

HAPPINESS IS A CIGAR
CALLED HAMLET

ACCOUNT REVIEW FOR

MARY STOW

7 APRIL 1995

- Overview
- Advertising History
- Hamlet on TV
 - Poster Development
 - Radio Development
 - Topical Opportunities
- Campaign Evaluation
 - Quantitative Research 1994
- Development of 1995 work
- Current Status
- Appendicies
 - TGI Profiles
 - Ad Spend/SOV
 - Creative Work
 - Competitive Work

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HAMLET AND CDP

- Owned by Gallaher
- Brand launched in 1963
- 'Made' by its advertising
- 93 TV commercials
- Banned from TV October 2, 1991
- Since then 'Poster Holding' & (increasingly) radio

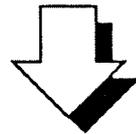
THE HAMLET SMOKER

- Men 25-65 (profile aging over time)
- Classless (though slightly C2D)
- They tend to be married - reluctantly they claim
- Enjoy Sport, TV, the Pub, a meal out as a treat
- Enjoy life - think they've got it sussed
- Think themselves as good honest blokes
- Like the Brand because it is 'on the level'

WHAT IS HAMLET?

- Cigar smoking is a reward or a reinforcement of other pleasures

*Little things in life can get you down . . .
but on reflection and with a quiet smoke,
you can always rise above these petty aggravations.*



HAPPINESS IS A CIGAR CALLED HAMLET

- Hamlet on TV
- Poster Development
- Radio Development
- Topical Opportunities

- Accessible
 - Easy to understand formula (visual rather than verbal)
 - Undemanding without being patronising
 - Part of the vernacular
 - Made Hamlet (and cigars) friendly

■ Involving

- Smokers (everyone?) could identify with the hero . . .
- . . . and the situation
- He was ordinary
- He was like someone they knew
- His problems were their problems
- Like them, he enjoyed a cigar at the end of the day

- The hero
 - Active participant in the advertising . . .
 - . . . not just an observer
 - He was part of the action . . .
 - . . . not removed from it
 - He created the 'Moment'
 - He triumphed over adversity
 - He was seen to enjoy the Cigar

- Down to earth
 - The TV World we created was far from problem free . . .
 - . . . the heroes were far from perfect
 - Even when the problems were larger than life . . .
 - . . . Hamlet evoked a universal response
 - A wry, but optimistic comment on the human condition . . .
 - . . . particularly the British

■ Humorous

- Fine line between slapstick & sophistication
- Always unexpected
- Never old hat or patronising
- Hamlet could make cliches very funny, take them out of the ordinary
- The twist was in the telling, not just the tail

■ Timing

- Timing is essence of humour
- Created anxiety, then resolved it via the smoke
- Evoked the cigar mood and smoking situations

SUMMARY OF CORE PROPOSITION

- Music
- Line - 'Happiness is . . .'
- Humour

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HAMLET ON POSTERS

- Cartoons
 - Visible
 - Accessible
 - Involving
 - Cheerful
 - Universal

but . . .

GREY JOLLIFFE EXECUTIONS

- Snap shot of the moment
- Low involvement/impact
- No coherent campaign look
- Sponsored cartoons rather than advertising
- No synergy with Radio

IAN DIX EXECUTIONS

- 'Happenstance' situations
- Potential synergy with Radio - (Stand up comic quotes?)

but . . .

- Hero was a loser?
- Used (too many) words to provide timing
- Humour verbal rather than visual
- Unsophisticated illustrative style
- Removed from reality

MOVE TO PHOTOGRAPHY

- More visual style of humour
- Potential synergy with radio
- More sophisticated visual style
 - 'Adult' humour
- Stronger emotional link with the Hero
- Adding production values and stature



HAMLET ON RADIO

- Opportunity to keep the music alive
- Unique use of the medium
- Topical opportunities - Stuttgart
- Synergy with the poster campaign

ESSEX GIRL, WIND, LIFE ON MARS . . .

- 'Stand Up' humour
- Genuinely funny

but . . .

