

80-0304

Supplier
report

CONFIDENTIAL
PRODUCT DEVELOPMENT SERVICES, INCORPORATED

DORAL CREATIVE FOCUS
GROUPS

ATLANTA MAY 1980

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80-0304 PART TWO

I. BACKGROUND

After the introduction of DORAL II in 1979, the total DORAL franchise increased in share somewhat to approximately seven tenths of a share point. This total share is equally divided between the two brand styles. The franchise is, however, trending weak and it is forecast to be at a .6 share point level.

The marketing group in charge of DORAL is exploring the possibility of more precisely positioning the brand in a single style within the low tar segment of the market. The vitality of the low tar segments of the market, the lack of a "solo" 100MM brand style and the seeming lack of a female positioned cigarette within that category by R. J. Reynolds has led to the suggestion of DORAL's possible utility.

As an initial step in the positioning of DORAL, as suggested above, a series of focus groups was conducted to explore the attitudes of the chosen DORAL target market and to qualitatively investigate the potential of the brand against that target. This resulted in an image profile of the target (Fem FFLT 25-49). The findings of this stage are contained in CONPOSIT's report dated April 29, 1980.

The initial round of qualitative directed at imagery issues indicated that the women in the target audience responded best to "attainable fantasies" that were consistent with their current self-image but in amplification and optimization of that image. Briefly, the

I. BACKGROUND (CONT'D)

representations suggested were primarily "action oriented" and had qualities of "accomplishment" suggesting a multi faceted personality (i.e. "more than just a housewife"). At the same time, it was clear that "too fanciful" an approach was dangerous in that it lacked the sense of reality necessary for "identification" and also ran the risk of presenting a mono-dimensional caricature.

Using hypotheses developed in the aforementioned qualitative research, the agency developed a large amount of stimulus material in the form of photographs and drawings of women. These "situation visuals" were intended to represent a wide range of "types" of women and "circumstances" that might take advantage of various image concerns and desires the target might have.

Those focus groups were conducted among women 25-49 who smoked both ULT and FFLT brands in Atlanta, Georgia on May 8 and 9, and basic campaign direction was developed for further executional work by the agency.

II. CONCLUSIONS

A. GENERAL GUIDELINES FOR IMAGERY

There emerged from these groups some reasonably acute imagery factors which can serve to provide agency creative a manageable framework within which to work.

In both these groups and the Minneapolis/Dallas groups, one imagery factor was consistently present in the stimulus material which evoked the best positive response. That factor might be characterized as "informality". "Informality", as it is intended to mean here, has various key aspects and communication dynamics.

Foremost, it conveys the idea of a "down-to-earth" woman -- a woman who is -- likeable, friendly, easy to know, not extreme, warm, caring, understanding, sympathetic, casual, not egotistical. (There is a major difference between "self-actualization" and "self-importance".) It is the one characteristic that most automatically assumes the whole pantheon of desirable characteristics. Candid informality in the situation visual is the best of ways to visually convey this "down-to-earth" woman.

"Down-to-earth-ness", however, is not sufficient unto itself to carry the day. Our down-to-earth woman must also be somewhat special in terms of the interesting things she does when

II. CONCLUSIONS (CONT'D)

she's not being a wife/mother. The degree of "interesting" can be quite moderate, however -- it does not need to, nor should it be extreme or unique. Indeed, the most difficult aspect of this imagery task is to make an interesting presentation out of essentially middle-of-the-road elements. The use of very unusual striking or cute situations or activities carries an unacceptable high risk of being a "turn-off" for this target audience. Again, what is needed is an extension of them rather than a "fanciful restructuring" of themselves.

As was seen in previous groups, the situations and representations of women which did best and caused most positive self-identification were those which went beyond the day to day existence of the housewife or working woman but did so "realistically" and "unselfconsciously". It was not necessary that the women actually had the experience themselves. The best seemed to be those which conveyed the feeling of "that's not exactly me but that's what I could be!"

