



History of Advertising Trust

Annual Report



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Chairman's Report



Geoff Russell

It is often said that the History of Advertising Trust is one of the country's hidden treasures. There may be many others, but few – I doubt – could also justly claim not to just to be the largest in the UK – but in the entire world!

And yet, that is the case with HAT.

With the acquisition of the Ebiquity Archive in March 2019, the Trust now holds over

10 million items including press and poster ads from the 1800's onwards and in excess of 500,000 television and cinema commercials ranging from the 1920's.

It is an amazing resource and one which our dedicated team at Ravensingham has been working hard across the last 12 months to exploit for the benefit not only of advertisers and educational bodies but of society as a whole.

As in the past, I will leave HAT's Director, Richard Powell, to outline in detail the organisation's achievements – but it is with considerable pride I can report another successful year for the Charity.

Twelve months ago, I highlighted the work which was taking place in two key project areas: Inspiring Minds, which seeks to capture the thoughts and advice of some of UK advertising's greatest practitioners to help boost and expand our educational activities, and Ad-Memoire, a brilliant initiative, which harnesses the unique memorability of advertising to provide comfort and mental stimulation to those suffering from dementia.

I'm delighted to say that both projects continue to develop and grow. Working from a small base with limited resources, such initiatives are inevitably slower to get off the ground than we would ideally prefer - but it is testament to the determination and sheer hard work of Richard, Alistair Moir, Jane Jarvis and Tim Day that both projects are gradually gaining traction and that, where taken up, have already won significant recognition and acclaim.

Of course, the year has not been without its challenges. However, with a sound set of finances and a skilled and enthusiastic team at Ravensingham, the future for the Trust continues to look very bright.

I have already paid tribute to Richard and the HAT staff and volunteers during the course of this report and, in the same vein, I would like to add my deepest thanks to our Trustees. Few organisations are blessed with such an involved set of experts who are prepared to give their time and skills to such a high level.

I am particularly grateful to our President, Keith Weed, whose infectious enthusiasm and boundless drive never fail to lift and inspire; to my Vice Chair, James Best, for his quiet wisdom and advice, and to Peter Buchanan for skilfully chairing our quarterly Business Group meetings.

Thank you to them and to everyone who has made my job as Chairman such a pleasure over the last 12 months.

We look forward to 2020 with anticipation and huge enthusiasm!

Geoffrey Russell
Chair





Director's Report



Richard Powell OBE

I am delighted to say that HAT has not only broadened its income base over the year, but we have also been able to take important steps to make the archive more relevant to more people.

As the world's biggest collection of UK advertising, we deserve to be better known. And slowly we're getting there.

This is important, not just for people in our industry but for everyone. Outside academics and Adland, advertising offers an insight into social history for all of us. Whatever the trend, whatever people want is reflected in advertising – making HAT one of the nation's most important repositories of social trends from art to fashion, food to fads, regulations to freedoms. Our archive, accessibly charts society's development and changes – and as such we are a gem, a real gem and unique the world over.

Drawing on this - as you will see later in this Report – we have further developed the two major initiatives, Inspiring Minds and Ad-Memoire. Ad-Memoire has progressed well thanks to the support of key people in the NHS and care home organisations and is becoming appreciated as a significant resource to support reminiscence activities for older people and those living with dementia.

Likewise Inspiring Minds has developed this year with the launch of the first series of podcasts produced using audio files of the original interviews with Adland legends. We are now focused on working with academics and teachers of HE to develop resources to support a number of subjects which we would aim to offer via subscription, generating income over the coming years.

Elsewhere we have welcomed another new archive client this year and taken on several private collections. With the help of the National Lottery Heritage Fund, we were able to acquire a stunningly beautiful treasure trove of Victorian and Edwardian magazine inserts and trade cards. These wonders of art, created using chromolithography, are amazing examples of early advertising media. Today, the same images would be produced digitally but with nowhere near the impact of these wonderful images. So, a big thank you to NLHF!

At the time of writing this report, the effects of the Covid-19 pandemic and the massive impact it will have on the UK are unknown. This extraordinary, unprecedented time will, I'm sure, be reflected in advertising and will form part of our archive in the future.

I would like to offer my huge thanks to all the staff at HAT who work so hard to manage this amazing archive to their great credit and come up with interesting angles and articles to showcase and bring the archive to life.

I would also like to thank the Trustees of HAT. You could not wish for a more tremendously knowledgeable and enthusiastic group of individuals. The organisations they represent in the industry and the knowledge they bring to HAT is massive and I thank them for their friendship and support on behalf of us all at HAT.

Richard Powell OBE
Director



AD memoire



In August, we were proud to announce the launch of our digital reminiscence and activity resource for older people's care organisations - Ad-Memoire.

There are approximately half a million older people living in care homes in the UK. Sadly many of these residents suffer from depression, loneliness, and low levels of life satisfaction. This is often compounded

by a high turnover of staff in the care home sector, which means it is difficult to establish a connection between carers and residents. On top of this many care home residents also suffer from dementia. In fact there are 850,000 people with dementia in the UK, with numbers set to rise to over 1 million by 2025 and 2 million by 2051 (Alzheimer's Society).

Reminiscence is an effective and enjoyable way to connect with older people and also those living with dementia. It is a social and creative activity which involves participants sharing personal memories for pleasure with the aim of enhancing well-being.



For a number of years we had been aware that there was significant potential for the fantastic material held in the collections at HAT to be used for reminiscence. Vintage advertising is potentially very effective at jogging older people's memories for a number of reasons. Firstly, it is designed to communicate a message in a short space of time, so it rarely requires a large amount of concentration to understand. Secondly, it is designed to be memorable. Most ads contain memorable

elements like catchy jingles and instantly recognisable slogans, '*Beans Means Heinz*' for example. Thirdly, advertising reflects the society in which it was created. There are vast amounts of social history to be found in ads, which is great for sparking memories of a particular time in someone's life.

However, we had not previously been in a position to progress this any further than the initial idea. So, when the University of East Anglia approached us in late 2017, looking for a project that their heritage iTeams could help develop, we immediately put the reminiscence idea forward. This was accepted and from January to March 2018 the heritage iTeam undertook research to establish if our collections of print and audio-visual advertising could be useful for reminiscence in care homes and if so, how best to create a useable and sustainable resource. The conclusions of the research project found that there was huge approval for the use of advertising in reminiscence, both from the care home sector and academics in the field. The experts interviewed all agreed that if the material could be presented in the right way it could be very effective. The resulting recommendation was the creation of an app that care homes could access via the internet to stream videos and images from the archive.



Following the research project we undertook a year of further research, identifying and clearing the usage of material that would be most effective in a resource. In January this year, we partnered with Supapass, a tech company in Norwich and began technical development and care home testing of our Ad-Memoire resource. Following feedback and further development we finally launched the finished app in August.



Ad-Memoire is now available to care homes on Apple, Android and Windows devices. The unique resource is packed with amazing 1950s and 1960s TV commercials and print ads from our collections.



The content is split into three main sections: Ads of the Month, Brand Bingo© and Themed Activity Reels. The Ads of the Month section features wonderful vintage TV commercials accompanied by onscreen conversation prompts. These are supported by hardcopy resources in the form of advertising and brand history based quizzes and activities. Brand Bingo© is based on the classic game, but features reels of colourful 50s and 60s advertising images instead of numbers. Finally the Themed Activity Reels section features selections

of vintage TV commercials on subjects like Cooking, Toys & Games and Housekeeping, with activity and conversation suggestions devised by National Activity Providers Association (NAPA).

Jennifer Dudley, NAPA's Director, said: "NAPA are delighted to be working with The History of Advertising Trust. Remaining socially active and maintaining community relationships supports everyone to maintain good physical and emotional well-being. Research has suggested that participating in meaningful social activities enhances brain health, lowers the risk of high blood pressure and even lowers the risk of dementia. Ad-memoire is a programme of monthly themed advertising reels from the past aimed at people receiving care to enjoy reminiscence, discussion and extension activities. It is a privilege to have been able to add conversation topics and suggestions for extending the topics, which will undoubtedly add additional fun and engagement to activity sessions."



Ad-Memoire is designed to engage care home residents, their carers and family members in conversations about memories inspired by the content. Young members of a resident's family can engage with older relatives in conversations about brands and products that still exist today, generating an instant common ground. The quizzes and activities including Brand Bingo© help to entertain users while also stimulating conversations and keeping minds active.



While the resource has initially been developed for care homes we hope that in future, following further testing, we will also be able to offer it to the NHS and individual carers too. Ultimately, we hope that Ad-Memoire will help improve the quality of life for older people and those living with dementia, reduce loneliness and assist care providers to quickly build rapport between carers and care home residents.

Dr Sarah Housden, Senior Lecturer in Health Sciences at UEA comments: "With this resource HAT provides a focus and support for person centred interactions which draw upon group and individual memories. Short clips of selected film in combination with related ideas for quizzes and conversation starters, can be used to generate discussions which will engage older people and value their lifelong experiences. Through such discussions younger family members, friends and carers can be supported to better understand individuals. I recommend this resource as a great way of stimulating purposeful interactions between older people of all abilities, as well as across generations."

To find out more about Ad-Memoire, please contact: ad-memoire@hatads.org.uk



Education

Inspiring Minds

2019 saw the continuation of HAT's exciting living history project *Inspiring Minds*, a series of filmed interviews with some of the great names of Adland – Sir Alan Parker, Hugh Hudson, Sir Frank Lowe, Dave Trott, Martin Boase, Jeremy Sinclair and Judie Lannon sharing the original thinking behind some of Britain's most iconic campaigns, memories of how their own careers and the industry developed and, importantly, looking to inspire a new generation to learn and benefit from their experiences.

