

3 September 1995

Barry Jenner
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey
KT13 0QU

Dear Barry

I have now sat down with Kerry Millett, our Production Director, to look at the letter you received from Wace recently.

Kerry put her thoughts down on a note to me, which I attach. The main points to make are:

(i) their capability with digital technology is 'state of the art' but not, of course, unique. It is the sort of capability you would expect of any of your suppliers to use, as it does help reduce lead times and cost over traditional photographic film. In fact, the 'Goldfish' slot was the first time CDP had used a digital photographic image for Gallaher and I am sure your other agencies will also be using this technology already by the way, and, the digital process had nothing to do with the way the cat 'looked'!

(ii) as more original artwork becomes stored digitally, it does, as Kevin Connett suggests, give us the possibility of coupling a digital library. This could save time by avoiding duplication of effort and of course money.

In fact it would be relatively easy for any one of your agencies to store all the images digitally and become the central reference when the brand teams of other agencies are looking for a particular image that may already exist - although I am sure any agency would want to charge a small 'librarian' fee.

Incidentally, we already have the B&H logo to which Kevin refers, stored digitally.

The sort of service that Wace authorises is particularly useful when a Client has many different offices, nationally and internationally, that both originate images need to access existing images. I am not clear, therefore, what advantage a Wace stored library would have over one of our current suppliers.

(iii) I am not clear what exactly Kevin is proposing when she refers to their ability to produce "corporate presentation packs and sales tools".

If you do intend to take up the invitation to visit Wace in the near future, Kerry would be very happy to go along too, unless you think this would be awkward?

Finally, the most surprising thing about the letter was the reference to your recent lunch with John Ritchie, given your comments to me in that connection four months back!

Best wishes.

Yours sincerely

Ian Halley

5th September 1995

David Poley
ASA
Brook House
2-16 Torrington Place
London
WC1E 7HE

Dear David

'Gold' and 'Midas'

Attached are the CAP Stats for the 48\$ posters for 'Gold' teaser and 'Midas'.

As discussed at our meeting last Friday, 1 September, we intend to post the 'Midas' graffiti onto the 'Gold' teaser poster in three different places: lower left, lower middle and lower right. However, for the purpose of approving the poster I trust the enclosed CAP Stat meets with your requirements. (Please excuse the line through the middle of the stat). If you have any questions, please don't hesitate to give me a call.

I look forward to receiving signed copies.

Many thanks and kind regards

Mandy Douglas

5th September 1995

Paul Jobling
86 Victoria Road
London NW6 6QA

Dear Paul

Birdcage

I am writing with regard to the request that was being handled by Sarah Hamilton-Andrews. Sarah no longer works on Gallaher and I have joined the agency as the Account Manager on the business.

We received your letter of the 20th August confirming that we will not incur any costs upon the publication of specific Benson and Hedges images in the book *Reproduction and Representation: Graphic Design in Context*. We enclose a slide of the 'Birdcage' visual, as requested.

If you have any further queries, please don't hesitate to contact the agency.

Yours sincerely

Mandy Douglas

Account Manager

cc. S. Hamilton-Andrews

5 September 1995

Lesley Stears
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey
KT13 0QU

Dear Lesley

Re: B&H Campaign

Following our conversations today regarding the branding issue on the new Gold Campaign.

Firstly, please understand that we are taking your comments very seriously indeed, and not simply brushing them off.

As I know we have discussed, our creative department, and specifically Tony & Guy, believe that the ads are very strongly branded already. Their view is that any more overt B&H reference risks demeaning the brand (by patronising its smokers) and would take away an element of reward that currently give the ads additional impact.

That said, they are, I can assure you, taking your comments fully on board.

They are looking for a clever way of incorporating the 'branding' inherently into the visuals. As yet they do not have a solution.

I really must stress that this initial response is just that, and nothing more than a few hours worth of first thoughts. By no means are the following recommendations.

There are a number of options in the air.

