

Action!

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2003



<p>World No Tobacco Day 31 May</p>	 <p>World Health Organization</p>
<p>Tobacco kills. Don't be duped. It should not be advertised, glamorized or subsidized.</p>	



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For more information about World No Tobacco Day, visit [www.who.int/tobacco](http://www.who.int/tobacco) or contact

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# tobacco free **film** tobacco free fashion **Action!**

If a tobacco product seems macho or feminine, sophisticated or rugged, sexy or sporty – it is because of the marketing around it. From the colour of the packaging and lettering, to the neighbourhoods where advertising billboards are posted, to the parties and concerts where the product is promoted and given away free of charge, to the sports events where top athletes compete emblazoned with brands and logos, to the clothes and fashion accessories that bear tobacco products' name and logo, to the beautiful people who use it on screen, stage and at glamorous venues – selling tobacco products is all about creating an image.

“Cigarettes have never been a logical product and brand choice has always been determined by images formed by countless variations of history, tradition, names, slogans and advertising – appealing on an emotional level rather than for rational choice.”

British American Tobacco<sup>1</sup>

One does not have to search far to identify these histories and traditions – there are brands for the emancipated, independent woman; for the outdoorsy, rugged man; for the sophisticated, luxury-minded set; for the successful business person; for the young and whimsical; for the party crowd; for the intellectual. No one is left out.

**There is a brand to suit  
every personality and  
a personality for every brand.**

The tobacco industry knows this all too well and has fine-tuned, if not helped to invent the most sophisticated of marketing strategies – building the image. These strategies work in conjunction with multifaceted distribution networks and complex pricing schemes.

Two of the most successful contexts in which to build these images are film and fashion. They shape the market and dictate what and who are in or out. They help establish and reinforce norms of beauty, success and fun. They help shape the dreams and fantasies of the young and old.





**C**iven their huge potential for influencing the public – especially young people – the film and fashion industries are fertile ground for tobacco industry marketing tactics.

In fact, **a cigarette has no personality of its own, nor social class nor emotion.** It is a stick of tobacco, paper, glue and upwards of 600 chemicals. It is the only consumer product available that is designed to create and maintain addiction, and that ultimately kills half its regular users.

But in the hand of a silver-screen star, it is a mighty stick. When they are happy, when they are sad, when they are troubled, when they are not, when they are angry, when they are relieved or sometimes when they have nothing to do, a cigarette serves as a perfect prop for actors. Or does it?

Big screen – and small screen – stars are modern-day heroes. The way they speak, the clothes they wear, what they eat and drink – both on and off screen – greatly influence public behaviour and preferences, particularly among young people.

Young people who see smoking in movies are more likely to smoke. Tobacco companies have also understood this phenomenon. Marlboros, Philip Morris's #1 brand, have been featured in at least 28 of Hollywood's top-grossing movies in the past ten years – a record unrivalled even by Hollywood's most bankable human stars.<sup>ii</sup>

But other leading brands are also being cast. Studies show that the tobacco brands featured most in top-grossing films are also the most heavily-advertised in other media.<sup>iii</sup>

Research in the US has found that non-smoking teens whose favourite stars frequently smoke on screen are sixteen times more likely to have positive attitudes towards smoking in the future.<sup>iv</sup> Even more important, 31% of teens who saw more than 150 occurrences of smoking in movies in theatres, on video, or on television, had tried smoking compared to only 4% among teens who had seen less than 50 occurrences.<sup>v</sup> Even after controlling for the effects of parents smoking and other factors, seeing a lot of smoking in the movies tripled the odds that a teen would try smoking.<sup>vi</sup> The US Centers for Disease Control also identifies viewing smoking depicted in movies as a factor in promoting tobacco use among young people.<sup>vii</sup>

From 1988-1997, 85% of the top 25 box office Hollywood films dramatized the use of tobacco, the highest rate in half a century. A third of films rated for adolescents – and one in five children's movies rated G or PG – showed cigarette brand logos.<sup>viii</sup>

**Young people who see smoking in movies are more likely to smoke.**

Hollywood has no exclusivity on tobacco product placement. Bollywood, based in Mumbai, India, is the world's largest film industry, producing more than 800 films every year. Its influence reaches countries around the world, particularly in South Asia, the Middle East and Africa. **A study of a sample of 395 Indian films made between 1991-2002 reveals that 302, or 76.5%, showed tobacco use.** While tobacco use in India is mostly in the form of gutka (smokeless tobacco) or bidis, films project another reality. Nearly 72% of tobacco use in the films studied were cigarette smoking.<sup>ix</sup>

The commercial stakes are enormous. One RJ Reynolds marketing analyst outlined why smoking in the movies is so important to the tobacco industry:

“ The medium is the message, and the message would be right – part of the show. How different from being the Corporate Moneybags or pushing samples in the lobby. It's the difference between B&W [Brown and Williamson Tobacco] doing commercials in movie houses and Marlboro turning up in the movies.