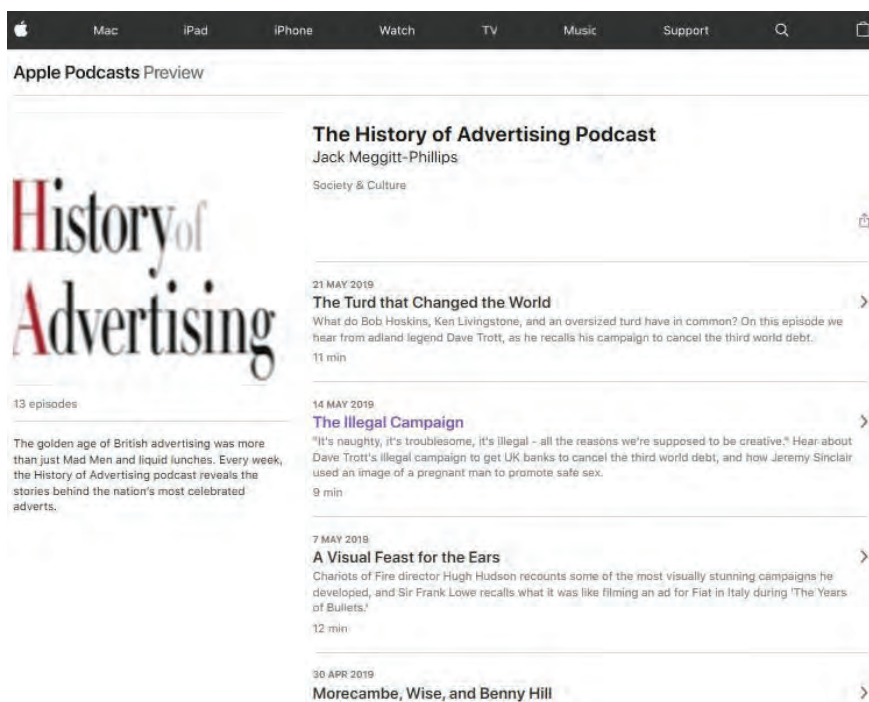
Films on new subjects were added –

Third World Debt - Dave Trott talked about his response to Oxfam's 1980s briefing to ad agencies to do something about Third World Debt. The campaigns he delivered were inspirational and lifechanging.

American influences on British advertising - Martin Boase, Sir Frank Lowe, Sir Alan Parker and Dave Trott highlighted their own experiences of American influences on British advertising in the 60s/70s.

Politics - Jeremy Sinclair, Saatchi & Saatchi Creative Director in 1979 talked about the '*Labour isn't working*' campaign which was said to have changed the course of politics in 1979, paving the way for the Thatcher era. He also highlighted other poster and print campaigns up to 1997 and John Schlesinger's film '*The Journey*', designed to 'animate' John Major. Film Director Hugh Hudson shared how his film 'humanising' Neil Kinnock really hit home with one of the campaign leaders.

Launch of HAT Podcasts



In 2019 HAT responded to the increasing popularity and appetite for short-form podcasts. Making use of more content from the extensive *Inspiring Minds* interviews, HAT's first podcast series was launched in March on i-Tunes.

Written and hosted by Jack Meggitt-Phillips and co-produced by Jack and HAT's Oral History Project Manager, Jane Jarvis, the series of 10 x 10 minute podcasts launched across 10 weeks have proved popular, particularly in supporting higher education learning. Episodes feature one or more interviewees and include looking back at ad campaigns which are linked by some common themes but took completely different approaches to their final results.

copywriter, author and contributor to the podcast supported the launch: "*How can we expect to learn anything, unless we study and discuss the history of it? Maths, engineering, philosophy, politics, art, design, fashion, sport, war, business. Don't we need to learn from previous mistakes and successes before we start? This podcast series is living history: a unique opportunity to learn how the great advertising was done by the people who did it. Don't learn it second-hand, get it first-hand.*"

More to come!

Further *Inspiring Minds* films and a second series of podcasts are in production following further interviews filmed with Brian Palmer, the legendary copywriter behind the first ever TV ad to be screened on UK TV in 1955, Adland's great philosopher and veteran creative of JWT, Jeremy Bullmore and passionate advocate of Behavioural Economics, Rory Sutherland.



HAT in Shanghai

“CreAD: UK-China Partnership on Creative Advertising”, funded by Arts & Humanities Research Council (AHRC)

HAT was delighted to be invited to participate in an exchange visit as part of this AHRC funded CreAD partnership, a major new international programme seeking to develop research-industry partnerships between the UK and China in the creative industries, with engagements between the UK and China and a specific focus on Shanghai as China’s cultural and creative industries powerhouse. The Lead, Dr Giovanna Puppini, Lecturer in International Advertising & Promotional Cultures (and PHD in Chinese Studies) at Leicester University is a great advocate and user of HAT’s archive in her teaching. She put together a team of fellow academics, Dr Paul Springer from Falmouth University, Dr Helen Powell from London South Bank University and a practitioner, Jamie Mollart from RKH in Leicester and invited Jane Jarvis to represent HAT.

Travelling to Shanghai on 15th June 2019, we were based throughout our stay at Fudan University, Shanghai, one of the top universities in China.

A Salon of presentations by participants from both UK and China gave Jane Jarvis the opportunity to present on “*The Uses of Digital Archives in Advertising Research & Education : The Role of HAT*” focusing on the important work HAT does to support HE and the industry, the importance of digital archives and the work done on preservation of original content, digitisation, and cataloguing. Jane also distributed flyers about HAT which had been translated into Chinese. There is no equivalent to HAT in China and the presentation was well received with discussions on the importance of archiving digital content as the archive of the future.

The team was treated to 2 days visiting a number of both local and international agencies offering special access to find out more about agency work and the industry in China, culminating in a visit to SHIAF, the organisational office for the Shanghai International Advertising Festival which had just held their first year of awards.

Not surprisingly – the industry focus is on smartphone media and the internet, with 9,730 million users (1.3 billion population) and the platforms of WeChat, AliBaba, Wibo, Badu, Tencent.

To complete the exchange, August 4-7 2019 saw the team welcome project hosts from Shanghai - Dr. Shen Bin, Prof. Xiao Guangsheng from Fudan University and other academics and agency leads for a 3 day visit to Leicester and London.



The delegates visit Ogilvy Shanghai

The UK Salon was focused on ‘**Opportunities and Challenges in UK-China Collaborations**’ with a full programme of presentations from both UK and China contributors from academia and the industry, including Cannes Lions. This was followed by a busy schedule in Leicester and London visiting a variety of agencies including adam&eveDDB and Dare.

The CreAD exchange project was designed to build a strategic partnership between the UK and China in order to drive local innovation and growth. The Advertising Salons and agency visits in both Shanghai, Leicester and London certainly provided useful insights into the current status of creative advertising and the agency scene in both China and the UK and identified opportunities and challenges in

filling the academic-practitioner gap as well as for brainstorming ideas for future collaborations.

It was a great honour and opportunity for HAT to have been invited to participate in this AHRC funded exchange and to be part of a UK-China initiative and to promote HAT to a Chinese audience. The interest in and appreciation shown for HAT’s fascinating archive that has been built on over the last 45 years confirmed the importance of our work to maintain and ensure access to our unique advertising heritage for the benefit of students, academics, researchers, broadcasters, the industry and the public.

Jane Jarvis

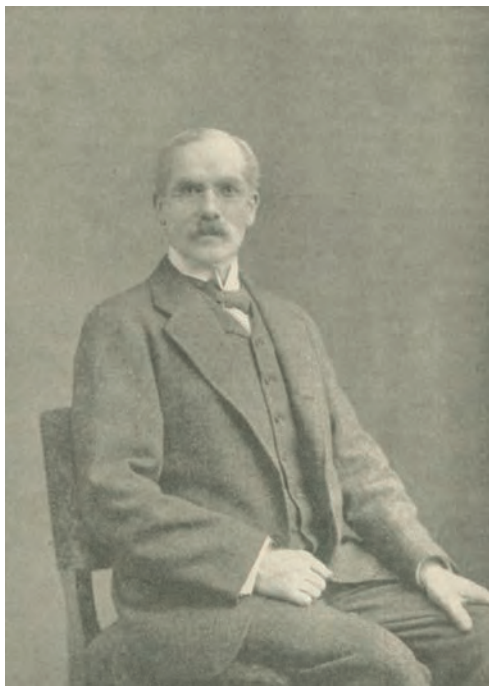
Agency In Focus - The Ogilvy Group Archive at HAT

The Ogilvy advertising agency collection forms the most important and comprehensive collection of twentieth century press advertising in existence (c.1904-1997) and attracts interest from all over the world. The Ogilvy Archive contains material from several agencies that have been part of the Ogilvy Group including S H Benson and Mather & Crowther, two of the most historically significant British agencies and creators of some of the most iconic 20th century advertising campaigns. As such, it is at the heart of Ogilvy's history and forms an invaluable and unrivalled record of UK advertising industry development throughout the last century. The Ogilvy Archive at HAT consists of over 1600 guardbooks containing press advertising proofs, an extensive series of research and planning reports (1970s-80s) and a substantial library of TV and cinema commercial show reels. Press advertising for global companies such as Shell International, BP and ICI are comprehensively represented.