- (i) use the lozenge in the top right hand corner of the ad. As we proposed for the Lights work.
- (ii) use 'B&H' as a watermark and incorporate it into the gold background in some way.
- (iii) add a 'B&H' 'hallmark' to the object of the ad. e.g. The Goose, The Cat, The Tooth etc.

(iv) include a branded strap line

Again can I reiterate none of the above options are, by any means, recommendations.

I'll call you in a few minutes to discuss, or we can talk very early - I'll be in from 0700hrs.

Keep smiling. No one's going to die.

Yours sincerely

Simon North



7 September 1995

David Poley
ASA
Brook House
2-16 Torrington Place
London
WC1E 7HE

Dear David

Benson and Hedges Lights

Further to our conversation yesterday, I wanted to put forward in writing the agency opinion of the proposed B&H Lights creative treatments Stonehenge, Conductor, and Egyptian Loo.

These subjects have sparked a debate over section 66.25 of the cigarette code which states that objects featured should not have undue aspirational, historical or cultural associations.

If one believes that the code is there to deliberately rule out the use of cultural/historical images then all of these subjects are unsuitable for production.

However, if one believes this section of the code is there to prohibit advertisers from elevating the status of their brands through association with cultural or historical imagery, then the debate becomes one of individual executions. I would argue that the wording 'should not have undue...' implies this is the correct interpretation.

The images we have chosen to feature are indeed cultural and in some cases historical, but they are also common place visuals. This is no coincidence, if we did not believe that the images would be recognised by our core downmarket audience then the ads would not serve their intended purpose for the brand.

I also enclose copies of three other executions, Medusa, Scream and Lake, which may help as stimulus for your internal debate. I look forward to hearing your judgement, but please call should you require further information.

Kind regards

Mark Lewis

cc: S North CDP
M Douglas CDP

19th September 1995

Janet Edey
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey
KT13 0QU

Dear Janet

CAP Stats

Attached are the signed certificates for the 48 sheet posters for 'Gold' Teaser and 'Midas'. Obviously with the latter we may have to resubmit a second CAP stat should we revise the poster to 'beef up' the B&H branding. Will keep you informed.

I suggest the following key codes:

Gold	48 sheet poster	SF279
Midas	48 sheet poster	SF280

Please give me a call if these do not match up with your records.

Kind regards

Mandy Douglas

19th September 1995

David Poley
ASA
Brook House
2-16 Torrington Place
London
WC1E 7HE

Dear David

'Goldfish'

We are due to supply DPS artwork of the B&HSF 'Goldfish' subject for The 1996 Time Out Eating & Drinking Guide to London.

Attached are the CAP Stats for this insertion.

I look forward to receiving signed copies.

Many thanks and kind regards

Mandy Douglas

25th September 1995

Janet Edey
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey
KT13 0QU

Dear Janet

Competitive Activity

For your information, please find enclosed copies of the latest executions in the poster campaigns for Raffles 100's and JP Superkings Ultra Lights.

Superkings' 'Scrub the Dishes' and 'Shelve the DIY' are up on short term sites in Carlton, Anglia and Meridian.

The JP Superkings posters are up on long term sites nationwide.

If you would like more copies, please give me a call.

Kind regards

Mandy Douglas

27th September 1995

Joss Thompson
ASA
Brook House
2-16 Torrington Place
London
WC1E 7HE

Dear Joss

B&HSF 'Gold' Campaign

As discussed on the phone this morning there a couple of things I would like to take you through on the forthcoming Benson and Hedges 'Gold' campaign.

Firstly, the whole campaign in concept form was presented to the Gallaher Sales Committee recently and a question was raised over the branding. To address this concern we have agreed to increase the branding by including a 'B&H' lozenge in either the top left hand or top right hand corner of all the press and poster executions running this year - see the enclosed. (I believe you have already seen this branding device on the concepts presented for B&H Lights and Ultra Lights). Thereafter, the lozenge will be dropped.

