’s poorest countries. ONE also calls for debt cancellation, trade reform and anti-corruption measures in a comprehensive package to help Africa and the poorest nations beat AIDS and extreme poverty.” Since its launch, more than two million people have signed ONE’s declaration.²⁹

On World AIDS Day 2005, Kenneth Cole launched an outdoor, print, and radio campaign called *We All Have AIDS*. The campaign focuses on reducing stigma associated with the disease by building a sense of solidarity among those who are personally affected and those who are not, primarily in the U.S. Widely distributed print and outdoor ads profile some of the most recognized AIDS activists, scientists and celebrities in a single group photograph under the headline: *We All Have AIDS*. The *KNOW HIV/AIDS* campaign served as an information resource for the effort.

Another organization using celebrity to get out its message is Cable Positive, which created the *Weapons of Mass Instruction* campaign. Cast with talent including Rosario Dawson, Jeffrey Wright, and Matthew Broderick, the television PSAs encourage Americans to become involved in addressing HIV/AIDS by buying products that support AIDS charities, cultivating empathy for those with AIDS, or talking about the disease with other people.

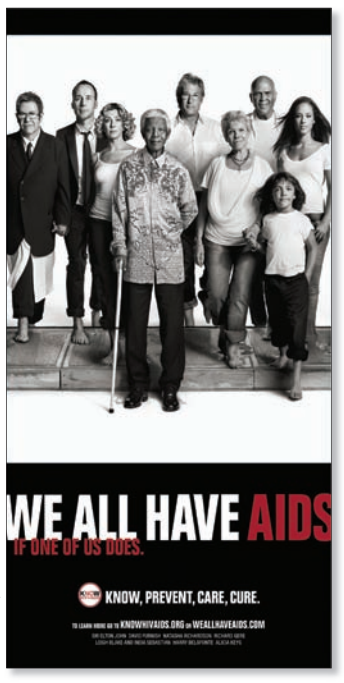
CABLEPOSITIVE.ORG



In the midst of these messages about the global epidemic, targeted campaigns around HIV testing, prevention, and the U.S. epidemic continue to carve out airtime. One such effort is *HIV Stops with Me*. Created by a San Francisco marketing firm called Better World Advertising in 2001, this campaign features real-life stories of people living with HIV and keeping others safe from infection. The outdoor and print campaign has run in several cities, including San Francisco, Los Angeles, New York, and Boston.

Recent government-sponsored campaigns have also developed targeted messaging strategies. In 2001 the National Institute of Allergy and Infectious Disease (NIAID) worked with Ogilvy to launch *Real People. Real Progress*, an HIV vaccine communications campaign. The effort focused on communities hardest hit by the U.S. epidemic, including African Americans, Latinos, men who have sex with men, and women. The goals were to raise awareness about ongoing HIV vaccine research, and encourage the target populations to support clinical trial volunteers or volunteer themselves, once a large-scale HIV vaccine trial is ready. The ongoing campaign includes print and radio advertising which profile an individual “face” or “voice” from each of the campaign’s target audiences. Paid media consisted of print advertisements in 45 print publications, radio spots on 161 stations, and online banner advertisements on five websites.

KENNETH COLE / WE ALL HAVE AIDS



In 2002, the CDC launched *KNOW NOW*, a multi-city pilot campaign aimed at increasing HIV testing in populations at highest risk for HIV. The messages were tailored to the needs of individual risk groups. It began with five cities: Jackson, Mississippi; New Orleans, Louisiana; Houston, Texas; Miami, Florida; and Detroit, Michigan. The campaign employed unique planning strategies by blending demographic data grouped by ZIP codes as well as data from consumer marketing databases that include information on buying habits, media use, and economic status, in order to obtain greater accuracy in targeting specific populations. Evaluation was conducted in two of the five cities and showed promise. Based on the lessons learned from all five cities of *KNOW NOW*, the CDC developed an even more tailored campaign for African American women. This campaign, based on the social marketing model, is anticipated to launch in 2006, with messages and strategies intended for this specific audience segment.