The Mathers advertising agency was founded in Fleet Street, London in 1850, by Edmund Charles Mather (known as the 'best dressed man on Fleet Street'). Initially his firm was associated with 'good quiet work', desiring to be 'practical and thorough...always averse to undertake any business that did not come properly within the scope of their operations, or which involved any speculative risk'. Nevertheless, on his death in 1886 Mather left behind the foundations of a thriving and successful business to his son Harley Lawrence Mather. In 1888 Harley took Herbert Crowther into partnership, thereby forming Mather & Crowther. The agency had offices in Glasgow, Manchester and Hamburg as well as London. By 1894 they had a staff of a hundred and were able to offer a full-service agency with a media department handling newspaper and outdoor advertising, and advertisement checking; a production department in which the agency carried out its own type-setting, process engraving and printing; an art department supervised by an art director; and an editorial department. In 1895 Mather & Crowther became a private limited company with premises at Bridge Street in London at the heart of the newspaper world. Mathers also contributed to the growing professionalization of the industry through the publication of 'Practical Advertising', a how-to guide described as 'A Monthly Journal for Progressive Business Men'.



Mather & Crowther premises, 1923



Samuel Herbert Benson

The S H Benson agency was founded in 1893 by Samuel Herbert Benson and registered as a limited company in 1906. Benson, a retired naval officer, was a former employee of Bovril who was offered some work if he set up in business as an agent and the new agency soon made its name with striking campaigns for Bovril and other firms. Samuel Benson was an advertising pioneer who developed the role of his agency into much more than just a space-broker for adverts. He insisted on studying the requirements of his clients before agreeing to publicise a product and argued that each campaign should have a clearly defined objective. By about 1900, 'S.H. Benson was advising his clients regarding

expenditure, media selection, and the geographical disposition of advertising, in addition to which his agency would prepare copy and designs, negotiate rates, buy printed material, and check that all advertisements had appeared when and where booked'



Bovril, 1922



Guinness, c1954

- T. Nevett, *Advertising in Britain: A History* (1982) p.105. S.H. Benson was also a showman renowned for spectacular promotional schemes and stunts e.g. 'On a given day in 1897, he arranged for 1,000 grocers in London to give away a penny stamp and a sample of Rowntree's Elect Cocoa in exchange for that day's Daily Telegraph...During the South African War, Benson also organised the Bovril War Cable Scheme, in which 1,000 Bovril stockists in London had special bulletin boards, and ninety cyclists kept them supplied with despatches as soon as they arrived, much to the annoyance of newspaper publishers' (Nevett, p.98). In 1909 Benson's moved to Kingsway Hall "the first office building in the newly-cut thoroughfare of Kingsway". The Benson's agency became celebrated for the high quality of its copy and creative work and its Copy room was grandly known as the 'Literary Department'. Guinness entrusted Bensons with their advertising in 1928 and it remained with the company for the next 40 years.

Another popular and ground-breaking campaign was the Mustard Club for Colman's which ran from 1926-1933 and was worked on by a highly talented creative team including artist John Gilroy (later renowned for his iconic menagerie of Guinness zoo animals) and copywriter Dorothy L. Sayers (who was to base the classic detective novel 'Murder Must Advertise' on her experience at Bensons).

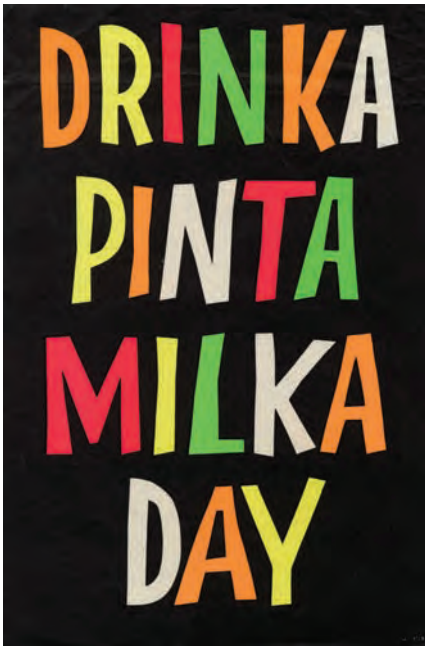
In the 1920s the 'Eat More Fruit' campaign for the Fruit Trades' Federation was devised by Mather & Crowther's Gordon Boggon - the first ever co-operative generic advertising campaign - and proved to be a hit which was followed by campaigns for Greek Currants, Norwegian Cannerns and Canadian National Railways. Mather & Crowther also had long and fruitful associations with well-known clients such as Symington's Soups, Huntley & Palmer, Berkeley Furniture, Sanatogen, Aga Cookers, Sainsbury's, Lea & Perrins and H.P. Sauce. The Mathers agency placed great emphasis on their printing service as well as the importance of market research. In agency house advertising from this period Mathers also emphasised the importance of branding goods ('The Power of a Name!') in order to boost sales. During World War Two Mathers were responsible for the conception of the renowned 'Food Facts' campaign for the Ministry of Food which unleashed an unstoppable series of bulletins and increasingly creative recipes to let homemakers know what food was available for their families and how to make the most of it.



Symington's Soups, 1940

In 1938, Mather & Crowther, whose chairman was Francis Ogilvy, sent his brother David Ogilvy abroad to study American advertising techniques for one year. Later on, with investment from Mather & Crowther and S H Benson, Ogilvy started his own agency in 1948 in New York. Ogilvy hired Anderson Hewitt away from J. Walter Thompson to be president and appointed himself vice president in charge of research. The business opened as Hewitt, Ogilvy, Benson & Mather (HOB&M). Through his distinctively stylish and successful work David Ogilvy became well established during the 1950s and undoubtedly became the most celebrated advertising man in the world during his lifetime. In 1952 Ogilvy was chosen as 'Young Advertising Man of the Year' by the American Advertising Association following the success of his iconic 'man with an eye patch' ad for Hathaway shirts. By 1953 Anderson Hewitt had left and HOB&M became Ogilvy, Benson & Mather New York (OBM). In the early 1960s, due to a financial technicality concerning an office in Canada, S.H. Benson withdrew from the American operation, although the name continued and the agencies remained on friendly terms. By the 1960s Benson's remained 'the most purposefully non-American of the British agencies at the top of the league. If a British tradition of advertising does survive, Benson's is its undoubted repository' - J. Pearson & G. Turner, *The Persuasion Industry* (1965), p.83.

By the late 1950s Mathers had become the foremost creative agency in London in television, as well as in other media and their reputation was largely built on generic (non-branded) campaigns. Mathers were pioneers in 'generic advertising', which meant expanding consumption of a product or promoting an industry as a whole as opposed to promoting a single brand competitively in order to increase



National Dairy Council, 1958

its share within the market. By the '50s Mathers were representing a diverse portfolio of products including bananas, fish, fruit and milk. Creatively speaking these campaigns produced some of Mathers most outstanding advertising and they were responsible for two of the most memorable campaigns of the 1950s-1960s: 'Drinka Pinta Milk' for the National Milk Publicity Council and 'Go to work on an egg' for the British Egg Marketing Board, which probably achieved greater popularity and recognition than any other advertising of the period. By the early 1960s Mather & Crowther Ltd claimed to be the leading creative agency in Britain based on the number of awards won and were actively seeking to increase their business in the US.

In November 1964 it was announced that Mather & Crowther and OBM New York had reached agreement to merge the two agencies on the basis of equal partnership and share ownership. A new company, Ogilvy & Mather International, was formed to acquire the stock of both agencies but the names of the two agencies were left untouched at the time of merger. At the time the Assistant Managing Director of Mather & Crowther Ltd commented: 'I think we can genuinely claim that having merged...on a basis of equal partnership...we are the first truly international advertising agency as opposed to an American or English agency with international offices' (17 Nov. 1964). After a year of

successful operation 'which has established a truly Anglo-American international partnership, it has been decided to adopt the name Ogilvy & Mather for all the member agencies of the partnership'.

At the start of 1966 Mather & Crowther Ltd, London officially changed its name to Ogilvy & Mather Ltd. At the same time OBM Inc, New York became Ogilvy & Mather, New York. In 1966 O&M became the first advertising agency to go public on both the London and New York stock exchanges. In 1971 (from 1 October) S H Benson Ltd London was acquired by Ogilvy & Mather to become Ogilvy Benson & Mather Ltd. The merger was described in the following terms at the time: 'We come together as old friends with historic associations'.

At the end of 1980 the Benson name was dropped from OBM, with the London agency becoming Ogilvy & Mather Ltd and, in May of 1985, Ogilvy & Mather International Inc. became the Ogilvy Group Inc. The WPP Group acquired the Ogilvy Group in 1989 for \$864 million, which at the time, was the most ever paid for an advertising agency. The Ogilvy firm is still going strong today with 123 offices in 83 countries and describes itself as 'one doorway to a creative network, re-founded to make brands matter in a complex, noisy, hyper-connected world...specialising in creating experiences, design and communications': <https://ogilvy.co.uk/>

The Ogilvy archive has a worldwide appeal and HAT makes the collection available to all for research and study. For example, Dr Felicity Barnes, Senior Lecturer in History at Auckland University used the archive to learn more about the commodity marketing campaigns run in Britain by Australia, New Zealand and Canada (the empire's old 'White Dominions') and the ways in which their advertising reveals a distinctive type of imperial identity in the interwar period. She noted of the Ogilvy material: 'The collection of Mather & Crowther scrapbooks contained invaluable examples of Canadian and Australian advertising, including the late 30s 'Canada Calling' campaign and the very revealing 'British to the core' campaigns for dominion apples'. The 'Canada Calling' examples in the Ogilvy collection are believed to be unique. Another highlight from the collection includes work by Mather & Crowther for the government during World War Two. There are eleven guard books containing press advertising for the various different wartime ministries. This is a virtually comprehensive record which provides invaluable insights into how the government communicated with the public during the War e.g. details of how to use ration books, how they should invest in national savings or what to do in an air raid – and also features unforgettable characters such as the nefarious Squanderbug, bucolic Potato Pete and jolly Dr Carrot.