Secondly, with the 'Syrup' concept due to run in young man's style press we have mocked up the enclosed design. This will be wrapped around a tin of golden syrup and shot in colour this Friday. When it comes to the post-production stage the label will be black and white. It has been approved by Gallaher's legal department and we are now keen to receive your approval.

Please give me a call with your thoughts on the above.

Look forward to hearing from you.

Many thanks and kind regards

Mandy Douglas

cc. David Poley

6th October 1995

Barry Jenner
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey
KT13 0QU

Dear Barry

I have now sat down with Kerry Millett, our Creative Services Director, to look at the letter you received from Wace recently.

Kerry put her thoughts down on a note to me, which I attach. The main points to make are:

(i) their capability with digital technology is 'state of the art' but not, of course, unique. It is the sort of capability you would expect any of your suppliers to use, as it does help reduce lead times and cost over traditional photographic film. In fact, the 'Goldfish' shot was the first time CDP had used a digital photographic image for Gallaher and I am sure your other agencies will also be using this technology.
- by the way, no, the digital process had nothing to do with the way the cat 'looked'!

(ii) as more original artwork becomes stored digitally, it does, as Kimm Connett suggests, allow us to start a digital library. This could save time (and money) by avoiding duplication.

On the other hand, digital images can be stored at various different resolutions depending on what they are being used for, so this could make things quite complicated for whoever was looking after the 'library'. Also, any additional usage may then involve fee negotiations with photographers. For these reasons, it might be better to leave each agency with the responsibility to look after their own 'libraries'

(Incidentally, we already have the B&H logo to which Kimm refers, stored digitally at various resolutions.)

(iii) I am not clear what exactly Kimm is proposing when he refers to their ability to produce “corporate presentation packs and sales tools” - it might be worth further investigation?

If you do intend to take up the invitation to visit Wace in the near future, Kerry would be very happy to go along too, unless you think this would be awkward?

Incidentally, the most surprising thing about the Wace letter for me, was the reference to you having lunch with John Ritchie!

Best wishes.

Yours sincerely

Ian Halley

6th October 1995

Barry Jenner
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey
KT13 0QU

Dear Barry

I have now sat down with Kerry Millett, our Creative Services Director, to look at the letter you received from Wace recently.

Kerry put her thoughts down on a note to me, which I attach. The main points to make are:

(i) their capability with digital technology is 'state of the art' but not, of course, unique. It is the sort of capability you would expect any of your suppliers to use, as it does help reduce lead times and cost over traditional photographic film. In fact, the 'Goldfish' shot was the first time CDP had used a digital photographic image for Gallaher and I am sure your other agencies will also be using this technology.
- by the way, no, the digital process had nothing to do with the way the cat 'looked'!

(ii) as more original artwork becomes stored digitally, it does, as Kimm Connett suggests, allow us to start a digital library.

This could save time (and money) by avoiding duplication.

On the other hand, digital images can be stored at five different resolutions depending on what they are being used for, so this could make things quite complicated for whomever was looking after the 'library'. Also, any additional usage would involve fee negotiations with photographers. For these reasons, it might be better to leave each agency with the responsibility to look after their own 'libraries'

(Incidentally, we already have the B&H logo to which Kimm refers, stored digitally.)

(iii) I am not clear what exactly Kimm is proposing when he refers to their ability to produce "corporate presentation packs and sales tools" - it might be worth further investigation?

If you do intend to take up the invitation to visit Wace in the near future, Kerry would be very happy to go along too, unless you think this would be awkward?

Incidentally, the most surprising thing about the Wace letter for me, was the reference to you having lunch with John Ritchie!

Best wishes.

Yours sincerely

Ian Halley

13 October 1995

Janet Edey
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey
KT13 0QU

Dear Janet

CAP Stats

Attached are the signed certificates for the single page and DPS press layouts of the B&H 'Goldfish' ad.

I suggest the following key codes for the two layouts:

Single Page	SF281
DPS	SF282

Please give me a call if these do not match up with your records.