- No common theme
- "This gag brought to you courtesy of Hamlet cigars . . ."

- Double act humour
- Classic Hamlet moments
- Clear use of music

but . . .

- Risk of becoming yet another Fry & Laurie ad campaign
 - Heineken
 - Alliance & Leicester

- Strong yet flexible format
- Clever use of a range of celebrities
- Variety of stories adds relevance
- Ideal format for newslink package. (And relative media ownership)



HAMLET TOPICAL

TOPICAL OPPORTUNITIES

- Simple way of adding extra value to the Hamlet Campaign
- Timing of the essence
 - Red Flag
- Keep them coming!

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CAMPAIGN EVALUATION

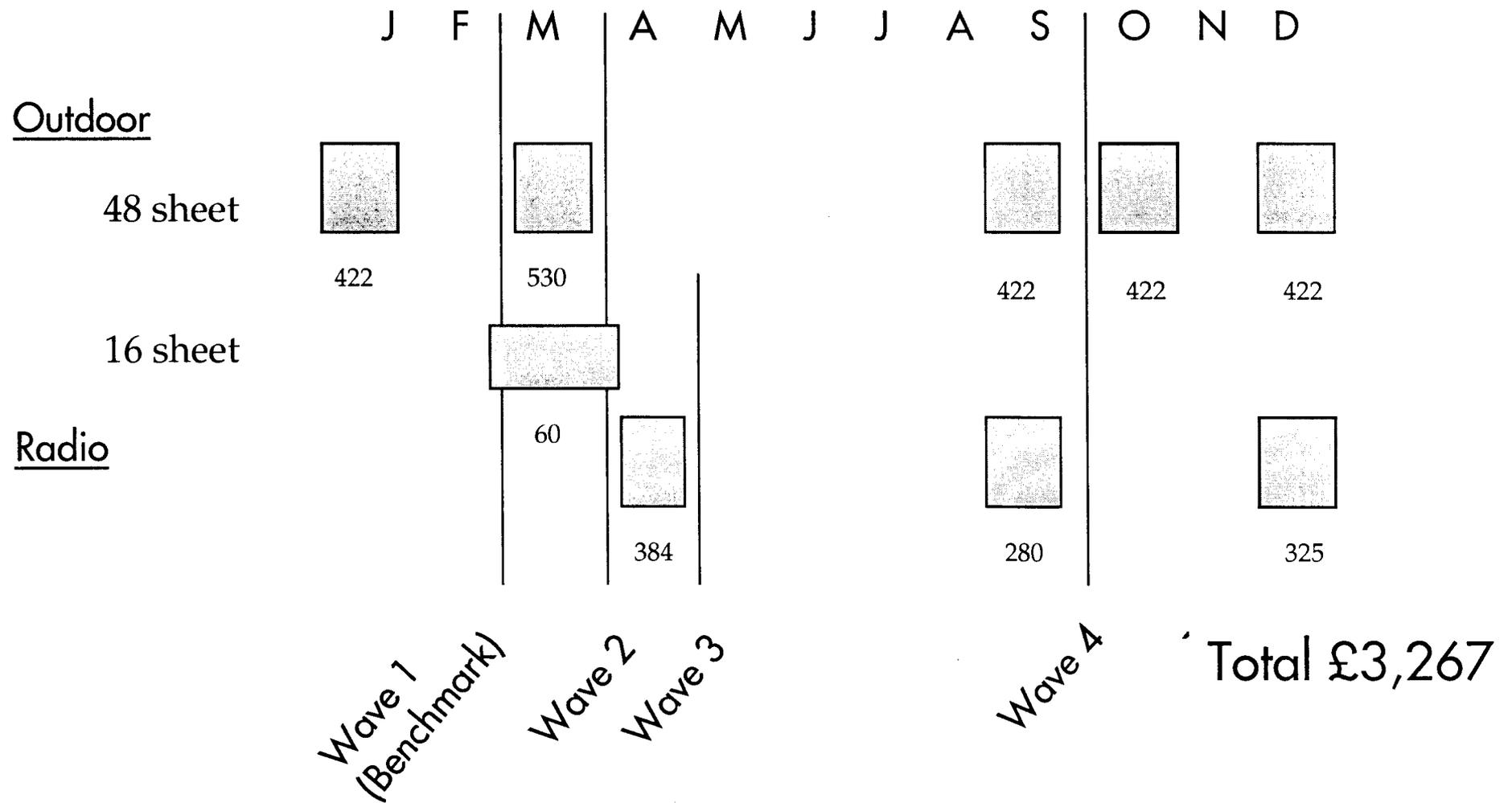
- QUANTATIVE RESEARCH 1994

- Opportunity to assess the strength of the campaign
 - After the enforced change of media
 - After the shift to photography

- A 4 stage qualitative research project

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HAMLET: 1994 OUTLINE MEDIA ACTIVITY/MEASUREMENT



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AWARENESS OF HAMLET ADVERTISING

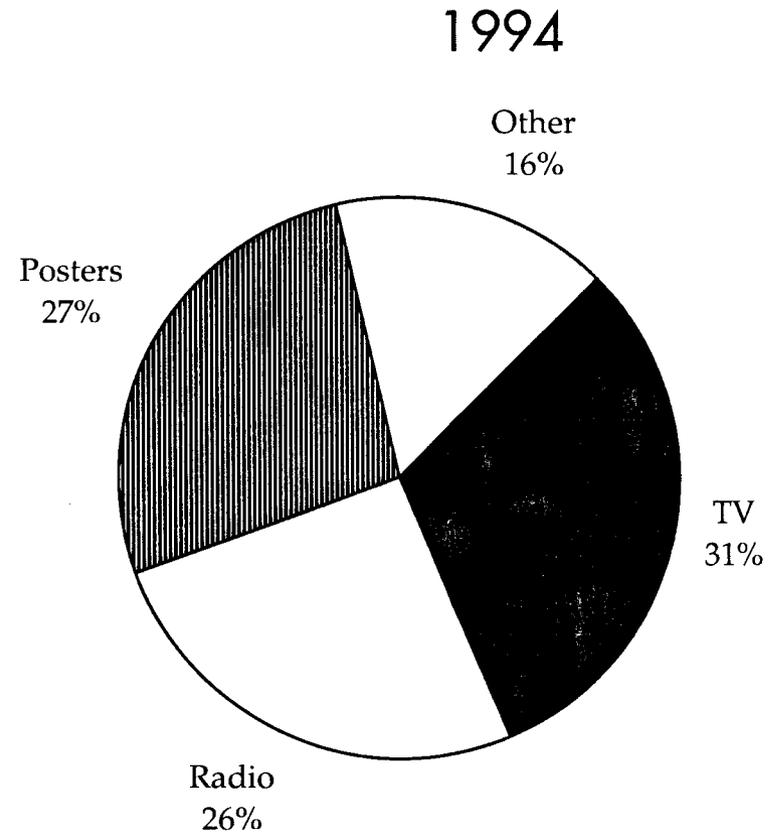
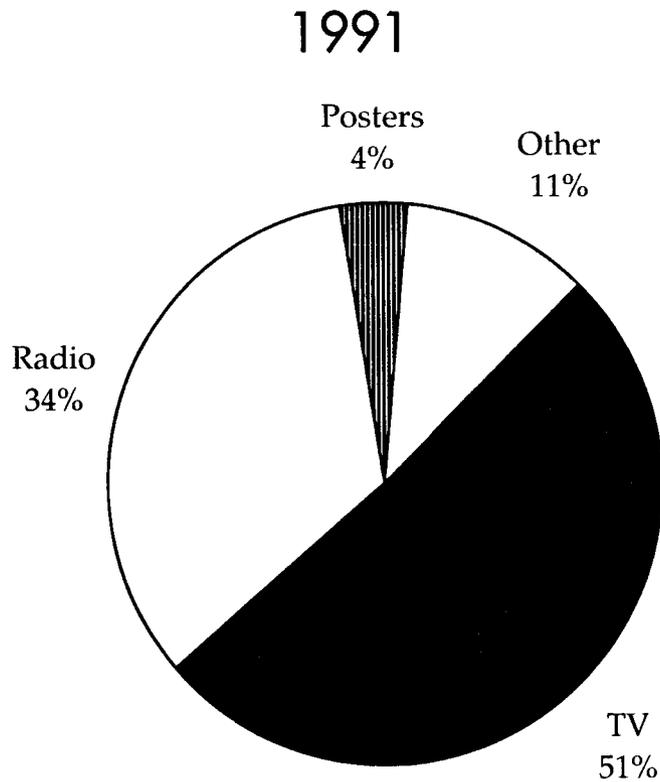
Wave 1 Wave 2 Wave 3 ←—— 5 months ——→ Wave 4