Recent researchers at HAT have used the Ogilvy collection in relation to the representation of women in ads designed for the Indian market, newspaper companies promoting their own publications (1930s-50s) and the advertising of consumer durables in the interwar period.

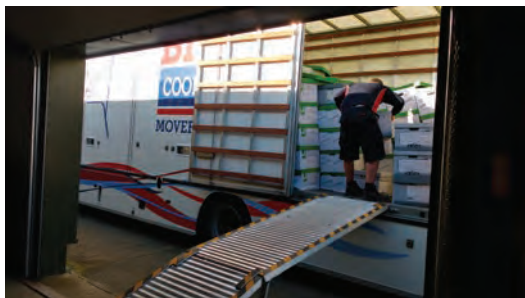


Squander Bug, 1943

Ebiquity Archive

In 2018 HAT staff made a trip to a warehouse in London to assess the Ebiquity archive. The collection had been offered to HAT because Ebiquity had sold its ad intelligence unit to Nielsen and the new owner no longer had any use for the archived material.

Upon assessment the Ebiquity archive was discovered to be a huge collection containing tearsheets, U-matic tapes and slides comprising around 4 million items of advertising, dating back to the 1970s. The majority of the material is British advertising, but there are also a number of European campaigns as well.



The Ebiquity archive being delivered

We could immediately see that the material was extremely important to the heritage of the UK ad industry and represented a thorough record of advertising creativity and media as well as brand history over a 30-40 year period. We were therefore delighted to take up the offer to acquire the archive and entered into discussions with the donor to get the collection transferred safely to Norfolk.

Thanks must go to Morag Blazey, Ebiquity's Managing Principal and Nielsen who agreed to cover the cost of the careful packaging and transfer of the entire collection. The archive finally arrived at HAT in February on three removal lorries containing 1300 boxes of material.



Examples of ads from the Ebiquity archive



HAT staff are now beginning the long task of fully assessing the Ebiquity collection, for preservation and cataloguing purposes, a task that could take several years. Some of the interesting material revealed in early assessments includes press advertising campaigns promoting floppy disks and early mobile phones, as well as photographs of London Underground posters and roadside hoardings.

The addition of this amazing archive will enable us to fill many gaps in our collections and also offer a more comprehensive service to agencies, film production companies and brand heritage clients.

The Durrell Collection

HAT Acquires Significant Collection of Victorian/Edwardian Magazine Insets and Trade Cards

In March 2019 we were delighted to be offered a wonderful collection of 500 lithographic trade cards and magazine insets by a private collector. When Alistair Moir our Archive Collections Manager went to view the collection, he was astounded by its size and quality. Following his visit he said: "The majority of the items in the collection are Victorian, however it also contains Edwardian and later examples up to the 1930s. Many of the items are wonderful examples of the lithographic process being used to create early colour advertising media, and this quantity and quality of inserts and cards are rarely available together."



Considering the rarity and importance of the collection, we felt it was vital to try to acquire it, so that we could preserve, catalogue and digitise the material and make it available for public research and study for future generations. We therefore put together a project plan and a bid to National Lottery Heritage Fund.

Following the success of this bid, we were delighted to be awarded a grant of £5,900 towards the project and the acquisition of the collection which arrived here in June. You can see some of the fantastic items on pages 16 & 17.

Over the next year, the collection will be rehoused in acid free enclosures by our team and then catalogued and digitised. The resulting digitised images will be uploaded onto our online catalogue for public viewing, and a selection will also be turned into an exhibition for display in public and academic settings.

We would like to thank the National Lottery Heritage Fund for the grant which has enabled us to acquire and preserve this superb collection for everyone.



The magazine inset can be defined as a separately printed card or leaflet, generally in colour, that was bound in with the pages of a magazine. The term 'insert' refers to an item *placed within the pages* of a publication: that is, without being bound in (source: *The Encyclopedia of Ephemera* by Maurice Rickards).

The advertising industry developed quickly in the latter part of the 19th century with the emergence of mass branded goods and increased commercial competition. Advances in printing technology, particularly the development of chromolithography in the 1870s, made it possible for the first time to produce cheaply large numbers of posters and other advertising media such as showcards, trade cards and magazine insets. The latter was a common feature of magazine publishing in Britain particularly in the years 1890 to 1910, when national advertisers made extensive use of its impact in terms of colour in what were monochrome publications as full colour in the body of the publication itself was beyond the production means at the time. In an age much less rich in pictorial and visual material than ours, ads like these provided an irresistible burst of colour and made a big impression on the public – they were frequently collected and often used as room decoration in homes and public spaces.

The inset format appears to have originated in the use of existing leaflets as inclusions (inserts) to take advantage of the expanding magazine circulations of the period, binding-in being a safeguard against loss in transit and distribution. Later, leaflets were produced as dual-purpose items, on the one hand for shop-counter use, on the other as insets. Finally, insets were produced in their own right, sometimes having a broader margin to the left than to the right to allow binding without loss of effective image to the margins.



Some advertisers favoured four-page versions; these were 'tipped in' with glue rather than bound. Pears' Soap, pioneers in all advertising media, used both methods (source: *The Encyclopedia of Ephemera* by Maurice Rickards). The reverse side of insets generally consisted of text providing details of the product range in question with prices and details of where they could be obtained.

Chromolithographic insets were virtually miniature posters, separately printed then inserted during the binding process. Insets therefore provide a synopsis of the graphic styles of the period, including imagery by well-known artists such as John Hassall, Will Owen and Lawson Wood. Best known of the insets was a series for Lux by John Hassall for Lever and Oxo, Fry's and Bovril were also major users of this media.

Many insets were produced with a view to the juvenile and drawing-room scrapbook/album market e.g. the iconic 'Bubbles' image reproduced here in the inset for Pears Soap includes the suggestion to 'Put this in your Scrapbook'. 'Chromos' or coloured cards designed to be displayed in scrapbooks were also given in exchange for labels or wrappers.

HAT's agency collections reveal more about the use of magazine advertising during the Victorian and Edwardian period. For example, the 1903 'Advertiser's ABC' directory published by the T.B. Browne agency includes an article on 'Advertising by Insets', which describes their main benefits for clients:

The advertising value of the Inset is mainly derived from the facilities it affords for the more effective presentation of pictorial illustration, and of fac-simile re-production [sic] in colours of the actual goods advertised. Its chief characteristics are:-

1. *Its value as a change of method to advertisers who have largely exploited the other forms of press advertising.*
2. *Its utility as an adjunct to the more solid Press Advertisement.*
3. *The advantage it gives in certain cases for printing and illustrating subjects for advertisement not otherwise possible.*

For one or other of the above reasons we at times recommend to our clients a programme of Inset Advertising, and one of our contracts was the printing and successful distribution in twelve months, of 17,000,000 [million] coloured insets on behalf of one advertiser. Properly conceived and rightly carried out, an Inset shares the advantages peculiar to press advertising, viz – of appealing direct to its properly selected buying public.



We design, and print these Insets in the highest class of artistic Lithography, Photo-Chromo., Three-Colour, or any of the up-to-date processes. We plan and arrange for their distribution through the correct channels, the Insets either being inserted loose between editorial pages, or securely stitched in, as may be deemed advantageous.

We furnish certificates to advertisers showing that the insets have been duly circulated by the publishers.

A 1903 edition of 'Practical Advertising' annual published by the Mather & Crowther agency also noted the value of magazine advertising: 'Advertisements in the magazines have an unusual value by reason of the circumstance that each number of the publication is seen perhaps by a score or more of profitable customers for the advertiser, and as the pages offer opportunities for splendid printing and attractive illustration, magazine advertising is to be recommended with confidence'.





'Hurrah! It's Butlin's': Celebrating five years of the Butlin's Heritage Collection Project

The Butlin's Heritage Collection at HAT contains a wealth of material relating to over 80 years of providing fun-filled British seaside holidays for families. Bourne Leisure, owners of the Butlin's company, use their archive to support brand marketing and as inspiration for resort redesign and new product development. HAT provides a range of brand heritage management services to its corporate clients including Butlin's, Hovis, Heinz and Vimto.

Butlin's, founded by Sir William E. (Billy) Butlin in 1936, commissioned HAT in November 2014 to manage, catalogue and activate the Butlin's archive and we are delighted to be celebrating the fifth anniversary of the HAT/Butlin's partnership which is still going strong. The Butlin's Heritage Collection provides a comprehensive representation of the company's history from the early twentieth century through to the present day and is also a unique resource for the understanding of the social history of the UK. Through the preservation and acquisition of archive material, the Butlin's Heritage Collection provides a means of understanding the history of the travel industry and the British seaside holiday. It is a vibrant and unique business asset which exists to preserve, document and make available the history of Billy Butlin and his company. The collection forms a 'living archive' which will continue to reflect and record the company's brand journey.