Kind regards

Mandy Douglas

NB. The DPS layout is from the copy supplied to 1996 Time Out Eating & Drinking Guide which was sent prior to the introduction of the B&H lozenge.

31st October 1995

Janet Edey
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey
KT13 0QU

Dear Janet

CAP Stats

Attached are the signed certificates for the 48 sheet posters for 'Dentist' and 'Fleece'.

I suggest the following key codes:

Dentist	48 sheet poster	SF283
Fleece	48 sheet poster	SF284

Please give me a call if these do not match up with your records.

Kind regards

Mandy Douglas

1 November 1995

Zoe Adjey
Belgo Centraal
50 Earlham St.
Covent Garden
WC2H 9LA

Dear Zoe

Dinner on the 6th of December

Herewith enclosed is the cheque for the deposit for the vault and the details of our booking. We would like the table for 10 p.m. for 30 people and we would like the bigger menu @ £25.50.

Should you have any questions do not hesitate to contact me at (0171) 292 4153.

Kind regards

Alexander Deighton

21st November 1995

Janet Edey
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey
KT13 0QU

Dear Janet

CAP Stats

Attached are the signed certificates for the 'Syrup', 'Dentist' and 'Fleece' press ads.

I suggest the following key codes:

Syrup	DPS	SF285
Dentist	page	SF286
Dentist	DPS	SF287
Fleece	DPS	SF288

Please give me a call if these do not match up with your records.

Kind regards

Mandy Douglas

29th November 1995

Joss Thompson
ASA
Brook House
2-16 Torrington Place
London
WC1E 7HE

Dear Joss

Benson and Hedges

Further to our conversation yesterday, I wanted to put forward in writing the agency opinion of the proposed B&H Special Filter creative treatment 'Eyes'.

This subject appears to have been turned down on the basis that the area of hypnotherapy is currently under political debate, and not because it breaches any particular section of the Cigarette Code.

The image we have chosen to feature is indeed a woman being hypnotised by a watch, and we feel that this would be a dramatic, visually arresting poster. The fact that hypnotherapy is a talking point for a small minority does not mean that we cannot make an advertisement on the subject, especially when it's not clear what the debate is about.

Whilst it is true that the art of hypnosis is sometimes used for those who are trying to give up smoking, we do not believe that this has a bearing on this concept. Hypnosis today is more a question of mind over matter - it does not involve a watch being swung in front of someone's eyes. And, given that we are not breaching any particular section of the code, we would like you to reconsider your decision in light of all of the above.

I look forward to hearing your judgement. Please don't hesitate to call should you require further information.

Kind regards

Mandy Douglas

cc. Roger Wisbey, David Poley, Simon North

30th November 1995

Chris Ogden
ASA
Brook House
2-16 Torrington Place
London
WC1E 7HE

Dear Chris

Benson and Hedges

Further to our conversation, I would just like to clarify your advice on the proposed Benson and Hedges subject 'Eyes'.

My understanding is that:

1. The concept does not breach the rules of the code, but, in your view, it touches on an area of political debate.
2. There is a possibility that the ad will evoke complaints because of this.
3. We should consider featuring a man rather than a woman.
4. We can progress this concept but that we (client and agency) should be aware of the potential risk given the political debate over hypnotherapy.

Obviously we will discuss the above points with Gallaher. I will then come back to you to confirm our decision.

In the meantime, many thanks indeed for your advice and hasty response.

Yours sincerely

Mandy Douglas
Account Manager

30th November 1995

Janet Edey
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey
KT13 0QU

Dear Janet

CAP Stats

Attached are the signed certificates for the 'Goose' 48\$ poster and 'Five Gold Rings' press ads.

I suggest the following key codes:

Goose	48\$	SF289
Five Gold Rings	DPS	SF290
Five Gold Rings	page	SF291

Please give me a call if these do not match up with your records.