Pull, not push. Nobody tells them the 'answer,' they just know. Not 'why are you smoking that?' but 'I saw that video – can I try one?' If they feel like wearing the badge, they'll buy it. Like magic.<sup>x</sup> ”



## A study conducted by the National Coalition on TV Violence found that of 150 films monitored in 1989, 83% featured tobacco use.

 Product or brand placement, as described by marketing experts, is the art of locating and negotiating prominent placements for a product, name or service in both feature films and television programs. Product placement is an inexpensive way to build brand recognition, enhance corporate image and provide promotional opportunities with some of today's most successful films and television programmes. The unique circumstances around this kind of marketing – exciting settings, implied celebrity endorsement, captive audience, uncluttered environment – is said to make product placement “an ideal medium to support an image building campaign.”<sup>xi</sup> Product placement has become an accepted practice among TV and movie producers and a convenient way to offset some of production costs. Los Angeles agency, Norm Marshall & Associates, credited with parking a BMW in James Bond's garage in “Goldeneye,” traces product placement in movies back to the 1940s when NW Ayer, advertising agency for diamond giant De Beers, arranged for glamorous film stars to be draped in its gems on screen. In the 1950s Ace comb sales soared after James Dean swept one through his hair in “Rebel Without a Cause.”

The United States Consumers Union stated that “product placements in movies...create brand awareness and communicate promotional messages. [They] are less-than-forthright ways of selling to adults. Yet these techniques also pervade the media kids enjoy with their guard down. Products sold in this fashion include tobacco and alcohol.” A study conducted by the National Coalition on TV Violence found

that of 150 films monitored in 1989, 83% featured tobacco use.<sup>xii</sup> By the late 1980s, cigarette product placement in movies was so rampant that US Congress considered legislation banning them and an agreement was reached with tobacco companies to stop the practice. Among other recommendations, the Consumers Union called for Congress to “enact legislation that would bar tobacco and liquor companies from paying to place their products in movies. This disguised advertising of hazardous and potentially addictive products should not be tolerated by a society that values the health of its children.”<sup>xiii</sup>

Product placement, and other entertainment marketing techniques, attempt to persuade viewers to buy a product because a screen star uses it. At the same time placement fees ease production costs for increasingly expensive film projects. “Without ‘strategic alliances’ some films simply could not be made”, said Mr John Zamoiski, chairman and president of the Product Marketing Association (PMA), a New York-based group specializing in entertainment communications.

Tobacco companies regularly provide cigarettes, gifts, services or cash in exchange for placement of their products in films. Companies work to place their products in specific movies and have them smoked by specific actors. Previously secret tobacco industry documents contain correspondence and contracts between cigarette makers, actors and studios for the use of certain brands or for the appearance of advertisements, packs, billboards, trucks and other items bearing brands names and logos.<sup>xiv</sup>



## tobacco free film tobacco free **fashion** **Action!**

**F**rom the most prestigious creative houses around the world to the catwalks that draw the rich, famous, and glamorous, to the retail outlets where the latest styles are bought and sold, to the streets, where fashions live, die and morph into next year's "must-haves" – this is part of the life cycle of fashion. The tobacco industry understands this each of these phases . They use the names of the most famous creators and the beautiful, recognizable faces of models to sell their products. They sponsor fashion shows and competitions for aspiring designers to win publicity and credibility.

The industry has always seen fashion and the portrayal of cigarettes as a fashion accessory, as a useful tool to increase its market. Originally targeted mainly at women, these marketing efforts have shifted lately into more trend setting venues to reach young people of both genders.

In the 1970s, the tobacco industry decided to use fashion as an added strategy to market cigarettes. The very successful brand KIM was launched by British American Tobacco in Germany targeting the 16-39 year old female market. The launch of Kim was supported by a series of promotions to portray the brand as fashionable.<sup>xv</sup>

“ With the advent of the wave of emancipation for women which has made itself felt in recent years, first in the U.S.A. and later in Europe, came new marketing opportunities. Not only was there an opportunity to create brands especially for women, but there was immense scope for enterprising companies in developing and exploiting new techniques with which to reach the growing segment of emancipated women... The KIM smoker is a woman in search of emancipation and equality with men. But she does not want to adapt to the male world. She wants a status of her own and to show it.