1937 LNER railway poster from the Butlin's Heritage Collection

and catalogued over 50,000 individual items including 14,500 photographs, 3500 slides, 2500 pin badges, 3000 postcards, 13000 negatives, 4000 press cuttings and 1500 entertainment programmes. Around 80% of the catalogued material has also been digitised to date in partnership with the Norfolk Record Office. Cataloguing and digitisation priorities are determined annually in consultation with Butlin's marketing team in order to be able to most effectively deploy archive material to support their forthcoming projects. The team have also produced guidance for the company on contemporary collecting priorities (including digital records) and donations to the archive to help grow the collection.

In 2019 the focus was on the cleaning, repackaging and cataloguing of Butlin's branded merchandise collection which includes the full range of souvenirs sold on resort over the years e.g. metal collectibles, money boxes, stationery, smoking paraphernalia, toys and games. In addition, the Butlin's audio-visual library, containing a variety of formats such as audio cassettes, vinyl records, VHS tapes and reel-to-reel films and has been repackaged, catalogued and digitised, providing a further dimension to the collection by documenting the 'sights and sounds' of Butlin's.

The Butlin's archive story is helping to inform the future development of Butlin's resorts and continues to lead the authentic creative development of the brand. Kika Dabbs, Brand Creative Manager at Butlin's commented on the company's partnership with HAT:

"We're delighted to have found an organisation that is as dedicated to preserving the history of our nation's brands as we are".

The Butlin's Heritage Collection comprises: an extensive photographic and postcard collection; sales brochures and entertainment programmes; press books and publicity; audio-visual library; advertising and promotions; posters/signs and a large 3D section including costumes/textiles, badges, branded merchandise and trophies/silverware. Since April 2015 the HAT team have repackaged



Original Redcoat uniform jacket: c.1936-57



Butlin's enamel pin badges: Bognor (1960), Skegness (1939) and Minehead (1965)

Archive material is used to provide inspiration and guidance for Butlin's development plans and add authenticity to the company brand story. For example, direct archive influence for a current resort development was provided by the adoption of a delightful 'leaping fish' mascot from a 1947 Skegness entertainment programme to brand Butlin's new traditional style fish and chip restaurants inside and out. The

heritage theme is continued with a feature wall containing a montage of digitised copies of Butlin's own 1950s newspapers for holidaymakers (also used to wrap up the chips of course!), framed archive photos and fun Butlin's historical facts for guests to discover within the restaurant lampshades.

HAT have provided archive support and inspiration for a wide range of Butlin's marketing and resort development projects over the past five years and newly discovered archive imagery has been utilised across all resorts e.g. to decorate Butlin's stunning new fairground inspired family apartments at Skegness, to create a Minehead timeline wall and a revamped reception area at Bognor.



HAT Collections Assistant Mark Pitchforth with Redcoats at the Goodwood Vintage Revival 2019

The HAT team curate an annual display of archive material for the Butlin's marquee at the Goodwood Revival Festival and gems from the Butlin's archive will also be shared as part of the prestigious 2020 Art Deco by the Sea exhibition at the Sainsbury Centre for the Visual Arts (SCVA) in Norwich. HAT supported the publication of seaside historian Kathryn Ferry's official history to celebrate the company's 80th anniversary (*The Nation's Host: Butlin's and the story of the British seaside*), which featured stunning imagery almost entirely sourced from the Butlin's archive at HAT. We were also delighted to be a contributor to a recent episode of BBC's 'Great British Railway Journeys' relating to Butlin's first holiday resort at Skegness.

The HAT team provide a research and picture library service on behalf of Butlin's which enables a fast, accurate response to their many public and media enquiries. HAT has welcomed academic and private researchers to explore the collection for material relating to an eclectic range of topics including the 1960 Butlin Marathon Walk, Butlin's contribution to ballroom dancing in the UK, post-war uses of holiday camps and the marketing of holidays to children via the innovative Beaver Club. Heritage themed blogs researched by HAT staff have featured on Butlin's website. The Butlin's Heritage Collection has a landing page on the HAT website which links to a selection of photos featuring legendary founder Billy Butlin and classic ads. We are delighted that Butlin's have contributed TV commercials and imagery from their archive to HAT's exciting new reminiscence resource 'Ad-Memoire' which is available to care homes across the UK.



HAT's Archive & Collections Project Archivist, Eve Read, with BBC Great British Railway Journeys host Michael Portillo outside one of Butlin's original 1930s chalets in Skegness

Year at Raveningham 2019

This year has been particularly busy for HAT staff and volunteers with a focus on the launch of Ad-Memoire, HAT's new reminiscence resource for older peoples care organisations. HAT's archive staff and volunteers have worked extremely hard to continued to deliver an excellent service to both our archive clients and our researchers, whilst also progressing the many projects listed below:

ARCHIVE & LIBRARY COLLECTIONS MANAGEMENT

2019 Archive Work Plan:

The plan has been devised and worked through in consultation with staff and volunteers.

Environmental Controls:

Our 7 TinyTag temperature and humidity data-logging monitors have been downloaded and reviewed on a regular basis, to ensure environmental conditions comply with defined standards (BS EN 16893:2018).

Volunteering and Work Experience Placements:

This year we were delighted to take on several new volunteers for short and long term placements, however we were also sad to see others leave, after years of dedicated service:

Stuart Betts, who began volunteering with us in 2018, left for a job in witness support with the courts service.

Gloria Gibbons left to go on to study an MA in London after a year as a HAT volunteer.

Russel Webb, left to pursue his other volunteering posts more fully after an amazing 7 years of volunteering service, his steady hand for preservation work will be greatly missed by the team.

Arthur Pulford retired from volunteering with us after an astonishing 8 years of service, during which time he worked on many of HAT's collections, not least the MEAL tearsheets where he created nearly 100 product research folders.

New recruits:

Clare Smith began volunteering with HAT in January and has been working on the David Morse Archive, an important collection of photographs, recording behind the scenes activity on film sets for commercials shot between 1960s-1990s.

Work placements:

Guy Duncan joined us in January as part of a placement with Goldsmiths University. His work focussed on representations of the LGBTQ+ community in advertising.

Jasmine Steward and William McKinnell joined us for a work experience placement in June, as part of their BA History course at UEA. Following the completion of the placement William chose to stay on and has become one of our regular volunteers.

Niamh Gordon a student at Jane Austen College, Norwich undertook a one week work placement as part of her year 10 work experience.

HAT E-Newsletters and Bulletins:

Our e-newsletters resumed in 2019 with quarterly editions delivered to subscribers in March, July and December.

DOCUMENTATION, CATALOGUING & DIGITISATION

Accessions:

29 new accessions have been processed and HAT's annual return to The National Archives has been completed.

Online Catalogue Development:

Additions to the catalogue over the past year have seen the number of commercials available to the public rise by more than 400 to just over 27,400 (1920s-2012). The total number of records now available to search on HAT's catalogue is over 41,600.

Work on HAT Collections:

MEAL Press Tear Sheet Collections (HAT 20/3):

Volunteers Janet Brewerton and Russel Webb have continued processing the MEAL tear sheet collection into brand order within their product categories.

Escott Collection:

Volunteers Janet Brewerton, Russel Webb and Gloria Gibbons have continued the sorting process of the Escott Collection. Seventy percent of the collection has now been repackaged into archival grade folders and boxes.

John Perkins Collection (HAT21/121):

Under the supervision of the Archive Collections Manager, volunteer Gloria Gibbons has catalogued over 750 u-matic tapes featuring commercials (1970s-1990s), directed by John Perkins (1934-2002).

Middlesex Tear Sheet Collection (HAT20/2):

Under the supervision of the Archive Collections Manager, volunteer Stuart Betts has progressed the re-sorting the Middlesex collection, working his way through 25 boxes of material containing several thousand advertising tear sheets.



HAT Library:

Les Hurn has continued with the stock checking, listing and repackaging of trade journals (HAT 45) and consumer magazines (HAT 32).

Ghostsigns Archive:

Tim Day has continued to administer the Ghostsigns archive. With over 30 new contributions from photographers all over the country, there are now 1189 Ghostsigns records available for the public to view on HAT's online catalogue.

BBC Washes Whiter Collection:

Archive Technician Tim Day has continued cataloguing and digitisation to further develop access to the Washes Whiter Collection (HAT2/1). In 2019 just over 300 commercials were catalogued and digitised and many of the resulting files have been uploaded to our online catalogue. Just over 4,800 commercials from the collection are now available for research by the public.

British Arrows Archive (HAT59):

Volunteer Arthur Pulford has significantly progressed keyword entry for the British Arrows Archive. During 2019 he managed to add keywords to over 1,500 records, covering awards entries from years 1985-1987.

Ebiquity Archive:

See article p.13

Work on Client Collections:

Butlin's Heritage Collection:

The Butlin's heritage team have completed a vast amount of work on the archive in 2019, for details see separate report.

Institute of Practitioners in Advertising (IPA) Archive:

Archive & Collections Project Archivist, Eve Read has continued her arranging and cataloguing of the IPA archive.

Eve has progressed cataloguing of several series including work on IPA/2/1 & IPA/2/2, ABAA monthly reports and AGMs, IIPA Monthly/Quarterly Council meeting reports and AGMs (1924-1939); IPA/6/2 & IPA/6/8 research and quarterly bulletins (1937-1953); IPA/8/1 & IPA/8/2 syllabuses for examination and examination papers (1939-1970) and IPA/9/1 & IPA/9/2 press cuttings and press releases (1963-2000)

Heinz UK Archive:

The Heinz UK Archive received 4 new accessions in 2019 including an educational painting map (1950s) and a limited edition Ed Sheeran Heinz Ketchup bottle (2019). Eve Read has continued cataloguing work on the archive, completing work on several series including HZ/2 Heinz products: product shots and information (1960s-1990s), HZ/9 Heinz acquisitions (1960s-1980s) and HZ/11

Heinz publications (c.1961-1983).