Kind regards

Mandy Douglas

November 30, 1995

Lesley Stears
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey
KT13 0QU

Dear Lesley

As I promised last night on the 'phone, here is a financial summary of production costs for this year. As we discussed, if you could check 'our' totals with 'your' totals, we should be able to work out if we can buy any additional space before Dec 31st.

(I have included the 'Range' costs within these totals.)

Production Spend 01/01/95 - 31/10/95	£ 579,452	Paid
Production Spend 31/10/95 - 29/11/95	£ 85,611	Invoiced 29/11/95
Estimated Costs 29/11/95 - 31/12/95	£ 120,000	To be invoiced
Total	£ 785,063	

Estimated Costs for 1996 work in 1995

Goose	£ 50,000	Estimates dependent upon number of films supplied in 1995 etc.
{& TBC?	£ 50,000}	
& Lights Campaign	£ 70,000	

I hope that this makes sense, and tallies with things at your end.

I know that Mandy will be following this up with you during the next week and hopefully we will be able to buy a little extra space before the end of the year.

I have asked Bob and Rupert to perform a similar exercise with Media costs, and am sure they will be in touch soon. If we do have some additional budget, of course they would like to hear about it asap so that they can be sure of 'getting it away.'

Please call if there is anything you would like me to go through.

Many thanks

Yours sincerely

Simon North

1st December 1995

Barry Jenner
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey
KT13 0QU

Dear Barry

As, of course, you know Simon will be running things from January 1st and I know he will do an excellent job. I have enjoyed my short time on two of the country's most famous advertised brands and am pleased with what has been achieved this year. However, the moves make a great deal of sense for all concerned blah, blah, blah.

Anyway, enough of that. Diana, my wife, is currently promoting one of this year's major literary events and, knowing your appreciation of the author as one of this country's finest actors, I thought you might like a copy - signed by the great man so it will undoubtedly be worth a fortune in years to come?

See you on Wednesday evening - as the team captain of Mansell's Moaners'. I need to stress that nothing short of complete annihilation of the opposition will do, so get in lots of hand/eye co-ordination practice before the 6th.

Best wishes

Yours sincerely

Ian Halley

4 December 1995

Phil Tritton Esq
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey KT13 OQU

Dear Phil

I hope you had good time at the ice hockey on Saturday.

Given the imminence of Christmas, there are a number of things we need to firm up this week. Following our conversation on Friday, we have discussed internally the decision to run just the one poster subject in January. We fully endorse this decision and our recommendation is that the January subject is 'Goose'.

In the press, we recommend running two subjects, namely 'Goose' and 'Syrup'. If we were to run just the one ad, we would achieve a coverage of 85% @ 6OTS, and given that the schedule proposes, on average, two insertions in consecutive weeks in January we should aim to rotate copy as we did with 'Dentist' and 'Fleece'. Obviously, we would look to run the 'harder' subject ie. 'Syrup' in male oriented titles.

We are in the process of selecting a photographer for the 'Eyes' concept and intend to shoot this side of Christmas, but we would strongly recommend that this be the March press and poster subject, particularly as we are facing magazine copy dates this week for February covers out in January. We recommend that the second press subject in March is 'Silence is Golden'.

On the subject of press we are very keen for Bob and Rupert to start booking the insertions for January as soon as possible. In addition to wanting to ensure that we secure the best positions, we need to produce the artwork/film as copy dates are imminent. And experience has shown that the process takes slightly longer as we make every effort to ensure that the lozenge doesn't float on the page and to achieve the best gold background. We would appreciate the go ahead as early as possible this week on Lights and Superkings, as well as Special Filter.

To update you on Lights - I received a swatch of the blue and a disc of the brand name from JKR. and we have briefed Bloomsbury Press to work on the legibility and spacing of 'lights'. We will then produce the life size 48 sheet branded logo and a further press proof. I hope to have this material on Thursday and will show it to you then, subject to our being happy. Providing you approve the branding, we would then like the go ahead to book the campaign.