The Elton John AIDS Foundation and the M-A-C AIDS Fund teamed up in 2003 with Public Interest Productions, a Los Angeles-based non-profit production group, to develop a campaign called *White Bedroom* for broadcast and cable television. Each spot takes place in a clean white room filled only with a bed. Elton John, Mary J. Blige and Shirley Manson offer their opinions on why they use condoms. The tagline was: "AIDS ain't over, wear a condom." More recently, the M-A-C AIDS Fund collaborated on a targeted campaign for the New York City market in 2005, called 'I KNOW' focusing on HIV testing. Inspired by "guerrilla marketing" tactics, the effort was a viral strategy using coins that looked identical to pennies with the 'I KNOW' message distributed in New York, dollar bills stamped with the message, distributing 100,000 free condoms, and small events on the streets of the city to promote the brand and encourage people to talk about the issue.

Based in part on the success of World AIDS Day and National HIV Testing Day, several other special days were established to focus attention on the impact of HIV/AIDS in the U.S. on particular communities. National Black HIV/AIDS Awareness Day (February 7th) debuted in 2001, led by Concerned Black Men, Inc. of Philadelphia; Health Watch Information and Promotion Services; Jackson State University - Mississippi Urban Research Center; National Black Alcoholism & Addictions Council; and the National Black Leadership Commission on AIDS. In 2003, the Latino Commission on AIDS launched National Latino AIDS Awareness Day (October 15th), followed by the first National Asian and Pacific Islander HIV/AIDS Awareness Day (May 19th) recognized by HHS in 2005. In 2006, the HHS Office on Women's Health launched National Women and Girls HIV/AIDS Awareness Day (March 10th).

In 2004, President George W. Bush, by Presidential Proclamation, formally made June 27th National HIV Testing day.³⁰ He used the opportunity to affirm the importance of testing and treatment, while simultaneously highlighting his international HIV/AIDS policies: "To reach out to HIV/AIDS sufferers in need, I recently announced \$20 million in immediate new funding to deliver lifesaving drugs to Americans who are awaiting them." In his 2006 Federal Budget, President Bush requested more money for HIV testing in the U.S., the first proposed increase at the CDC in years.

The *Campaign to End AIDS*, a grass roots AIDS activist coalition, was founded in 2005, and attempts to bring together the various threads of HIV/AIDS issues in the U.S. and globally under the umbrella of a single campaign. Their first PSA featured a series of New Yorkers affected by HIV/AIDS asking, "People think AIDS is over. Then why isn't it over for me?" The campaign's agenda includes increased government funding for HIV care, reauthorization of the Ryan White CARE Act, U.S. government support for the Global Fund, improved prevention services in the U.S. and abroad, and increased funding for HIV/AIDS-related research. It also seeks to reduce stigma and discrimination associated with HIV/AIDS globally.



WWW.HIVSTOPSWITHME.ORG / LEE IN NYC



WWW.HIVSTOPSWITHME.ORG / CRYSTAL IN LA



WWW.CAMPAIGNTOENDAIDS.ORG

Over the last few years there has also been an interest in sharing insights from public education campaigns in the U.S. and from efforts in other countries affected by HIV/AIDS. One example is the meeting convened in January 2004 by the Kaiser Family Foundation and UNAIDS at the United Nations headquarters, bringing together some of the world's top media executives to discuss media's role in addressing HIV/AIDS. Secretary General Kofi Annan, who presided over the meeting, called it one of the "most important" of the year. A key outcome was the establishment of the *Global Media AIDS Initiative*, which called on the world's leading media companies to contribute their resources and expertise to respond to the growing HIV/AIDS pandemic. Subsequent national and regional meetings of media executives were organized around the world, including in Bridgetown (Caribbean Broadcast Media Leaders Summit: May 2006), Johannesburg (African Broadcast Media Leaders Summit on HIV/AIDS: October 2005); San Francisco (Public Broadcasters Global Media Leaders Summit on HIV/AIDS: May 2005); Delhi (Indian Media Leaders Summit on HIV/AIDS: January 2005); and Moscow (Eurasian Media Leaders Summit on HIV/AIDS: October 2004). The gatherings have led to the establishment of new partnerships of major media companies in India, Russia and across the African continent that have committed significant resources and are working together to undertake unprecedented coordinated public education partnerships to address HIV/AIDS in their regions. Millions of dollars of media time and space have been leveraged for HIV/AIDS messaging.