45 research enquiries focussing on the Heinz archive and Heinz heritage have also been received from the public and the wider Kraft/Heinz company. Subjects researched for Kraft/Heinz company include imagery for the Heinz beans museum, timeline research for Kraft/Heinz Brazil office, and 1959 Heinz label artwork research. Enquiries from academic researchers and the public have included research on Heinz mustard history, Heinz Royal Mint coin collection and Heinz interwar advertising.

Hovis Marketing Archive:

The Hovis Marketing Archive has received 3 new accessions in 2019, including a baking competition medal (1936). HAT's enquiries team have worked in close cooperation with marketing staff at Hovis Ltd to provide material for PR and marketing purposes as well as research on public enquiries. Subjects researched included Hovis club badges (1960s), Makes the Kiddies Forget the Cake image (1920s) and extensive imagery research for Hovis timeline and website. HAT has also hosted one heritage exploration day for the digital and creative agencies working with Hovis, guiding them through the brand's history with talks and displays of some of the wonderful material in the archive.

Archive of Market and Social Research (AMSR):

AMSR deposited 7 boxes of material with HAT in 2019 and HAT's archive staff have carefully listed and repackaged this material into acid free archive boxes.

J Walter Thompson (JWT) Archive:

Archive & Collections Project Archivist, Eve Read has continued to progress cataloguing of the JWT archive working on various sections of the collection including, Weekly Category Clip books (1994) JWT/1/3/6 and Client research & work: Findus (1983-1987) JWT/7/5.

RESEARCH

We have recorded 91,133 users of www.hatads.org.uk during the year.

Amongst the research enquiries we have helped with were numerous jobs for HAT's archive clients. During 2019 over 1,700 email research enquiries have been answered, here are a selection of them:

AGITPROP Ltd:

Supply of TV commercial for 'The Cars We Drove Into Capitalism (Cars of Socialism)' documentary

AMVBBDO:

Supply of crisp TV commercials
Arrows Media: TVC for Smithsonian Channel documentary series 'America In Color'

BBC:

- Supply of TV commercials for BBC TV documentary on Palitoy
- Supply of TVCs for documentary series 'New Elizabethans by Andrew Marr'
- Supply of Levis TV commercial for 'Rewind' series
- Supply of audio for BBC Radio 4 'You & Yours'

Birds Eye:

Supply of TV commercial

Blakeway North:

Supply of commercials for 'Greatest Chocolate Ads' (C5)

Channel 5 Broadcasting Ltd:

Supply of M&S commercial for 'Inside M&S'

Daisybeck Studios:

Supply of TV commercials for the series 'Britain's Favourite...'

Engine:

Research covering the history of WCRS

Entertainment Exhibitions International:

Supply of TV commercials for ABBA 'Super Trouper's' exhibition at the O2 London

Financial Times:

Supply of photograph for Ghostsigns article in 'FT Weekend House & Home'

In Focus Productions:

Supply of print and TV commercials for 'Direct Talk'

Input Media:

Supply of TVC for the FA Cup Preview show (BT Sport)

ITV:

- Supply of commercial for ITV News
- Supply of Amstrad commercials for 'Piers Morgan's Life Stories'

IWC Media:

Research and supply of commercials for BBC Scotland documentary

Legacy Media:

Supply of Maxwell House TV commercials for 'Interview'

Lion Television Ltd:

Supply of Cadbury TV commercial for BBC documentary 'Our Classical Century'

National Motor Museum Trust Ltd:

Supply of images for Shell art publication

News UK:

Supply of images for use in The Times

October Film Studios:

Supply of TV commercial for C5 series 'The Trains that Built Britain'

Optomen Television Ltd:

Supply of TV commercials for 'Snack Masters' (C4)

Pi Productions:

- Supply of Kellogg's material for C5 documentary
- Supply of TV commercials for Mr Kipling documentary (C5)

Pi Productions:

Supply of Heinz advertising for 'Britains Biggest Factories'

Plum Pictures:

Supply of TVCs for BBC4 Hornby documentary

Pretzel and Peggy Ltd:

Supply of Sky TV commercial for 'Sky 30 Years'

Ricochet Ltd:

TV commercials for The One Show (BBC)

Somethin' Else:

Supply of TV commercials for 'What is Music?'

Spelthorne Community Television:

TV commercial for 'Sex Ed: Then & Now'

SRG SSR:

Supply of TV commercial for Swiss public TV health show 'Puls'

Storoscope Media :

Supply of commercials and print ads for the documentary 'Agents of Influence'

Tenner Films Ltd:

Supply of TV and print ads for 'The Atom: A Love Affair'

The Dacorum Heritage Trust Ltd:

Supply of Kodak TV commercials for exhibition

Thomas Thomas Films:

Supply of TV commercials for 'The Wayback'

Viacom International Studios Ltd:

Supply of TV commercials for C5 'The Wonderful World of Chocolate'

Wall to Wall Media Ltd:

- Supply of TV commercials for 'Back in Time for the Corner Shop' (BBC2) and 'Back in Time for School' (BBC2)





Academic Researchers

Mobeen Hussain (University of Cambridge), Intersections of racial politics, gender and beauty in colonial India

Paul Marris (Anglia Ruskin University), Readership surveys in 1930s

Darcey Balmford (University of Bristol), History of marketing thought in relating to women's personal care products

Sarah Murphy-Young (University of Leeds), Medical & Healthcare advertising in Britain (1920s-60s)

David Rowe (University of Leeds), Depictions of the infected subject: Sexual health advertising in Britain, 1913-2012

Guy Duncan (Goldsmiths, University of London), Sharing histories and experiences of LGBTQ+ people

Paul Frith (University of East Anglia), The Eastman Colour Revolution and British Cinema, 1955-85

Keith Roberts (University of East Anglia), The Eastman Colour Revolution and British Cinema, 1955-85 (with particular reference to Kodak advertising)

Charlie Hawkins and Emily Hands (Norwich University of the Arts), Political advertising

Hilary French (Bath Spa University), History of ballroom design in the UK

Russell Kent (Family history research), Frederick Charles Kent and the construction of Heinz's Harlesden factory, c.1927-51

Anat Rosenberg (University of Cambridge) A Cultural Legal History of Advertising in Britain

Max Thilo (University of York), Rescuing BT – privatisation of national utilities

Jonathan Knott (Freelance researcher), Work of Voice and Vision public relations agency for international clients in the 1960s

Florence Murphy (University of Manchester), The impact of the rise of consumer durables on the housewife in the interwar period

Jose Bellido (University of Kent), Merchandising of TV toy characters

Sally Chan (University of Leeds & University of West London), The use of martial arts imagery in TV and print advertising/Visual representation of Chinese in martial arts themed ads (1960s-90s)

Depositors (in person)

Ian Simpson, MB Productions archive

Educational and other group visits

28 February: Sheringham Museum at the Mo

8 March: Loddon & Chedgrave District Society

21 June: City College Former Staff Association

19 July: Eastern Region Independent Market Research Consultants group

Selected commercial researchers, project development visitors and clients

K. Grieve and N. Logan, Lowestoft Sixth Form College

Imogen Humphreys and Jessica Hodson Walker, Newgate Communications

Chris Sargisson, Norfolk Chamber of Commerce

David Walton, Suffolk City Council

Tracey Satchwell, Multimedia artist

Peter Buchanan, HAT trustee

James Best, HAT trustee

Josee Goselin, Université Laval a Québec

Helen Green, Girlguiding Archive in Norfolk

Nick Sellwood and David Parker,

Norfolk Record Office

Lisa Lavender, Sergio Colina and Costanza

Rendini Manzoni, British Arrows

Ghislaine Wood, Sainsbury Centre for the Visual Arts (SCVA)

Sophie Foan, Emily Stallworthy,

Adam Matthew Digital



Tomato Edchup: Ed Sheeran bottle comes to HAT

We were delighted to receive a distinctive addition to the archive at the end of 2019 in the form of a special limited edition Heinz tomato ketchup bottle featuring a ketchup tattoo design based on the one adorning singer-songwriter Ed Sheeran's arm.



In June 2019 Heinz joined forces with Ed Sheeran, a long time ketchup fan who sports a Heinz ketchup bottle tattoo on his right arm, to create limited edition bottles for charity: 'it felt right that Heinz should get one to match, enlisting the creative agency David to design the bottles. The limited-edition 'Ed Sheeran X Heinz' bottle features Sheeran's Heinz tattoo, alongside a paw print, a rose, jigsaw pieces, among many other tattoos found exclusively on the singer's skin' (*The Drum* magazine online, 12 August 2019). 150 bottles were made in total with 104 being given away via an online sweepstake while three bottles were auctioned at Christie's auction house. The rest were gifted to superfans and to selected museums around the world for people to view.

The association between Heinz and Sheeran originally began earlier in 2019 when the singer reached out to Heinz via a direct message in April saying that he had come up with an idea for a commercial based on his long-standing love of their iconic red sauce. The company, who are celebrating their 150th birthday this year, were delighted to bring Ed's vision to life by making this TV ad a reality and issued a limited edition run of ketchup bottles to mark the collaboration featuring an 'Edchup' label.