She is young, modern, hungry for knowledge and without affectation. She thinks for herself and makes her own decisions. She is more likely to be urban, of a higher social class, and socially aware. As part of this, she enjoys spending money to make herself appear attractive and fashionable.

[Kim cigarette's] dimensions were to be 95 mm by 21 mm... with a 22 mm filter plug. The slim format and greater length were designed to compliment the slim feminine hand, and from this came the copy lime: 'Smart and slim – far too chic for the hands of men.'

”

Channelling the tide of fashion:  
the development of Kim, 1977



In addition to placing advertisements in fashion-oriented magazines, tobacco companies promote their own brands of clothing and sponsor several fashion-related events. These events are usually not covered by existing advertising bans or restrictions, nor are they promotion. These days, top fashion models have as much recognition and “star power” as actors and actresses and similar to the movie stars, female and male models are often depicted smoking. Whether or not they smoke in real life whether this is merely another form of product placement, it adds to the image of glamour, fashion and rebellion that tobacco companies like to associate with cigarettes. A more recent strategy has been to promote fashion events on youth venues such as night clubs.

In addition, since fashion models are extremely thin, the association of their image with cigarette smoking adds to the industry’s target to women (e.g. models smoke to stay thin; girls who want to be like the models smoke so they will be thin). Most of the industry documents dealing with fashion-related concepts talk about merchandising and imagery as it relates to advertising to the youth and female market and how to take advantage of such positioning.

A 1991 Phillip Morris U.S.A. internal memo, “Creative Brief/Virginia Slims Fashion Concept,” describes how one company conceived of using fashion to promote their product.<sup>xvi</sup>

“ Virginia Slims advertising has traditionally showcased the Brand as a leading fashion authority for women. In 1992, we will leverage this unique fashion equity and attitude into an explosive, fashion-themed, cross-promotion event...

...we’d like to introduce you to a new Virginia Slims program that appeals to the young, adult female smoker and further establishes Virginia Slims as ‘the fashion authority’... Virginia Slims will capitalize on its twenty-year tradition of showcasing women in fashion by staging a ‘sample sale’ that features the hottest fashion trends in apparel and accessories at bargain process... (emphasis in the original).

#### A. Objectives

- develop an event that appeals to the contemporary, young adult female smoker
- reinforce brand imagery
- provide a vehicle for sampling
- generate exposure for the brand
- ultimately provide a vehicle for numerous retail extensions which will move product.





## B. Strategies

- develop an interactive event that further establishes Virginia Slims as a fashion authority and delivers cutting edge designs in an accessible, friendly and fun format.
- establish on-site smoking lounge.
- suggested look should be consistent with the cutting-edge/high fashion imagery established in Slims advertising. Should be bold, contemporary and chic but not so 'avant-garde' that it alienates our consumer base.

Copy points and visuals should accomplish the following:

- strike an emotional chord with a price-conscious, aspirational and fashion-conscious audience.
- reinforce brand imagery and fashion heritage.



**F**ashion awards have been, and continue to be, another strategy through which the tobacco industry associates itself with fashion-related events. Because such events usually garner media attention, both from general as well as from specialized media, the sponsorship of such awards not only reinforces the image of the industry and its association with fashion, but provides additional exposure and publicity to the tobacco industry in a matter that is not restricted or regulated.

In 1984, R.J. Reynolds established the More Fashion Awards (More is a R.J. Reynolds brand). As one proposal from Vogue to RJR states:

**“**The More fashion Awards established in 1984 has been an outstanding success. R.J. Reynolds and the More brand have given young designers the opportunity to show and sell their designs to top retailers throughout the country... R.J. Reynolds and More cigarettes also benefited greatly from the event. Newspapers throughout the country carried features and articles on the Awards ceremony. All three television networks carried clips on the gala held in New York. Lastly, through the event itself and an aggressive advertising campaign, millions of American women have come to associate More with the latest in fashion, style and design.<sup>xvii</sup>



# Action!

Another important fashion award is the Lucky Strike Designer Award, which “recognizes the lifetime achievements or career of an individual whose work in design has helped improve the social and cultural conditions of everyday life.”<sup>xviii</sup>

As stated on the award-granting foundation’s website:

““ The Lucky Strike Designer Award [a distinction and a cash award] is one of the most prestigious design awards internationally... Presenting design as an important element of our culture is a special function of the Raymond Loewy Foundation. Promotion of young designers by means of the Lucky Strike Junior Designer Award is of great significance in this regard. The Foundation’s namesake, Raymond Loewy (1893-1986), made design history. Loewy designed or completed many trademarks that we still encounter today. For example... the packaging for Lucky Strike cigarettes. In the spirit of this globally focused design philosophy, the foundation, which was formed in 1990 by British American Tobacco in Hamburg, Germany, is involved in the area of the promotion of design. ... The award, which is endowed with Euro 12,000, is open to university students from all departments of design and embodiment. This includes industrial design, as well as graphic design, fashion design, communications design, product design and multimedia design...”<sup>xix</sup>



There are industry documents that discuss the best way to take advantage of the design excellence of Lucky Strike. For example, a document prepared by then French Seita, discusses indirect advertisement in face of the restriction of the Evin Law and how to take advantage of the fact that most tobacco control advocates were focusing on direct advertisement:

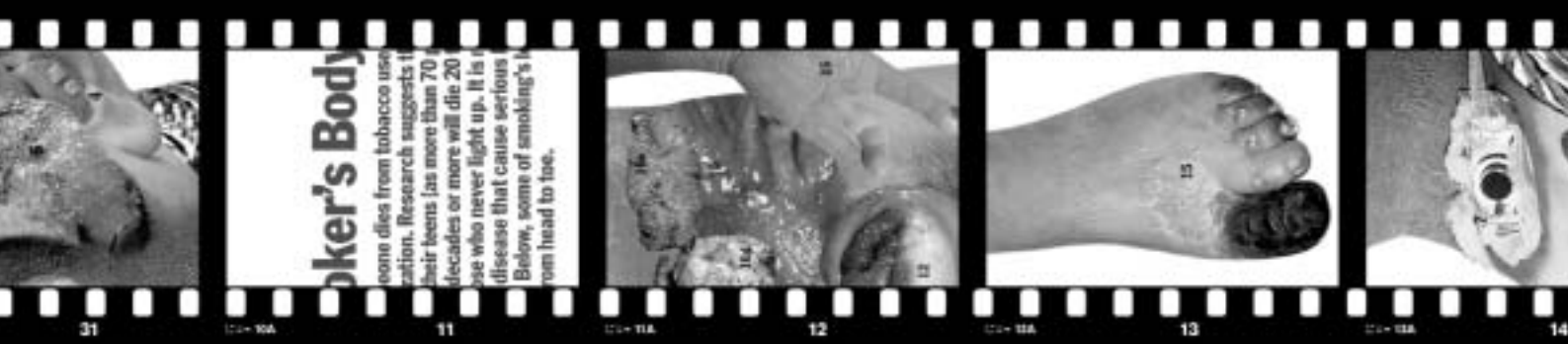
““ No real case law exists on indirect advertising give: that up until now anti-smoking associations have concentrated their efforts on cigarette advertising.

Nevertheless: to prepare a future meeting with the ATC on the subject, we should start thinking along two lines: communications that comply with the Evin Act (Loi Evin), financing these communications...

The Lucky Strike concept and the Lucky Strike design enjoy wide recognition. We can thus consider starting a collection of articles, clothing, and furniture that can be sold without needing to advertise. The Evin Act (loi Evin) does not prohibit the sale of such theme-products...<sup>xx</sup>



In Niger, Bolloré, manufacturer of the brands FINE and EXCELLENCE, sponsors many cultural and sporting events. For example, FINE was the number one sponsor of FIMA (an international festival of African fashion) which took place November 10-13, 2000 in Niamey.<sup>xxi</sup> During the festival, the brand organized a huge concert of local artists that involved the free distribution of cigarettes and promotional items.”<sup>xxii</sup>



In Brazil, as in other countries, in preparation for the advertising ban, Souza Cruz (BAT's fully owned subsidiary) launched the Lucky Strike Lab. The Lab claims to invest in new and promising national talents and is described as an opportunity for new talents in the arts to show their works in fashion, arts, photography, video and music. A group of curators specializing in each of these areas then choose the best entries to be displayed in the first day of the event. In addition, the Lab, a "multicultural" event, also features fashion "laboratories" where the public can interact with designers, in an "exercise of creativity". At the Lab, the public has an opportunity to create and live the arts as opposed to just experiencing them. xxiii

In May 2003, WHO's 192 Member States are slated to put their stamp of approval on a treaty they have been developing for the past five years. The Framework Convention on Tobacco Control (FCTC), WHO's first treaty-making endeavour, will lay down global rules for, among other things, the marketing, advertising, promotion and sponsorship of tobacco products. It is WHO's view that the tobacco epidemic that now kills some 5 million people per year, is a disease that is communicated through advertising. In 2002, the WHO called for an end to tobacco industry manipulation of sports. By deciding to call for a similar ban on tobacco promotion in films and fashion, the FCTC is calling for international scrutiny and responsibility around a product that is promoted freely despite being designed to kill one on two of its regular consumers.

