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convinced about the vaccine, so we need to show the disease, but without scaremongering. There's data to show if you scare people, it can paralyse them – stop them acting.

One debate we have is with the HPV vaccine – whether to use pictorial images of genital warts or not. On an individual level people go, 'Oh my God, that's a genital wart! I want to vaccinate!' and in some contexts I've presented those images appropriately and it works. But I have colleagues who disagree with that approach.

THE BILL-STICKER

Jamey Holloway, 40, is general manager of Phantom Billstickers, which prints and pastes street posters around the country.

A really good poster campaign gets pinched. But you know that when something's getting pinched it's because people love it.

Ninety-nine percent of what we do is working for other designers, be they designers at ad agencies, or the fantastic rock-and-roll poster designers we've got in this country.

You want your poster as big as possible and high-contrast. The contrast can be within your image, but also with the world outside it. If you decide to be pink and black the week everybody else goes for yellow and black, you're going to stand out.

There's always a competitive design element. If someone puts a skull and crossbones on A2 next to something that's more involved and complicated on A0, the A2 will win despite being a quarter of the size.

It's design, then size, then repetition and location – you can't expect the public to react to your message till they've seen it seven times, which means if you only put up one image you're asking people to go past that one spot seven times. So you need to be all over town.

Some posters leave the viewer wondering. If all the problems of getting the eyeball to the poster are solved yet the punter goes away not knowing what it was, it's a failure.

The best posters inspire people – they take them out of their mode of thinking, and have them know about something in a totally different way.