first mentions %	19	28	37	33
total spontaneous % (classic)	21 (4)	29 (7)	39 (4)	34
Total awareness % (classic)	38 (17)	47 (23)	60 (16)	51

Source: Media Plus Research 1994

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SOURCE OF HAMLET ADVERTISING - SHARE OF VOICE



Source: ILR Listeners, Media Plus Research

HAMLET ADVERTISING REMAINS SALIENT

- Eroding (but still high) attribution to TV
- Poster/radio combination is getting noticed
- Both contribute as media to incremental awareness
- Far greater success than 'Classic' advertising

FINDINGS FROM LATEST RESEARCH

- NB. 1 poster execution only ('Barber')
7 radio treatments
5 month gap from previous advertising
lower weight than previous burst
- Using March '94 as a benchmark, both radio and poster have been responsible for raising ad awareness
 - 'Aided net recognition' of 7 radio commercials is at 90% -
i.e.. 9 out of 10 who claim to have heard a Hamlet radio ad are able to identify at least one of the executions
 - For the 1 poster treatment, 'aided net recognition' was still 51%
i.e.. 1/2 of those who claim to have seen a Hamlet poster can correctly identify 'Barber'
 - Evaluation measures still show Hamlet out performing 'Classic'

'BARBER' POSTER IS RELATIVELY WELL LIKED, WITH VERY FEW NEGATIVE ASSOCIATIONS

- Major likes center on the poster being seen as
 - amusing
 - colourful
 - attention-grabbing
 - appropriate for Hamlet
- 2/3 of those who had seen it found nothing in it to dislike
- 1/10 disliked it because it was a tobacco ad

EXAMPLE 'VERBATIM' ANSWERS

Q. "What, if anything, did you like/dislike..."

Likes

"...They're quite amusing. It's a bit of a joke, quite light-hearted really."

"They're funny - humorous - well done. They're the same ideas as the TV ads."

"They draw me in rather than just saying 'Buy Hamlet'."

"I remember (now) the one with the barber...I thought the barber was Ronnie Barker."

"It's gentle humour...Not outrageously funny, but mildly amusing."

"There's always a little short story behind it."

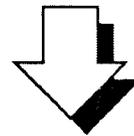
"They are quite funny. It makes a mockery of disaster."

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DEVELOPMENT OF 1995 WORK

FINDINGS FROM QUALITATIVE RESEARCH ON POTENTIAL CAMPAIGN DEVELOPMENT

- Long-standing campaign idea evolving as a poster and radio campaign
- Posters in particular have undergone considerable executorial changes:
cartoons → photography → new art-direction
- Evidence to date suggests campaign is well liked and successful: favourable awareness, competitive evaluation
- Nevertheless a belief that posters can be improved still further



- A number of new concepts developed to expand campaign on posters

- To evaluate the new ideas, in the context of current and historic Hamlet advertising

In particular

- Do they fit with Hamlet?
- How do they express the Hamlet idea?
- How easily are they understood?
- Are they funny?
- What do they suggest about the Hamlet smoker?
- What are the elements of a successful Hamlet poster?