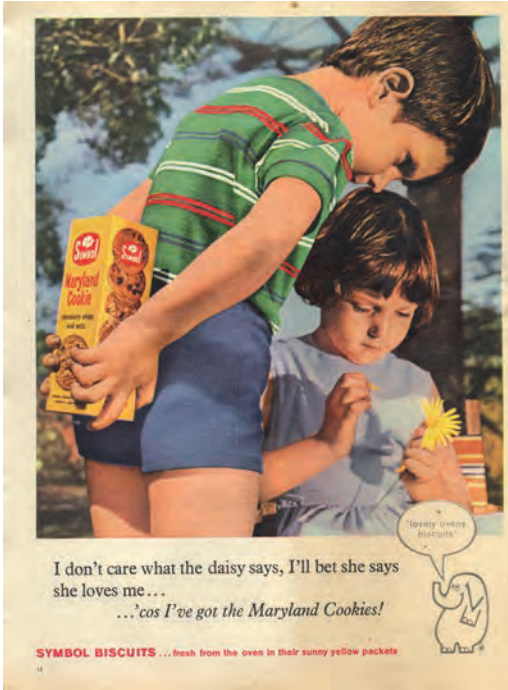


The Ed Sheeran X Heinz bottle, in its special Amplifier style presentation box, will be catalogued and kept in HAT's environmentally controlled strong room as part of the Heinz UK Marketing archive from where it can be made available to researchers or for exhibition purposes.



Maryland Cookies: 'The Bear Facts'

In 2017 the HAT team were intrigued to receive a rather unusual furry addition to the archive in the form of a bear's head. It was reportedly donned as part of a costume for an early UK TV commercial for Maryland Cookies in which an ursine character was shown dancing around and enjoying the delicious American style cookies. The artefact was donated by a former Marketing Manager with J. Lyons & Co. Ltd, the owners of the Symbol Biscuits company, who were manufacturers of Maryland Cookies in the UK from 1956 when the cookie recipe was reportedly brought over from the US.



Followers of HAT will know that staff had been on the trail of any information relating to the mysterious bear's head since its donation. We are pleased to report that recent research in the archive files at HAT has revealed that the original Maryland Bear was deployed in a high profile advertising campaign from 1978-79 and staff were delighted to be able to reunite the bear's head with the story of the related ads forty years on.



The brand mascot was described as 'Our Newest Salesman' and lauded as 'The bear that everyone loves' – 'He's charming, he's adorable, he's original and everyone loves him!' An article from *Supermarketing* magazine (April 1979) provided the 'Bear Facts' and reported that 'Last July, Lyons Maryland Cookies introduced the Maryland Bear in the Midlands area...After his big success in the Midlands, what else could the Maryland Bear do but go national!' A £300,000 national TV campaign was due to start on 11 June and run for three weeks. It was claimed that 'During that time 16 million housewives will see the commercial six times each'. Retailers were urged to 'Stock up with the brand leader and you'll go cookie over sales!' The lady featured in the commercial (being accompanied by the grocery carrying cookie-loving bear) is believed to have been a Lyons bakery employee.

The bear's head is shown on the right nestled snugly in its new permanent home: a bespoke archival box commissioned from Norfolk Record Office's box-making service and padded with acid-free tissue paper to assist long-term preservation.



Selected gifts to HAT Archive 2019

HAT Archive regularly benefits from the amazing donations of advertising material it receives as gifts to its permanent archive and library collections. We would like to thank the following donors:

MB Productions Commercials Archive

1980s-2010s

Donated by Ian Simpson

Following a career in acting and presenting admagas for TWW (Television for Wales and the West) in the 1960s, Michael Blythe was appointed to lead TWW's new TV commercial production unit, a position he held for nearly 30 years. During this period he had produced and directed all of the channel's regional commercials, together with, weekly commercials for the national newspaper The Sunday People. Following his retirement he set up an independent production company with Ian Simpson called MB Productions. The collection contains showreels of South West regional commercials on Beta SP and Digi Beta as well as DVD and VHS.

Royal Warrant Holders 1897 Subscribers Descriptive Album **1897**

Donated by Matthew Abel

Formed in 1840 the Royal Warrant Holders Association aims to preserve the Royal Warrant as a respected institution. The Royal Warrant is a mark of recognition of those who have supplied goods or services to the Households of HM The Queen, HRH The Duke of Edinburgh or HRH The Prince of Wales for at least five years, and who have an ongoing trading arrangement. The volume contains descriptions of holders of the Royal Warrant in 1897.



Selections from the Royal Warrant Holders 1897 Subscribers Descriptive Album

David Morse Photographic Archive

1970s-1990s

Donated by David Morse

David Howell Morse was born in Burry Port, South Wales in 1935. In 1950 he moved to London to study art and photography at Ealing Art School, following which he joined D Napier & Son Aero Engineers as an apprentice photographer in their research laboratory in 1953. In 1965 during a spell at ABC Television as a stills photographer, he obtained an ACTT card which enabled him to freelance in film and television. Then in 1969 he joined a production company, NSH Creative Services, and began to specialise in TV and advertising photography. Two years later he opened his own photographic studio.

The collection is mainly composed of photographic negatives depicting images shot behind the scenes of film shoots for commercials.



Filming the 1981 Hovis commercial '2001 Space Oddity' from the David Morse Photographic Archive



De Havilland Advertising Guard Book 1949-1951

Donated by Bruce Gordon

The de Havilland Aircraft Company was founded in 1920 by Geoffrey de Havilland. The company was very innovative and its products included the Moth biplane which was critical to the development of aviation in the 1920s, the Fox Moth transport plane in the 1930s and the Comet, the world's first commercial jet airliner. De Havilland became a member of the Hawker Siddeley Group in 1960 and the name was no longer used from 1963. Hawker Siddeley eventually merged into BAE systems.

The Guard book contains press adverts featuring many of the aircraft, engines and parts made by the company.



L-R: De Havilland Vampire (1950), Chipmunk (1950), Propellers (1951)

BFCS Commercials Archive

1980s-2000s

Donated by Michael Seresin

BFCS was founded as Brooks Baker Fulford by Bob Brooks, Len Fulford and producer Jim Baker in 1966. In 1970 Baker left the company and the name changed to Brooks Fulford. In 1973 Ross Cramer, joined as a third film director and the name changed to Brooks Fulford Cramer. In 1977 Cinematographer Michael Seresin, joined the company as another film director and the company name became Brooks Fulford Cramer Seresin. When Cramer left in 1981 it was decided to change the name to BFCS. At its peak BFCS had offices in London, New York, Milan and LA. The collection includes directors' showreels and individual commercials for various brands including Stella Artois, Volkswagen, Walkers, Vauxhall and Gillette.

Books, journals, commercials and advertising ephemera have also been donated to HAT by the following:

Advertising Standards Authority (ASA), Roger Batchelor, Sue Carter, Tim Day, Roger Dollery, Peter Durrell, Simon Goode, Barri Hitchin, Mandy Holmes, Huntley & Palmers, Damon Hutson-Flynn, Annette James, Maisie Marks MBE, George McHardy, Nielsen, Nigel Mills, Peel L&P, Christine Pinsent, Gavin Sandeman, Dave Saunders, Science Museum Library & Archives Lynn Scrivener, Heon Stevenson, Bob Willott,

If you have any advertising heritage that you would like to discuss or donate to HAT Archive or Library please contact Alistair Moir, Archive Collections Manager, alistair@hatads.org.uk

Collections Overview 2019

Advertising Agencies

Note: Only the more substantial agency collections at HAT are listed below. Please contact HAT for information about smaller collections.

Allen Brady & Marsh; ABM 1960s-1980s, The Peter Marsh Collection
Ammirati Puris Lintas; APL 1990s
Charles Barker 1900-1980
Bates UK 1960s – 1980s, incorporating the Dorland advertising archive.
Colman Prentis & Varley; CPV 1940s-1962
Collett Dickenson Pearce; CDP 1960s-2002
D'Arcy MacManus Masius 1930s-1980, includes Masius International; Benton & Bowles
Digby Wills Ltd 1951-1966
DDB UK Ltd (was BMP DDB) 1974-2005
Foote Cone & Belding; FCB 1940s-1980s
Frederick E Potter c.1916-1924
Greenly's Ltd/Lonsdale-Hands Organisation Ltd 1917-1986
J Walter Thompson; JWT 1920s-1980s
London Press Exchange; LPE 1929-1967
McCann Ericsson Video Collection 1970s-1980s
Ogilvy 1917-1990s, incorporating Mather & Crowther; S H Benson Ltd. and Ogilvy & Mather
R F White 1790-1967
Saatchi & Saatchi 1977-2002
Samson Clark Co Ltd 1915-1967
Sells Ltd 1880s-1960s
Spottiswoode Dixon & Hunting 1909-1965, incorporating Spottiswoode Advertising Ltd; Steele's Advertising Service
St Luke's 1980s-1990s
Stewart Hasted Associates 1970s
T B Browne, London 1889-1932
Young & Rubicam; Y & R 1950s-1990s
WPP, 1980s-2010s
W S Crawford Ltd, 1930s-1950s

Advertising Controls

(See also Professional Bodies)

Advertising Association, The 1926-present, includes the National Vigilance Committee; Advertising Investigation Department
Advertising Standards Authority (ASA) compilations, 1960s -present
Including: Advertising Standards Board of Finance; ASBOF Broadcast Advertising Standards Board of Finance; BASBOF Committee of Advertising Practice; CAP
Broadcasting & Independent Television 1954-present
Including: ITA 1954-1972; IBA 1972-1990; The Cable Authority 1984-1990; ITC 1990-2004; Ofcom. (Note: ASA assumed responsibility for broadcast advertising complaints from November 2004 and web advertising from 2010.)