It was interesting to note the consistency between their open ended discussions of "admired" and "disliked" characteristics in women and their response to various visuals shown. Prior to exposure of the pictures, discussions indicated that both an "admired" woman and one that "would be like me at my best" were similar and consistent with previous findings.

II. CONCLUSIONS (CONT'D)

The attributes most admired were similar to those noted in previous groups. "Loyalty", "enthusiasm", "sensitivity", "social adeptness", "grace", "accomplishment", "open mindedness", etc., were qualities that made up the real, admired and multifaceted woman. On the other hand, "snobbery", "phoneyess", "restricted thinking", "pushiness", "negativism", "emotionalism", and "one sidedness" were things most often disliked in other women.

After exposure and discussion of attributes that were communicated by various situation visuals, there was consensus as to what made some appealing and others not so. Those which did well portrayed "active", "interesting" situations which had a sense of "reality". They portrayed women who were "real", "happy", "accomplished", "informal" (not snobby), "friendly" and who interacted capably and positively within any situation portrayed. As one woman stated when the field had been narrowed to several photos (including "green jeans", "girl on beach", "girl with binoculars", "woman with books" and "girl on horse"), "I could switch places with any one of these women...in fact, they all could be the same woman...I'd like to think that's what I could be!"

Those not liked seemed to present "self-possessed", "inactive", or "unrealistic" women who were "one sided" in some respect or another. This was true of the "accomplished business woman",

II. CONCLUSIONS (CONT'D)

"the very creative", "the overly domestic" or "the overly romantic" representations. These were either just dull or they represented negative stereotypes of women that precluded the desired feeling of "multifacetedness" apparent in other better received executions.

Overall, the broad direction still calls for imagery that allows women to identify with extensions of their desired selves. This includes "accomplishment", "multifacetedness", "informality" and a sense of "reality". There need be no overt or implied promise, nor should treatments be too fanciful. "Romance", for instance, need not be a central issue.

The "achievable fantasies" and most liked photographs were also remarkably sexual in nature. It is clear that while there are romantic overtones to their desired or admired image, the major thrust is self-actualization and a desire to communicate and interact well in all situations (not just the romantic). It was, for instance, interesting to note that the pictures that simply dealt with "communication" and "positive interaction" regardless of sexes involved did far better than those which were primarily romantic (man/woman) in nature.

B. SPECIFIC EXECUTIONAL DIRECTION

1. SITUATION VISUALS

Based on the reaction to the various pictures shown of women in different situations and attitudes previously discussed

II. CONCLUSIONS (CONT'D)

concerning desired self-image and admired personality factors, there appears to be several approaches which would communicate the desired imagery and at the same time lend themselves to cigarette advertising and campaign extensions.

Three basic approaches might be considered optimum:

a. Solitary Testimonial

This treatment would almost demand a "campaign" approach and could use a single "spokesperson" as a mnemonic device.

The basic premise would be to present a woman in situations primarily outside the home which represent "extensions of self". Typical of these situations would be such visuals as "woman with books", "woman on western horse", "woman on beach, etc.

Again, the intent would be to communicate the desired "multifacetedness" and "independence" of the DORAL woman in a believable fashion. In other words, these representations cannot be so extreme as to suggest "this is all she does". Nor should it suggest that the woman does not have associations with a normal day to day life. These would be "the best moments" ...the "attainable fantasy".

II. CONCLUSIONS (CONT'D)

Use of a solitary woman is certainly conducive to the presentation of independence. And, particularly if a single "spokesperson" is used, the depiction of her in several different situations might communicate "multifacetedness" and/or "accomplishment".

This approach is, however, not without inherent problems. First, and foremost, the solitary spokesperson runs the risk of being too passive. Communication of accomplishment is in many cases almost too subtle for the competitive environment of magazine print. Also, there is a risk that some individual representations might connote "stereotypes" rather than "one side of a complete personality". There is a moderate risk of "unreality" in this approach as well since the situations must be outside the home experience but not so far out as to preclude identification. Finally, almost by definition, this approach precludes the communication of some principal desired attributes of "interaction", "activity", and "social adeptness".