11 December 1995

Phil Tritton Esq
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey KT13 OQU

Dear Phil

Further to our meeting on Friday, I have spoken with Mike Lovegrove, our Production Manager, about the steps we can take to ensure the best repro of the 'gold' background for all future insertions in press and magazines. Before discussing the future, I would like to touch on a few points that are pertinent to the past.

I think you will agree that in the main the 'gold' background on 'Dentist' has been exceptionally good, and that there have been very few occasions where the top left has been too dark, ie. 'cardboard-like', and the bottom right too thin. With this subject, we were in the fortunate position whereby we had time to produce several proofs in order to achieve the desired background.

With 'Fleece', however, we faced much earlier copy dates for some women's magazines and Sunday magazines therefore we had to release copy before we could make all of these subtle changes. This explains why some of the early insertions have a severe graduation of dark to light from top left to bottom right.

The later insertions have been infinitely better, although there is still the odd 'rogue' insertion which suffers from being too dark or too 'hot'. These tend to occur as a result of 'show through' from the previous page, and, unfortunately, they will continue to occur as paper costs continue to rise and the publications opt for thinner pages in order to keep their overall costs down. The main culprits are the tabloids' Sunday magazines. To address this problem we will monitor these titles and recommend that frequent offenders be temporarily removed from the schedule.

On 'Five Gold Rings, as with 'Dentist', we have had time to achieve the desired background before releasing copy to the publications. So if there are any insertions with poor 'gold' backgrounds we are in a position to seek some form of compensation.

To the future. We recognise your concerns about the repro quality of the background, given the amount of money allocated to press in 1996, and we acknowledge the need to make all the publications aware of what we expect them to achieve. I think that it is fair to say that the repro in the magazines has been better than in newspapers. One would expect this as they are supplied film and a chromalin and they are asked to match the latter. In the event that they fail, within reason, to match the chromalin we can and will ask for compensation.

With regard to the newspapers, we supply a mech and trannie from which they produce a proof for the agency. If the proof does not meet with our requirements we will reject it and request a second one, and so on and so forth until we are happy with what we see. If we were to supply a proof from the Daily Mirror as the 'blueprint' ad and instructed the papers to match it, we would be ignoring the different specifications and idiosyncrasies of the individual papers.

I would therefore recommend that we all do our utmost to allow enough time at the post-production stage to proof up an individual subject to achieve the desired 'gold' background. Providing we supply the ideal master trannie/film then there is no excuse for poor repro. The magazines should replicate the chromalin supplied and the proofs supplied by the newspapers should match *the proof* that has been signed off both internally and by yourselves. If this system has been adhered to, then we have a very strong case for negotiating compensation should an insertion in a particular title appear too dark or too light.

I do hope that you agree with the above and recognise that it is the best way to proceed on this repro issue. As 'Goose' and 'Syrup' are signed off, there is no reason why these ads should appear in January/February with an unacceptable 'gold' background.

If you would like to discuss this matter in more detail, please don't hesitate to give me a call.

Kind regards

Yours sincerely

Mandy Douglas

cc. Simon North, Lesley Stears

12 December 1995

Bruno de Souza
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey KT13 OQU

Dear Bruno

In response to your letter of 28th November, here follows confirmation of the information requested.

1995 Production Costs still to be invoiced.

B&H Special Filter	
Goldfish Photography	£1,445
Syrup Photography	£2,571
Five Gold Rings Photography	£5,105
Five Gold Rings Press Production	£17,340
Fleece Press Production	£17,340
Goldfish Press Production	£4,046
Dentist Press Production	£18,885
Fleece Poster	£2,890
Fleece Photography	£4,046
Framed Proofs	£1,000
Goldfish Slides	£50
Dentist Duratrans	£1,929
Slides for Corporate Affairs	£106
Competitive Monitoring	£100
Creative Development	£2,500

Total £79,353

B&H Lights	
Range	£783
Lights Development	£13,000

Total £13,783

Incidentally, we have billed two invoices already this month amounting to £79,600 for the Dentist and Fleece posters.