In 2006, the AIDS pandemic marks a quarter century, and a generation of young people has grown up never knowing a time without AIDS. The face of AIDS in America is also changing. While men who have sex with men remain a population at high risk, women and minorities represent a growing share of AIDS cases. Campaigns are challenged to find new strategies that will communicate information about risk effectively to populations who may not consider themselves at risk, and fight against the complacency of those who have lived with it as a reality for many years. It is interesting to note that some opinions about HIV/AIDS remain relatively unchanged over the last 15 years. For example, according to national surveys, approximately the same percent of people in the U.S. in 2006 as in 1990 do not know that HIV is not spread through kissing (nearly four in 10) or by sharing a glass (about a quarter). About one in six continue to be under the misimpression that HIV may be transmitted through toilet seats.³¹

Testing has emerged as a central theme, as the CDC moves to make HIV screening a standard part of medical care. Among the population as a whole, the CDC estimates that approximately one in four of those living with HIV/AIDS in the U.S. do not know they are infected. Campaigns about domestic issues increasingly compete with efforts to raise awareness about AIDS internationally, which is no less complicated than the U.S. crisis. Americans are awash in information about a range of HIV-related issues, from generic drugs and treatment in Sub-Saharan Africa, debt-relief, and microbicides, to vaccine research, "AIDS orphans," and the President's Emergency Plan for AIDS Relief (PEPFAR). Nonetheless, more than half say that spending for prevention and education should be the top priority for the U.S. government's financial help to fight AIDS in developing countries, and six in 10 believe that spending more money on HIV prevention in developing countries will lead to meaningful progress in slowing the epidemic.³² In the next quarter century, public education campaigns have the opportunity to capitalize on this sense of hope for change in the global epidemic, and to help Americans better understand the complex issues related to HIV/AIDS at home.

APPENDIX / SELECT HIV/AIDS CAMPAIGN SUMMARIES

1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006

AIDS Prevention

Sponsors: Ad Council, the American Foundation for AIDS Research (amfAR) and the National AIDS Network

Years of campaign: 1988-1989 Purpose: HIV/AIDS prevention

Target Audiences: Sexually active adults Website: NA

The *AIDS Prevention* campaign was the first national campaign to promote condom use. Television and print advertising were produced in both English and Spanish, with the call to action: “Help stop AIDS. Use a condom.” The advertising offered statistics on HIV/AIDS prevalence and warned about how rapidly the virus was spreading. It explained how the approximate ten-year latency period meant that infected people may not appear sick and can unknowingly pass on the virus. The routes of transmission were outlined: needle-sharing and sex. The campaign explicitly noted that the virus can be transmitted from men to men, women to men, or men to women.

America Responds to AIDS

Sponsor: The Centers for Disease Control and Prevention (CDC)

Years of campaign: 1987-1996 Purpose: Raise HIV/AIDS awareness and promote prevention

Target Audiences: General population, racial/ethnic minorities, sexually active young adults, and injection drug users Website: NA

America Responds to AIDS was launched in 1987 to raise awareness about HIV/AIDS among all Americans. It was created in response to a 1985 Congressional mandate that required the CDC to educate the public about HIV/AIDS. The campaign was developed by Ogilvy and rolled out in the following phases from 1987 through 1996:

- The National AIDS Mailing to all U.S. households in 1988 provided facts about HIV/AIDS transmission and prevention.
- In 1989 a campaign was targeted to minorities, sexually active young adults, and injection drug users — all at greatest risk of HIV infection.
- Adult influencers, especially parents talking to their children about AIDS, were the focus of the 1990 phase of the campaign.
- Voluntary testing and treatment for HIV infection was addressed in 1992.
- HIV risk-reduction behaviors, including abstinence and condom use, were highlighted in 1994.
- Targeted PSAs to audiences disproportionately affected — African Americans and Latinos — were conducted in 1995 and 1996.