So, while this approach does meet most of the image requirements discussed previously, it is limited and

II. CONCLUSIONS (CONT'D)

it does run the functional risk of being "too ordinary", "too much like other ads" and "passive" in its communications impact.

b. Humorous Interaction

Several times in both sets of groups, the value of "humor" and the high regard for a "sense of humor" in women was exposed. Typical was the universal positive response to the Polaroid commercial using M. Hartley. They responded positively to the fact that "playful" women were "intelligent", "independent", "active", "socially adept", but at the same time did not take themselves too seriously.

This was also true of photos which showed men and women together. The degree of "personal interaction" was far more important and appealing than any sexual overtones.

The approach suggested would use women as the central character in a "picture that tells a story". The story told would be playful, inventive and suggest independence on the one hand and "social adeptness" and "friendliness" on the other (i.e. "woman with the scale"). Certainly, such an approach would be consistent with

II. CONCLUSIONS (CONT'D)

desired imagery if handled properly and would also be unique to the category. In addition, it would demand the type of "visual activity" that might enhance its impact with the casual reader and become "identified" with the brand.

The dangers of this approach are not as pronounced as the first alternative considered but some are apparent none the less. First, such executions could come off as "too cute" or not "real" which would diminish their "identification" value. Also, in dealing with "playful" situations there is a chance that some may "cross over the line" into "bitchiness", "self-importance", etc.

Overall, because of its uniqueness, potential impact and consistency with desired personality attributes, this approach does deserve to be considered.

c. "Accomplishment"/"Interaction"

This approach would be based upon two of the principal image characteristics found to be of value throughout the two qualitative studies.

Typified, the "green jeans" photograph, this situation visual treatment would center on a woman who has "accomplished" something that is outside the normal sphere of

II. CONCLUSIONS (CONT'D)

housewife or working woman. (It was key to the appreciation of "green jeans" that this "was not something she did all the time"). By inference, a woman in such situations is considered to be "active", "practical", "fun to be with", "down to earth" but not "dull", "one sided", "stuck on herself", etc. Elements of "consistency" in this approach might include depiction of female "peer" group, two women as friends, acknowledgement graciously received, moment of achievement/accomplishment or its aftermath, the revealing of a human foible, earned appreciation, caring for others.

The approach is also flexible in its execution. Situations can vary through a wide range of activities and there is the option to use a single "spokesperson" or a number of different women in different situations.

If a single spokesperson "The DORAL Woman" is used, a further option exists to extend her into some of the "solitary" situations mentioned in paragraph (a). It was interesting to note, for instance, that "the woman on the beach" and "green jeans" were easily accepted as the same woman in different moods and situations.

II. CONCLUSIONS (CONT'D)

Still, it is suggested that the preponderance of situations used be ones of social interaction if for no other reason than its greater impact activity and visual interest.

The "DORAL woman" herself should not be too pretty, too young, too old, too sexy, too feminine, too glamorous or too strong. She should play 25-35 years old. Her face should be able to express compassion, intelligence, wit, naturalness and warmth. It is more important that her face have character than beauty. People might well disagree on whether or not she is "pretty".

Of all potential approaches, this does seem to be the best since it is unique to the category, visually active and interesting, flexible, and able to communicate positive imagery efficiently and with minimum risk.

For any situation visual approach selected there should be some consistent and specific element that, once established, lets the illustration above say "This is a DORAL ad". This may be a piece of symbology or not; it may be a sufficiently distinctive photographic or layout style; it may be a color key; or it may be simply the treatment of a distinctive type of situation such as "green jeans".

II. CONCLUSIONS (CONT'D)

2. BROAD COPY DIRECTION

As the visual will be used to convey DORAL smoker imagery, the copy elements, then, should reinforce and enhance this imagery and -- beyond the imagery issue -- communicate basic smoking benefits of taste/flavor/satisfaction at an acceptable tar level.