I would also like to point out that some 1995 costs may not be billed before the end of this month due to the time lag in receiving supplier invoices. Ideally we would like to bill all costs this year, however some will have to be sent early January.

Production Costs on 1996 Subjects to be invoiced in 1995

B&H Special Filter	
Goose Poster	£69,360
Goose Photography	£17,999
Syrup Press	£20,172
Goose Press Production	£17,340
Creative Development	£2,684
Total	£127,555

B&H Lights	
Formby Photography	£10,000
Stonehenge	£10,000
Mastermind	£10,000
Sphinx	£5,000
Total	£35,000

All these figures include agency commission, but exclude VAT.

I hope this information is to your satisfaction. Please do not hesitate to give me a call if you have any queries.

Yours sincerely

Mandy Douglas
Account Manager

cc. Simon North, Lesley Stears

13 December 1995

Lesley Stears
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey
KT13 0QU

Dear Lesley

As promised, here is confirmation of the 1995 production costs for Benson and Hedges Special Filter.

Press to 30/11/95	£429,665
Posters to 30/11/95	£293,688
Other/sundry	£45,829
Total	£769,182
Poster costs billed 8 December	£79,600
Estimated costs to be invoiced in December	£79,353
Total estimated spend	£928,135
1995 Budget	£1,075,000
Surplus	£146,865

Therefore we have £146,865 to give to CDP Media. However, please note, as I pointed out in my letter to Bruno, that not all of the 1995 costs may be invoiced this month due to the time lag in receiving supplier invoices so this figure could be slightly higher.

Providing you are happy with the above, I will advise Bob and Rupert of this additional money.

Please don't hesitate to give me a call if you have any queries.

Kind regards

Yours sincerely

Mandy Douglas

cc. Simon North

18 December 1995

Janet Edey
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey
KT13 0QU

Dear Janet

National Lottery

You may have noticed that there is much talk about the effect of the National Lottery on consumer spending. Attached is an article from today's Guardian predicting a decline in the nations spend on food and tobacco of £456 million!

Personally I blame Andrew Serednyj who was responsible for planning the launch of the lottery last year!

The positive side to this is that he is in a position to shed some light on the issue. We would like to arrange an informal presentation to the cigar and cigarette marketing teams on the subject.

Perhaps the ideal timing for this would be one late afternoon early next year, possibly followed by a curry and a couple of beers.

Would you please ask around the department and, assuming that people are interested, come back with a suitable date.

Many thanks

Kind regards

Mark Lewis

cc: S North

20th December 1995

David Poley
ASA
Brook House
2-16 Torrington Place
London
WC1E 7HE

Dear David

Re: 'Formby'

Following our meeting this morning on Benson and Hedges Lights, I have sought the advice of our lawyers with regard to the 'Formby' concept.

I now enclose a copy of the letter we have received from Rowe and Maw. In their view, the fact that we are using a George Formby look-alike addresses all points of the Protection of Privacy section of the code, and we are not in breach of the code if we do not seek permission from the Estate to feature someone who is obviously a look-alike in our advertisement.

I would appreciate it if you would consider the content of the enclosed letter. I look forward to hearing from you as soon as is possible.

Many thanks.

Yours sincerely,

Mandy Douglas

cc. Jamie Hewitt, David Pullen, Simon North

Karen Rickards
Gallaher Ltd
Members Hill
Brooklands Road
Weybridge
Surrey KT130 OQU

Dear Karen

Thank you for the opportunity of joining you yesterday and seeing Greg's presentation. As an agency planner, I of course absolutely love quantitative pre-testing and I'm never happier than when I'm discussing norms etc. I did, however, find Greg's description of the Buy Test very interesting and more compelling than some techniques I've come across. It seems to lay great store on how a piece of advertising is working and the effect it is having, which is good to see. Having said this, I'm still unsure how we can best use it, at the moment.