Print and broadcast public service announcements (PSAs) profiling “real people” affected by HIV/AIDS were produced and marketed to mass media, generating more than \$320 million of public service airtime in the first 5 years. The campaign promoted the newly created CDC AIDS Hotline, where callers could talk with counselors and receive free information in the mail. The federal government spent \$7.36 million developing the first five phases, including \$3.46 million for production, \$2.06 million for marketing and distribution, and \$1.84 million for development. Between the campaign’s launch in October 1987 and January 1992 the PSAs aired more than 59,000 times, with a commercial airtime value of \$67.8 million. The CDC estimates that, on average, American adults between 18 and 54 years old saw campaign PSAs at least 56 times over that 33 month period.

Apathy is Lethal

Sponsors: The United Nations Foundation and Ad Council

Years of campaign: 2002–Present Purpose: Raise awareness about the global HIV/AIDS pandemic and fundraise

Target Audiences: General public Website: www.apathyislethal.org

Launched in 2002, the campaign used images of children orphaned by AIDS in an effort to raise awareness of the global AIDS crisis. The spots include a voiceover by actor Michael Douglas equating the 14 million children orphaned as a result of AIDS with every child under the age of five in America. The tagline is: “AIDS is preventable. Apathy is lethal.” In addition to the television PSAs, the campaign also includes radio, print, and outdoor ads. The PSAs encourage viewers, listeners, and readers to visit www.apathyislethal.org or call the toll free number, 1-866-AIDS-FUND, to find ways to help support the cause. Advertising was distributed by AOL Time Warner through its media resources and by Cable Positive, the cable and telecommunications industry’s AIDS action organization. The Ad Council distributed the PSAs to more than 28,000 media outlets nationwide to run in advertising time and space that is donated by the media.

Campaign to End AIDS

Sponsor: Campaign to End AIDS

Years of campaign: 2005–Present Purpose: Raise awareness about HIV/AIDS in the U.S. and globally and encourage political activism

Target Audiences: General population Website: www.c2ea.org

Formed in the spring of 2005, the *Campaign to End AIDS* is a coalition of AIDS groups and grassroots activists seeking to revitalize AIDS activism in the U.S. The campaign includes television advertising.

Country AIDS Awareness

Sponsors: Ad Council and MCA Records

Years of campaign: 1993–1994 Purpose: Reduce stigma and discrimination, raise awareness of HIV/AIDS in rural communities

Target Audiences: General public living in rural communities Website: NA

This campaign targeted rural America with television, print and radio advertising produced with country music stars, including George Jones, Garth Brooks, Wynonna Judd and Willie Nelson. In addition to Ad Council distribution, MCA Records paid to distribute the radio spots to 3,000 country music stations. The campaign encouraged viewers to talk about HIV/AIDS in order to “Break the Silence.” The spots promoted the CDC’s national hotline: “For more information: 1-800-342-AIDS, CDC National AIDS Hotline.”

Drug Abuse and AIDS Prevention

Sponsors: Ad Council, Department of Health and Human Services, National Institute on Drug Abuse

Years of campaign: 1990–1997 Purpose: Prevention

Target Audiences: Sexually active adolescents and young adults Website: NA

This campaign, which was followed in 1994 by a second wave of animated spots, focused on the intersection of substance use and sexual decision-making. The ads, narrated by actor/filmmaker Spike Lee and directed by Martin Scorsese, included the following tagline: “AIDS. Another way that drugs can kill.” Shot like horror movies, the ads were released on television and in movie theaters as trailers.