TO BE BORNE IN MIND

- Effect of illustration style: difficult for respondents to imagine the difference between 'cartoon' and photography
- This is Hamlet - remembered and revered advertising. The advertising idea is well understood
- We are talking about posters - 'in depth' response to individual ideas is difficult and becomes artificial
- Looking for the 'un-thought-through' response; gut-feel
- Posters need to have an instantaneous, though not necessarily superficial effect

GOOD RECALL OF EXISTING HAMLET ADVERTISING

- Posters are fairly well remembered:
 - “The one with the dog”
 - “The one with the blind barber that looks like Ronnie Barker”
- Thought to be appropriate and quite funny
- Better remembered than specific cigarette posters
- Many still claim to have seen Hamlet TV
- Patchier radio recall depending on listenership
- Some attribution of ‘Classic’ advertising to Hamlet

OVERALL RESPONSE TO NEW CONCEPTS

Comprehension

- Clearly seen as a continuation of the current Hamlet campaign
- A TV story could easily be imagined around a good poster thought
- Seen as a development rather than radical departure
- All executions were understood to feature some kind of personal disaster - imminent, in action or just past

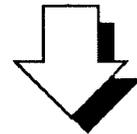
OVERALL COMMUNICATION

- Once again, extremely consistent with past experience
- Some of the ideas are understood to be more symbolic than literal but
- The idea remains
 - “Solace in the face of adversity”
 - “You derive contentment from the cigar when disaster strikes”

OVERALL RELEVANCE

- In the main the Hamlet smoker is depicted as “easy going”, “laid back”, at-peace with himself under whatever circumstances

- The ability to rise above adversity fits with the core values of cigar-smoking:
 - reflection
 - contentment
 - reward



SELF-SATISFACTION

- Resides at two basic levels

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graph TD; A[APPEAL] --> B[THE IDEA]; A --> C[THE EXECUTION];
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THE IDEA

- universal
- touches a nerve

THE EXECUTION

- How it's brought to life
- The particular example
- Humour and empathy

- The appeal of the overall idea is not in question
- It comes down to how good the individual executions are

APPEAL (CONT.)

- Ultimately, response is extremely subjective
- Humour: the wit of an idea often overrides rational judgment
- Funny ads are justified, unfunny ones are picked at
- The ideas exposed to respondents tended to fall into three categories: universally applauded, mixed reactions, universally rejected
- We need to be careful about being slavish to consumer response given that
 - look and styling will have a big effect
 - a small piece of detail can radically alter perceptions

'THE HAMLET MOMENT'

- More than a moment, it is a story with a beginning, middle and end
- Given the choice, the consumer would love a poster which does a full TV job

IMMINENT DISASTER → REALISATION → SOLACE

- However, a poster is an abbreviation, a still from this action
- The good poster allows the viewer to fill in the rest of the story
- Entry into this story can be at any of these 3 points
- This allows maximum flexibility and wit to flourish
(ultimately the most important ingredient of Hamlet advertising)
- A good Hamlet poster is well branded, purely through the use of the idea
- Rather than a Hamlet moment, is it a good Hamlet story?

KEY INGREDIENTS

1. Unambiguous internal logic

- The misfortune must be clear
- It must be clear where along the spectrum

Imminent disaster → realisation → solace

2. Originality

- A lateral way of illustrating a universal truth
- 'Cleverness' rewards the reader
- The ingenuity to spot the absurdity in the obvious
(cf. Jack Dee, Eddie Izzard, Contemporary humour)