The Gold campaign is the one that has the major investment behind it and of course the B&H brand is the one that carries the greatest contribution to Gallaher profit. The Buy Test, however, is clearly more at home with pre-testing rather than with on-going campaign evaluation. This isn't to say it can't, it's just that evaluation could be done much more straightforwardly via quantitative work to give us awareness levels and qualitative to give depth of comprehension and response.

The Lights campaign is much more natural for the Test. It's dealing with a relatively new brand and it is pre-testing the campaign. The Lights campaign, however, is for a much smaller brand and will be a much smaller campaign all round. Currently we only have one burst of activity planned, in the spring. Given this, is worth the money to have it so vigorously tested? Then again, how else would we test it? If we ran a six group qualitative project, the costs would probably reach about £8-9,000 any way, so cost isn't an issue. Unless we did additional qualitative research any way. We should also be aware of the timings involved with the Lights campaign. The campaign is due to break at the start of February. This means that production is already well under way and would, in all likelihood, be completed before we had any feedback from the research.

There are pros and cons each way therefore. Cost efficiencies, methodological appropriateness and actionability are all factors to consider. Having thought about this, I've got a couple of thoughts, about how we might proceed.

The Gold Campaign

This is a campaign which we currently have every intention of running with for a good time to come. It carries our most profitable brands and is therefore of great importance to Gallaher. It deserves to be thoroughly monitored therefore to help ensure that it is doing the optimum job for the brand. The optimum job could be broken down by certain specific goals

- * Gaining awareness
- * Maintaining awareness for the brand
- * Maintaining a premium image for the brand
- * Gaining a more contemporary image for the brand

These are the aims of the campaign as a whole and for individual executions. What it ideally requires is probably a continuous advertising tracking study. I know this was recently cancelled but it would have been useful. In lieu of this what I think the brand and its advertising needs is some form of regular assessment. This therefore steers me away from using the Buy Test because it is much more of a one-off exercise. It would be an in-depth one-off certainly but I think our needs with the Gold campaign are broader. If we used the Buy Test now we wouldn't feel comfortable, I think, doing nothing else through the rest of the year. What we might be doing is planning a research programme for the rest of the year.

What this might involve is an ongoing programme of qualitative and quantitative research. We are having some quantitative feedback early next year. What we should do is repeat this exercise at regular intervals through the year. This could provide us with basic awareness data, a general favourability rating, brand image ratings and overall standing. Alongside this we should have regular qualitative assessment feeding back consumers understanding of the campaign and of individual executions. In broad terms the quantitative tells us whether there's any effects from the campaign, the qualitative tells why the effects are taking place. This information should also be available to us at the executional level. Many of our debates concern the merits of individual executions. Any outside information that could help inform this debate would be extremely valuable.

The Lights Campaign

The current position of this campaign makes much more of a natural for pre-testing. The timing, however, is a problem. But it's only a problem in terms of effecting the first burst. Depending on how the Lights brand goes, then there might be a case for further investment in it in the future. A piece of in-depth work, at launch stage could therefore prove very useful in the longer term. We would, from the Buy Test, pick up information on which smokers are won over by Lights and its advertising. This is in addition to the basic and very thorough assessment of the campaign.

Sales of Lights will be the first figure that people will look at to judge whether it merits further investment. What an early Buy Test would tell us is the contribution that the advertising is likely to have had to this sales success or failure. So although it might not, given the timings, have immediate actionability, the Test could help in our further planning, for the year. It's also worth noting that I'm not sure how useful other forms of research would be for the Lights campaign. Dedicated qualitative research might be useful but underwhelming. If we were doing research on the Gold campaign next year, one could put the Lights work into this, to get a brief overview.

As a final thought, although Greg's presentation was good, you might want to take the time to look at some other companies and their approach to testing and tracking. This might be particularly useful if we're looking for people to do both qual and quant, on a regular bases. Although it's running close to Christmas now, I could try and organise a few meeting, if you want. The kinds of people I'm thinking of are Hall & Partners, HPI and possibly The Research Business.

I hope all these ramblings are useful and help your thinking. Lets keep talking.

Kind Regards.

Andrew Serednyj