Entérate

Sponsors: Univision and the Kaiser Family Foundation

Years of campaign: 2001-Present Purpose: Raise HIV/AIDS awareness, promote prevention and testing

Target Audiences: Latino youth under 25 Website: www.univision.com, *uniclave: entérate*

Launched in 2001 as a partnership of the Kaiser Family Foundation and the leading Spanish-language television network Univision, the *¡Entérate!* campaign provides young Latinos (under 25) with information and resources on HIV/AIDS, sexually transmitted diseases (STDs), and related issues. In 2002, the campaign became the network's primary pro-social effort, expanding in scope to include other public health issues. The Foundation remains a lead partner in the effort, focusing on co-producing public service ads (PSAs) on HIV/AIDS and related issues for Univision Networks (and cable networks Galavision and Telefutera), as well as providing free print-and web-based resources available at univision.com and through the campaign's toll-free telephone number.

HIV Stops With Me

Sponsors: Created by Better World Advertising and used by various health departments and HIV/AIDS organizations in the U.S.

Years of campaign: 2001-Present Purpose: To reduce HIV/AIDS-related stigma and encourage HIV-positive Americans to help stop the spread of HIV

Target Audiences: General population, HIV-positive people Website: www.hivstopswithme.org

This campaign, developed by Better World Advertising, has been seen in cities including Boston, Buffalo, Los Angeles, Long Beach, New York City, Oregon, San Francisco, San Diego, and Seattle. The campaign includes a website (hivstopswithme.org), billboards, print ads, posters in bars and clubs, postcards and television PSAs. The campaign profiles real HIV-positive people chosen to reflect the demographics of their respective communities.

I KNOW

Sponsor: MAC AIDS Fund

Years of campaign: 2005-Present Purpose: To promote HIV testing and prevention (condom use)

Target Audiences: Young people under the age of 25 in New York City Website: www.iknow.tv

This campaign, developed by Public Interest Productions, employs guerilla marketing tactics, including coins that looked identical to pennies with the 'I KNOW' message distributed in New York, dollar bills stamped with the message, youth-driven demonstrations/events in New York, and "tagging" public spaces with the "I KNOW" message. The effort promotes a website to learn more about HIV/AIDS, be tested and practice safer sex.

KNOW HIV/AIDS

Sponsors: Viacom, CBS Corporation, and the Kaiser Family Foundation

Years of campaign: 2003-Present Purpose: Raise awareness about the HIV/AIDS epidemic in the U.S. and globally, and promote prevention and testing among at-risk communities

Target Audiences: General public, African Americans, men who have sex with men, women and youth under 25 Website: www.knowHIVAIDS.org

Launched in 2003, the *KNOW HIV/AIDS* initiative runs public service messages across the full range of CBS Corporation's and Viacom's TV, radio, and outdoor properties. The initiative also encompasses AIDS-related themes woven into CBS Corporation- and Viacom-produced entertainment series, a free educational guide and other resources. Over 150 unique television, radio and outdoor PSAs have been created under the campaign to date, and 75 episodes of popular programs have incorporated an HIV/AIDS storyline, reaching millions of people in the United States.

Know Your Status

Sponsors: U.S. Department of Health & Human Services and Ad Council

Years of campaign: 2004-2005 Purpose: Promote HIV testing among African American men

Target Audiences: African American men Website: www.HIVtest.org

The Ad Council and the U.S. Department of Health and Human Services (HHS) launched an HIV testing campaign targeting young African American men between the ages of 13 and 28. The two television ads promote the CDC's national AIDS hotline, 1-800-342-AIDS. One PSA features two football players walking towards each other as they meet at the 50-yard line. As the players watch intently, a referee tosses a coin in the air. The coin ultimately reaches the ground where it spins on its edge, resting on neither heads nor tails. Viewers then see the words, "The worst part is not knowing." HHS Secretary Tommy Thompson provided the voiceover on one of the ads, which states "Get the Test. Know your Status." The PSAs were distributed to 1,600 television stations nationwide for placement through donated media.