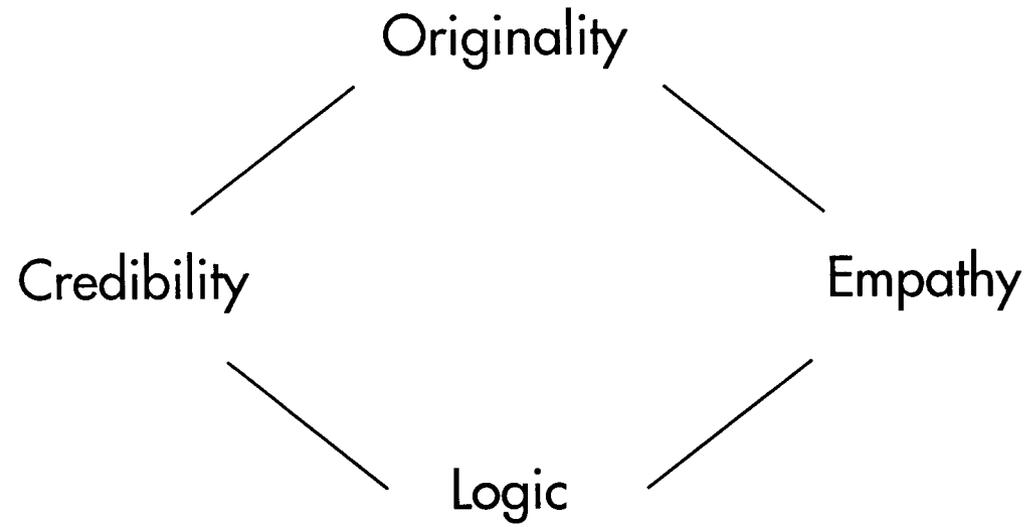
3. Credibility

- This does not mean being 'real'
- It may be lateral/absurd, but somehow not contrived
- Somehow, it is what would happen in that situation

4. 'Empathy'

- Again, not necessarily with a person
- The viewer must be able to imagine the hero's predicament (even if they are an inanimate object!)
- It's all about 'filling in the blanks' not having it all spelt out
- You don't need to see the dalek's expression to imagine how it feels

THESE ELEMENTS OVERLAP



SUMMARY AND CONCLUSIONS

- The Hamlet advertising idea remains alive and well
- Posters are an abbreviation of a story with 3 parts
- The best executions are those that allow the consumer to see the whole story in their mind's eye
- Any entry point is acceptable, what matters is the wit of the basic story in terms of
 - Its lateral originality
 - Its credibility rather than realism
 - The ability to be involved and 'feel' for the hero (whatever it may be)
- Consumers are very familiar with 'Happiness', whilst they will always refer to formulaic ingredients, there is clearly license to ring the changes
- Pick the funniest ads!

- Awayday 2 May 1995
 - Young Smoker Research
 - Market Background
 - Creative development discussion
- Frog in Production
- 3 Posters at concept stage
- 4 radio ads in production
- Sobranie National Launch
- Trade ad in creative dept
- Topical ads as and when

- TGI Profiles
- Ad spends/SOV
- Creative work
- Competitive work



TGI PROFILES

- AGE
- CLASS

AD SPENDS / SOV - 1990-1994

	<u>HAMLET</u>		<u>CLASSIC</u>	
1990	£5.2m	39%	£6.0m	45%
1991	£4.6m	46%	£5m	50%
1992	£2m	40%	£2.9m	58%
1993	£2.7m	46%	£2.7m	46%
1994	£2.5m	44%	Classic £0.8m	14%
			Coronets £1.0m	18%
			Cafe Creme £1.2m	21.8%

Source: cdp media



CREATIVE WORK

- Oct 1991 - Essex Girl
- Mar 1992 - Wind, Sea, Jungle, Orwell
- Dec 1992 - Mother, Accounts Dept.
- Mar 1993 - Stuttgart Topical
- Dec 1993 - Life on Mars, Buffalo, Luvvies
- Apr 1994 - Marie Celeste, Plumber, No Defence
Film Shoot
- Sept 1994 - Bridegroom, Jack, Gas, Golf, Turin,
Bungee run, Pint of Beer
- Dec 1994 - Petrol, Drive, Flight 714, Missiles
- March 1995 - Twist, Hands, Court

POST TV POSTERS

	<u>MARCH</u>	<u>JUNE</u>	<u>SEPTEMBER</u>	<u>DECEMBER</u>
'92	Neigh & Feet	Fat Lady Cricket Sales	Cannonball	Dog
'93	10's Cricket	10's Bulls	Rugby Auction Baldness	Jelly DIY
'94	Dear John Stag Nights	Aug Barber	Oct Dog	Dec Snowman
'95	Mannequins			



EXAMPLES OF TOPICAL WORK



COMPETITIVE WORK