While very little actual copy was exposed, two particular headline representations did very well and could also serve to provide some copy platform direction:

a. "The Taste of Satisfaction"

This line was liked by itself but also in conjunction with the informal "green jeans" visual. It was interesting to note that all the women to whom this line was exposed easily interpreted a "double meaning" that was germane both to their smoking wants and their image desires. "Satisfaction" is, of course, an almost generic cigarette claim but importantly is one not usually associated with low tar advertising. If the FFLT smoker is, as we suspect, more a "mainstream smoker" (smoke for flavor), this is likely to appeal quite strongly. On another level "satisfaction" is also identified with the situation visual and interpreted as the satisfaction that comes through accomplishment and "fulfillment" of the desire to be a multifaceted, admired woman.

II. CONCLUSIONS (CONT'D)

While it is not necessarily recommended that that particular line be used, it is suggested that a headline which can relate to a flavor benefit consistent with imagery used would probably be optimum.

b. "The DORAL Gal"

It was, at first, surprising to note that the response to this line was almost unanimously positive. It was clear, however, that when read in combination or conjunction with the most liked visuals ("woman with horse"/"green jeans"), the line had positive connotations of "informality", "down to earthness", etc.

"The DORAL Gal" is an outstanding line for the economy and impact with which it communicates the key imagery idea of the "down-to-earth" woman. Its tone is just right, being likeably unpretentious, approachable and comfortably informal. It is a perfectly matched caption for the woman and the situation we would want to depict in illustration (i.e. "green jeans").

It is very likely that the "DORAL Gal" and "taste of satisfaction" (or similar treatments) are not mutually exclusive and can be used in combination to reinforce positive aspects of the woman, the situation, and the net impression of the cigarette itself.

II. CONCLUSIONS (CONT'D)

In any case, copy will be very important in establishing expectations of the DORAL "smoking experience" (particularly if the situation visual is going to be predominantly directed at image).

For, it should be kept in mind that the imagery surrounding a cigarette, while important, is not the sole or even most important factor in its successful communication.

The target group addressed by DORAL are still smokers and, therefore, the net impression created by communications must not only be appealing in imagery, but also create a favorable expectation of "the smoking experience" compatible with their basic wants in terms of taste, tar level, etc. And, this specific target group (Fem FFLT) is a particularly sensitive one to address with a solo brand. From all previous work done, these are seen to be "mainstream" smokers who are still motivated primarily by taste/flavor/draw desires with tar levels being only a secondary concern. Unless the net effect of the total communications in behalf of the brand creates a reasonable expectation of a "good tasting cigarette", no amount of imagery will stimulate acceptable trial or insure a favorable perception of the smoking experience.

II. CONCLUSIONS (CONT'D)

3. SUGGESTED ADVERTISING STRATEGY

Advertising will convince the target audience that DORAL provides smoking satisfaction because it has a sufficiently high level of rich tobacco taste.

Advertising will characterize and portray the DORAL smoker as a contemporary, down-to-earth woman who derives important satisfaction from personal self-fulfillment.

4. EXAMPLE EXECUTION

The following elements in combination would provide a good start toward successfully executing that strategy.

Situation Visual: The photo of the woman in green overalls with friends.

Headline/Theme: The DORAL Gal. She gets the taste of satisfaction.

Body: (very brief copy taking the broad idea of satisfaction through accomplishment down to the specific idea of satisfaction in smoking.)

III. NEXT STEPS

It would appear that the basic imagery issues involved in the marketing of DORAL toward Fem FFLT smokers have been addressed satisfactorily. There remains, however, the questions of specific executions, the effect of various executional elements and the product's ability to "deliver" against the target group in actual smoking experience.

Prior to major development efforts it is, therefore, recommended that some further qualitative research be conducted to address the net impression of DORAL advertising in terms of the individual effect of its elements and the effect of those elements in combination.

CONPOSIT has submitted a proposal dated May 19, 1980 dealing with the rationale, objectives, methodology, timing and costs for such research.