National HIV Testing Day/National Latino AIDS Awareness Day

Sponsors: The National Association of People with AIDS (NAPWA), the Black AIDS Institute, Cable Positive, CDC and HHS, and the Office of Minority Health

Years of campaign: 2005 Purpose: Promote HIV testing

Target Audiences: African Americans and Latinos Website: www.HIVtest.org

National HIV Testing Day is an annual campaign, produced since 1995 by the National Association of People with AIDS to encourage at-risk individuals to receive voluntary HIV counseling and testing. Similarly, the National Latino AIDS Awareness Day is an annual campaign, begun in 2002, that designates a day in October (the 15th) during which awareness and testing among Latinos is promoted. The 2005 campaign included radio PSAs with celebrities, including Alicia Keys, Cedric the Entertainer, Lil Jon & the East Side Boyz, LL Cool J, Missy Elliot, Queen Latifah and Snoop Dogg. The television PSAs included Benjamin Bratt and Jimmy Smitts.

ONE

Sponsor: The ONE Campaign

(Founded by Bread for the World, CARE, DATA, International Medical Corps, International Rescue Committee, Mercy Corps, Oxfam America, Plan USA, Save the Children US, World Concern and World Vision. Supported in part by the Bill & Melinda Gates Foundation.)

Years of campaign: 2005-Present Purpose: Raise awareness about global HIV/AIDS and extreme poverty and encourage political involvement

Target Audiences: General population Website: www.one.org

The *ONE* campaign is the collective effort of a group of aid and philanthropic groups dedicated to fighting global AIDS and extreme poverty. The title of the campaign comes from their belief that an additional one percent of the United States federal budget should go toward fighting poverty in developing countries and toward providing basic needs: food, clean water, education, and health services. (Currently, the U.S. government spends less than one percent of the federal budget on development assistance.) They are also fighting for a package to help African and other poor nations fight AIDS, including debt cancellation, trade reform and anti-corruption measures.

The television PSA shot for ONE includes: Brad Pitt, Penélope Cruz, Jeffrey Wright, Susan Sarandon, Edward Norton, Cameron Diaz, Salma Hayek, Al Pacino, Antonio Banderas, Holly Hunter, Benicio Del Toro, Alfre Woodard, Justin Timberlake, Djimon Hounsou, Jewel, Orlando Bloom, Bono, Kevin Bacon, Mary Louise Parker, Sean Combs, Jack Valenti, Dennis Hopper, Noah Wyle, Kate Bosley, Ellen Degeneres, Rita Wilson, George Clooney, Kate Hudson, Steve Buscemi, Jamie Foxx, and Tom Hanks. The call to action is: "We're not asking for your money, we're asking for your voice." The spot promotes the campaign website (www.one.org).

Pediatric AIDS

Sponsors: Pediatric AIDS Foundation and Ad Council

Years of campaign: 1995 Purpose: To reduce mother-to-child transmission of HIV

Target Audiences: Women who may become pregnant or are pregnant Website: NA

The television PSA campaign promoted the CDC's national hotline and spoke to young women about mother-to-child transmission of HIV. The ads encourage pregnant women to get tested and learn more about treatment.

Rap It Up

Sponsors: Black Entertainment Television (BET) and the Kaiser Family Foundation

Years of campaign: 1998-Present Purpose: Raise awareness of HIV/AIDS, promote prevention and testing

Target Audiences: African American youth under the age of 25 Website: www.Rap-It-Up.com

The campaign was launched in September 1998 as a joint partnership between BET and the Kaiser Family Foundation. At the outset, this included a significant commitment of airtime to jointly produced public service advertising, along with a substantial amount of news and longer-form programming. In December 2000, the campaign re-launched as *Rap It Up*, the single largest public education effort on HIV/AIDS and related issues directed toward the African American community. The ongoing partnership includes targeted public service ads (PSAs), long-form documentary and entertainment programming, and free resources, including an informational guide developed especially for the campaign, and an extensive website.