Clubs, Associations & Organisations

Creative Circle, The 1945-1984
Croydon Advertising Association 1957-1995
Design & Art Direction; D&AD 1970s-1980s
Direct Marketing Association; DMA 1927-present

Incorporated Advertising Managers Association

1932-1998
International Building Press; IBP 1969-2001
International Media Buyers Association; IMBA 1927-1984
National Advertising Benevolent Society; NABS 1919-1997
Outdoor Advertising Association; OAA 1938-1984
Publicity Club of London, The 1913-1998
Radio Advertising Bureau; RAB 1973- present
Regent Advertising Club 1951-1970
Solus Club, The 1929-2002
Thirty Club, The 1905-present
Women in Advertising & Communications London; WACL 1923-present

Corporate Marketing Archives

Butlin's Heritage Collection 1910s-present
C & A Modes 1922-2000
Eagle Star Insurance 1950s-1980s
H J Heinz Co Ltd 1920s-present
Hovis (Rank Hovis/British Bakeries) 1870-present
HP Foods 1900-1990s, now part of H J Heinz Co Ltd
Larkhall Green Farm Health Care Products 1930s-1990s
Monarch Airlines 1960s-2010s
Rowntree 1920-1989
SmithKline Beecham 1902-1960s
Sturmey Archer 1909-2000
Thresher & Co 1896-2000s
Toys "R" Us 1980s-2010s
Vimto Nichols plc, 1908-present

Professional Bodies

Advertising Association 1926-present
Chartered Institute of Public Relations; CIPR 1946-present
Direct Marketing Association; DMA 1927-1987, including The Door to Door Council (previously AHD) 1991-1999
Institute of Practitioners in Advertising; IPA 1917 - present, previously the Association of British Advertising Agents; IIPA
Incorporated Society of British Advertisers; ISBA 1905-present, including the Advertiser's Protection Society Ltd.
International Advertising Association 1938- present
Periodical Publishers Association; PPA 1941-present, known as Professional Publishers Association from 2010

Special Collections

Advertising Ephemera Collection 1860s-1930s
Allan, John J work, packaging designer, 1948-1952
Arden, Paul (1940-2008), creative director
Artmonsky, Ruth, author, 1990s-2010s
Baren, Maurice, author, Brand Histories Collection, 1990s



Baxter, Stanley, commercial artist, 1905-1944
Blundell, Leonard W, art director, Charles Higham Ltd, 1930s-1950s
Brown, Michael, market research, media audience measurement and readership research
Bull Dennis, art director, SH Benson, 1950s-2000s
Burdus, Ann, influential figure in advertising research and development 1973-1991
Butler, George (1904 -1999), art director, JWT, 1920s-1960s
Campaign Photographic Archive, advertising industry trade magazine, 1960s-2000s
Chambers, Derek, creative consultant, Burton Soar Chambers, 1960s-1990s
Clifford, John, art director, 1970s-1990s
Daffern, Anthony, influential teacher of industry's leading lights, 1980s-1990s
Darby Geoffrey (1927-2012), Managing Director, Schweppes 1970s-2000s
Donaldson, John Alexander, artist and illustrator 1950s-1970s
Douglas, Tony (1943-2010), Joint Chairman, DMB&B 1980s-1990s
Drake, Maurice (Mo), creative director, 1959-1982
Ebiquity Archive, 1970s-2000s
Escott Collection, advertising tear sheets, 1800s-1970s
Fintellect Archive, marketing services financial intelligence, 2001-2019
Fisher, Carol, Marketing Director, Holsten Distributors & CEO of COI 1970s-2000s
Fryer, Wilfred (1891-1968), artist and illustrator
Gilroy, John (1898-1985), artist and illustrator
Harrison, David, art director
Henry, Harry (1916-2008), pioneer in readership market surveys and analysis
Hennessy, Charles (1926-2006), copywriter, SH Benson, 1956-1999
Holzer, Charles (or Karl) (1879-1943), chromo-lithographer
Hupton, Albert Edward, commercial artist, 1930s
Hutson-Flynn, Damon, advertising creative, 2001-2018
Jaquest, Brian, free-lance photographer, 1970s-2004
Jarrett, Denis (fl 1974-1985), President, British Direct Marketing Association
Jelliffe Ray (1925-2015), Creative Director, Newlands Knight & Round, 1950s-1980s
King, Stephen (1931-2006), "Father of Account Planning"
Lacey, Thelma Marjory (1929-1987), commercial artist
Lamb, David Collection Advertising Manager, Rowntree Mackintosh Ltd, 1960s-1990s
Lambie-Nairn, Branding Agency, TV station 'idents' and brand design, 1980s-1990s
Lang, R G (1903-1974), Dorlands designer 1920s-1950s
Le Bas, Sir Hedley Francis (1868-1926), publisher, cuttings books 1906-1919
Magazine Inserts and Trade Cards, 1880s-1930s

Marks, Masie MBE, Adwomen founder, 1960s
Morse, David, commercial photographer, 1970s-1990s
Neidle, Andrea, copywriter and advertising lecturer, 1980s-2010s
Rosenberg, Egon, (1923-2001), point of sale and packaging designer
Paine, Colin, advertising executive, 1940s-1970s
Pratt, Lawrence, advertising creative, CDP, 1960s-2000s
Plum, Phillip, commercial artist, 1940s-1970s
Rott, Andrew, senior art director, Bates UK, 1980s-1990s
Spedding, Ken, collection of sales promotion 1959-2008
Treasure, John (1924-2004), advertising executive and academic
Turner, John, free lance photographer, 1970s-1980s
Waldie, Alan, art director, Royds, ABM, CDP & Lowe Howard-Spink 1970s-1980s
Webster, John (1934-2006), work 1970s-2005 creative director
Whittaker, Leonard, copywriter, 1965-1982
Wiles, Charles Ernest, (1878-1968), marketing manager
Wolfe Alan, marketing services director, Ogilvy & Mather 1950s-2004

TV commercial collections

BBC "Washes Whiter" collection, 1955-1989
BFCS Commercials Archive, 1970s-2000s
British Television Advertising Awards, The; BTAA 1977-present
Collett Dickenson Pearce & Partners (CDP) 1970s-1990s
Design & Art Direction; D & AD, annual award submissions 1980s
Don White Collection Cinema & TV commercials collection from 1960s-1980s
Howell Henry Chaldecott Lury & Partners (HHCL) Video Archive 1988-2000s
John Perkins TV Commercial Collection specialising in animals and children, 1977-1996
"Lintas" TV commercials 1960s-1980s
MB Productions Commercials Archive, 1980s-2000s
McCann Erickson Video Archive, 1970s-1980s
Olympus Film Collection, 1990-2000s
Peter Levelle Commercials Collection, 1970s
Ridley Scott Associates (RSA), Production Company, 1968-1970s
Sir Alan Parker Commercials Collection 1970s-1980s
Tellex Monitors Commercials from 1990s
TV and Cinema Commercials 1955-2000s
TV Register/Xtreme Commercials 1984-2000s
WCRS TV Commercials 1982-1992
WPP video collection 1993-2012

History of Advertising Trust Annual Report 2019

THE HISTORY OF ADVERTISING TRUST

A Company Limited by Guarantee - REGISTERED NUMBER: 01354445

BALANCE SHEET AS AT 31 DECEMBER 2019

		2019	2018
	£	£	£
FIXED ASSETS			
Tangible assets	8	57,444	63,253
Heritage assets	9	<u>539,508</u>	<u>525,458</u>
		596,952	588,711
CURRENT ASSETS			
Stocks	10	-	1,694
Debtors	11	37,466	25,103
Cash at bank and in hand		<u>131,691</u>	<u>149,543</u>
		169,157	176,340
CREDITORS: amounts falling due within one year	12	<u>(62,880)</u>	<u>(90,219)</u>
NET CURRENT ASSETS		<u>106,277</u>	<u>86,121</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		703,229	674,832
CREDITORS: amounts falling due after more than one year	13	-	(3,590)
NET ASSETS		<u>703,229</u>	<u>671,242</u>
CHARITY FUNDS			
Restricted income funds	14	27,364	28,118
Unrestricted funds:			
General		136,357	117,666
Designated		<u>539,508</u>	<u>525,458</u>
Total unrestricted funds	14	<u>675,865</u>	<u>643,124</u>
TOTAL FUNDS		<u>703,229</u>	<u>671,242</u>

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime within Part 15 of the Companies Act 2006.

The Trustees consider that the charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the charity to obtain an audit for the year in question in accordance with section 476 of the Act. The Trustees acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The financial statements were approved and authorised for issue by the Trustees on _____ and signed on their behalf, by:

Mr G Russell, Chairman

Mr J Best, Deputy Chairman



History of Advertising Trust

Preserving the past. Capturing the present. Inspiring the future.



Archive of Brand Communication

Our mission is to promote learning, creative excellence and accessibility by preserving and celebrating the advertising heritage of the UK.

We are an accredited, professional archive service

We conserve brand histories and help bring them to life

We offer a professional research service to all

We supply footage and images to the publishing, broadcasting and advertising industries

We hold archives for several of the UK's big brands as well as many of the top 30 UK advertising agencies



If you are a brand or agency which would be interested in discussing the future of your archive, or maybe a production company or publisher looking for footage or creative inspiration then please get in touch with us.





Sunlight Soap, c1881 - from the Durrell Collection (see p14-15)

History of Advertising Trust