Under pressure brought about in large part by the FCTC process, tobacco companies are working on several fronts to retain their hold over markets, especially markets that cater to young people, by announcing self-regulation plans. They propose to enforce these standards voluntarily and to target advertising only at adult smokers. No country has succeeded in designing regulation – especially voluntary ones – that eliminate children's exposure to advertising while allowing advertising only aimed at adults.





Over the past few months, there has been a rush of tobacco industry funded or assisted campaigns which tobacco companies claim are designed to prevent youth smoking. There is a lot of evidence to show that these campaigns do not work and in most cases, encourage young people to smoke. The tobacco industry is part of the problem. It cannot be part of the solution. If they were genuinely interested in curbing the galloping youth smoking rates world-wide, they would support advertising bans and tax increases – the two most effective tobacco control interventions.

The WHO is calling on the entertainment industry, in particular the world of films and fashion, to stop promoting a product that kills every second regular user. Towards this end, the film industry is invited to:

- **Certify no payoffs.** Producers should post a certificate in the credits at the end of the movie declaring that nobody on the production received anything of value (cash money,

free cigarettes or other gifts, free publicity, interest free loans or anything else) from anyone in exchange for using or displaying tobacco.

- **Require strong anti tobacco ads.** Studios and theatres should require a genuinely strong anti-smoking ad (not one produced by a tobacco company) to run before any film with any tobacco presence, regardless of its rating.
- **Stop identifying tobacco brands.** There should be no tobacco brand identification and no tobacco brand imagery (such as billboards) in the action or background of any movie scene.
- **Implement rating system.** Any use of tobacco or presentation of tobacco advertising or similar pro-tobacco imagery should lead officials to issue a rating indicating adult content and the need for parental guidance. These films can be rated less severely, however, if by a special vote, the officials feel that the presentation of tobacco clearly and unambiguously reflects the dangers and consequences of tobacco use so that a lesser rating would more responsibly reflect the opinion of parents.

These steps can be implemented without censorship or infringing on the creative process.

For further reading on Smoke Free Movies, visit [www.smokefreemovies.ucsf.edu](http://www.smokefreemovies.ucsf.edu).

# depiction sponsorship use sales

**F**or the fashion industry, our message is equally clear. A product that is designed to kill can never be a thing of beauty.

A cigarette can never be a fashion accessory.

As such, WHO calls on the fashion industry to put an end to

- the depiction of tobacco use as glamorous, fun, sexy or attractive;
- tobacco company sponsorship of fashion shows, awards and competitions;
- the use of tobacco product brand names on non-tobacco products or services, associated with fashion or considered “fashionable” – perfumes, cafés and bistros, travel agencies, adventure races;
- sales or free distribution of clothing, shoes and fashion accessories that bear tobacco product brand names, logos or other identifying marks.

Fashion industry professionals – designers, models, managers, event promoters, producers and organizers as well as advertisers, magazine and website editors – are invited to recognize their responsibility of fashion stars as role models and the influence they wield, particularly among women and young people, and take a stand to stop using and promoting tobacco, on camera and off.

Already in countries around the world, including France, Australia, New Zealand and the U.S., models, international shows and world renown fashion magazines have gone tobacco free, ending sponsorship, advertising, promotion, and use of tobacco.

The WHO is calling on the entertainment industry, in particular the world of films and fashion, to stop promoting a product that kills every second regular user.



**W**orld No Tobacco Day is a process and work on this worldwide event begins months before the event itself. In November 2002, WHO was joined by medical associations and the SmokeFreeFilms project at the University of California in San Francisco in its call to the entertainment and fashion industry to ensure that their social responsibility is commensurate with their global influence. In particular, Hollywood and Bollywood, were invited to join the worldwide movement to rid films of their tobacco-promoting role.

The world of film and fashion cannot be accused of causing cancer. But they do not have to promote a product that does. World No Tobacco Day 2003 will focus on the role of the world of fashion and film in fostering a worldwide epidemic and urge them to stop being used as vehicles of death and disease.

The world of film and fashion cannot be accused of causing cancer. But they do not have to promote a product that does.

Action!



**Tobacco Free Initiative wishes to thank Stella Aguinaga Bialous and Stan Glantz for their valuable contributions to this document.**

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