Rumors

Sponsors: The American Red Cross and the Ad Council

Years of campaign: 1986-1987 Purpose: Correct misinformation about HIV/AIDS, specifically transmission

Target Audiences: General population Website: NA

The *Rumors* campaign included television, radio and print advertising, as well as community outreach materials for individuals, schools, churches and other organizations.

The campaign was celebrity-driven, debunking commonly held myths about transmission. The tagline was: "Rumors are spreading faster than AIDS," and "For more information, write the American Red Cross."

Stop AIDS Before It Stops The World

Sponsors: The Global Fund and VH1

Years of campaign: 2004-present Purpose: Raise HIV/AIDS awareness and fundraising for The Global Fund

Target Audiences: General population Website: www.vh1.com/AIDS

Launched at the International AIDS Conference in Bangkok, Thailand in 2004, VH1 and The Global Fund to Fight AIDS, Tuberculosis and Malaria teamed up to create a public education campaign designed to raise awareness about and inspire action in the fight against global HIV/AIDS. The two-year multi-million dollar campaign includes television PSAs produced by VH1 with The Global Fund intended to inspire viewers to learn and act. The spots direct viewers to VH1.com/AIDS and direct users to a Global Fund website to learn more about the worldwide epidemic and the many ways they can be an advocate and join the fight.

think: Sexual Health

Sponsors: MTV and the Kaiser Family Foundation

Years of campaign: 1997–Present Purpose: Promote HIV/AIDS prevention and testing and other sexual health issues

Target Audiences: Youth under 25 Website: www.think.mtv.com

Since 1997, the Kaiser Family Foundation and MTV have partnered on an extensive public education campaign to inform young people under 25 about HIV/AIDS and related issues. The partnership includes targeted public service advertisements (PSAs), long-form documentary and entertainment programming, news segments, and free resources, including an informational guide developed especially for the campaign and an extensive website. The campaign was branded in 2005 under MTV's new pro-social initiative called *think: Sexual Health*.

We All Have AIDS

Sponsors: Kenneth Cole, the Kaiser Family Foundation, CBS Corporation and Viacom

Years of campaign: 2005–present Purpose: Reduce HIV/AIDS-related stigma

Target Audiences: General population Website: www.WeAllHaveAIDS.com

The *We All Have AIDS* Campaign was developed by Kenneth Cole. The cornerstone of the campaign is a group photograph, shot by Mark Seliger, of a group of celebrities and leaders in the AIDS movement. Above the image is the caption: “We All Have AIDS... If One Of Us Does.” Those pictured in the group shot include: Zackie Achmat, Will Smith, Larry Kramer, Dr. Suniti Solomon, Rosie O’Donnell, Dr. Mathilde Krim, Kenneth Cole, Archbishop Desmond Tutu, Sir Elton John, David Furnish, Natasha Richardson, President Nelson Mandela, Richard Gere, Leigh Blake, India Sebatian, Harry Belafonte, Alicia Keys, Dr. David Baltimore, Dame Elizabeth Taylor, Sharon Stone, Greg Louganis, Ashley Judd, Tom Hanks, Eric McCormack, and Whoopi Goldberg.

Weapons of Mass Instruction

Sponsor: Cable Positive

Years of campaign: 2005–present Purpose: Raise awareness, reduce stigma, promote testing and prevention

Target Audiences: General population Website: www.cablepositive.org

The *Weapons of Mass Instruction* campaign is a celebrity-based effort developed by Cable Positive. The spots, directed by Bart Freundlich, include: Matthew Broderick, Billy Crudup, Rosario Dawson, Jerry Ferrara, Jimmy Fallon, Allan Houston, Idina Menzel, S. Epatha Merkerson, and Miss Universe 2005 (Natalie Glebova). The call to action is: “Join the fight against HIV/AIDS,” and promotes the Cable Positive website with information and other resources.

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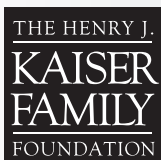
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